A graphic design framework for effective out-of-home social cause advertising

by

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A thesis submitted in partial fulfilment for the requirements for the degree of Doctor of Philosophy at the University of Central Lancashire.

November 2024

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Type of Award   Doctor of Philosophy

School   School of Arts and Media

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Abstract

Social cause advertising aims to raise awareness and address societal issues by connecting emotionally with audiences, influencing attitudes, and inspiring behavioural change. Unlike traditional advertising, which focuses on product promotion, social cause advertisements are often more emotionally driven, aiming to foster deeper connections with their viewers. When designing for social change, designers apply a universal framework that incorporates various elements and styles to shape the composition of advertisements. However, it is important for designers to differentiate social cause advertising from traditional advertising as the objectives and strategies behind each differ significantly. To the best of our knowledge, such framework does not exist in social cause advertising. Existing research has been conducted, though such studies examined different aspects of graphic design and social cause advertising.

By developing a tailored framework with specific graphic design principles, elements and styles, designers can engage with their target audience more effectively, fostering positive attitudes towards the cause and increasing the likelihood of public action. This approach allows the advertisement's visual elements to resonate more deeply with viewers, aligning with the emotional goals of social cause campaigns.

This research explores which graphic design elements and styles could be used for effective out-of-home social cause advertising, addressing a gap identified in the literature. Additionally, regarding out-of-home advertising, literature suggests that such medium is vital in providing information, enhancing knowledge and creating awareness.

More specifically, the aim of this research was to develop a framework with guidelines (presented as a toolkit) for designers/practitioners to design more effective out-of-home social cause advertisements. Although incorporating elements from traditional advertising can be effective in social cause advertising, this research developed a toolkit with its own components, providing designers with a framework for tailoring their designs. Effectiveness is defined as creating more attractive visuals that will draw more public attention and lead towards more chances to act

towards the social cause. Furthermore, as this research is practice-based, the toolkit was applied in a self-evaluation exhibition, which provided an opportunity to showcase the research findings, and raise awareness on cardiovascular disease.

The research followed a deductive approach supported by mixed methods: a convergent parallel design approach (qualitative and quantitative data). Quantitative data (a total of three surveys) and qualitative data (interviews) were collected and combined in order to incorporate professional and public perspectives. The combination of responses was beneficial as this emphasises that social cause advertising indeed differs to traditional advertising, and by creating a tailored framework with key elements, designers will have the ability to customise their campaigns and create more effective out-of-home social cause advertisements e.g. designers frequently used organic shapes, however the public find geometric shapes more attractive.

Findings of this research showed that if designing to attract the general public (regardless of age, and gender etc.), elements like delineating lines, geometric shapes, monochromatic colour schemes, graphics and typefaces like Garamond, are the most attractive. Such elements are perceived as the most attractive that will influence individual perception and attitude towards a social cause. The elements and styles used in this research are likely to be effective for other types of advertising. Lastly, this study recommends future research within the multidisciplinary fields of graphic design and advertising, in addition to investigating research findings in relation to other types of advertising.

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List of Abbreviations

Abbreviation	Explanation
Ad(s)	Advertisement(s)
OOH	Out-of-home
ITS	International typography style
GEN	Generations
Kolmogorov-Smirnov test	(K-S) test
Friedman test	*Fr*
Chi-square	χ^2
Mean rank	*Md*

Statistical tests and symbols

Abbreviation	Explanation
Kolmogorov-Smirnov test	(K-S) test
Friedman test	*Fr*
Chi-square	χ^2
Mean rank	*Md*

Acknowledgments

While my name is alone on the front cover of this research, many people have assisted me in the completion of the PhD and they deserved to be acknowledged.

Firstly, I would like to thank my Director of Studies, Dr. Christos Karpasitis who believed in me and gave me this opportunity to fulfil my dream. I deeply appreciate how supportive you've been throughout my research journey. Under your supervision, I have learned and grown a lot.

I would also like to express my gratitude to my supervisory team, Professor Irene Polycarpou (second supervisor) and Dr. James Ingham (third supervisor) for their guidance, ongoing support and motivation. I was truly blessed for my supervisory team and I couldn't imagine completing this PhD without them.

My sincere thanks goes to all those who supported me in my research (in no particular order):

- UCLan – University of Central Lancashire

- UCLan Cyprus

- All the design firms, and designers who participated.

- General public who completed the surveys.

Further, I would like to thank my mum and sister for their ongoing encouragement throughout my research. Last, but not least, I would like to thank my dog, Candy who was always by my side.

Dedication

To my angel in heaven, you may not be physically with me watching me fulfil my dream, but I know spiritually you walked with me every day through this journey. I hope I made you proud dad, this one is for you.

Chapter 1: Introduction

1.1 Overview

Graphic design is a discipline that embraces several distinct definitions, ranging from mark-making to visual communication. According to Poulin (2018), graphic design is the art of projecting ideas into visual content. Humans are surrounded by graphic design as it is everywhere and in everything they do. In a single day, people will see and engage with numerous objects and facilities which consist of graphic design; "y*et it is often taken for granted, passing unnoticed and unremarked as it blends in with the visual culture of everyday life "*Malcolm (2013, p. 1).

With the advancement in new technologies, graphic design can communicate to a number of segmented audiences. However, as stated by Poulin, "*anyone trying to communicate in a new language has to first gain a complete understanding of its fundamentals; the ABCs of that language - definitions, functions, and usage*" (Poulin, 2011, p. 9). Hence, just like in every language, one must know the mandatory ´ABC´s´ of graphic design in order to form a visual language.

On the whole, graphic design involves a creative process to build a visual design. Designers apply a framework based on a set of design principles, elements and styles that can assist in creating a visual design. Some examples of the elements and principles of graphic design by Poulin (2018) are "*point, line, shape, form, light, balance, contrast and proportion"* (Poulin, 2018, p. 8). On the other hand, the design styles enroot from the universal graphic design styles such as: vintage, futurism, modern etc. Such framework is essential, as it forms the foundation of the design. For example, advertising design uses graphic design principles to create the design of advertisements (Landa, 2021).

This research focused on the advertising industry as graphic design is an important tool for the design composition of advertisements (Landa, 2021). Even though graphic design is an integral

part of several industries (such as gaming design, web design, editorial, packaging, etc.), advertising relies heavily on graphic design; but also runs on parallel definition tracks (Flath & Klein, 2014). There are different advertising types such as product, corporate, service, educational, retail, political, financial, institutional and social cause advertising (Ruchi, 2012; De Pelsmacker, 2002); but also different advertising mediums ranging from social media to out-of-home (Moriarty et al., 2014). Furthermore, it is acknowledged that the same graphic design elements and styles may be applicable and effective across various advertising types. However, this research focused specifically on out-of-home social cause advertising.

Social cause advertising (also referred as cause-related marketing and social advertising) is a form of advertising that presents social issues to the public. Such advertisements are created to either inspire, educate or promote a public benefit and raise awareness on a social cause (Ruchi, 2012; Landa, 2021). According to Andreasen (2006), in the 21st Century, social cause advertising is perceived as an innovative approach to social influence, as societies are constantly seeking change or ways to overcome problems. On the other hand, out-of-home advertising covers all advertising that's seen out of home like billboards, transit advertising, posters etc. (Altstiel & Grow, 2006). As argued by Warner et al., (2020) out-of-home-advertising was once formally known as outdoor advertising or billboard advertising, however, the industry had to adopt a broader name as advertisements began appearing in locations such as airport terminals and supermarkets, covering all types of out-of-home advertising. Interestingly, studies have shown that this type of advertising is ideal for raising awareness, but also vital in providing information and enhancing knowledge (Manichkham, 2014; Walia, 2012).

Based on the aforementioned and while considering the importance of graphic design in advertising, the aim of this research was to explore which graphic design elements and styles could be used for effective out-of-home social cause advertising. As also explained earlier, it is important at this point to acknowledge that while some graphic design elements and styles may be applicable to a number of different advertising types (e.g. political, commercial etc.), this research specifically examined out-of-home social cause advertising. Therefore, although the

findings of this research might be applicable to other advertising types too, additional research is recommended to evaluate their effectiveness before applying them in those categories.

Furthermore, with regards to effectiveness, there are multiple definitions throughout literature, and this is summarised in Table 1.

Table 1: Advertising effectiveness definition throughout literature

Definition	Authors
- Introduce new information - Remind - Encourage - Awareness	Jones and Slater (2003, p.230)
- Draw attention - Stimulate a public liking - Persuade the public	(Tellis, 2003)
- Attention - Interest - Desire - Action	(Roberts & Berger, 1999) (Behm, 2009)
- Attention - Creativity - Knowledge Increase - Ease of Understanding - Relevance - Engagement - Memory	(Troy, 2019)
Behaviour change	(Mogaji, 2021)

By taking into consideration all the above definitions, and as claimed by Troy (2019), design impacts effectiveness. In this study, effectiveness is defined as creating more attractive visuals that will draw more public attention and consequently lead towards more chances for action

towards the social cause. A justification of this definition is given by Mogaji (2021), who explains that during the COVID-19 pandemic, if the UK government paid an advertising agency to develop a campaign with protective measures (e.g. staying at home) and found that people engaged with it (referring to the public's active response or interaction with the advertisement), the government could say that the advertisement worked (Mogaji, 2021). Furthermore, the rationale of this research is presented in Figure 1.

Figure 1: Effective advertising
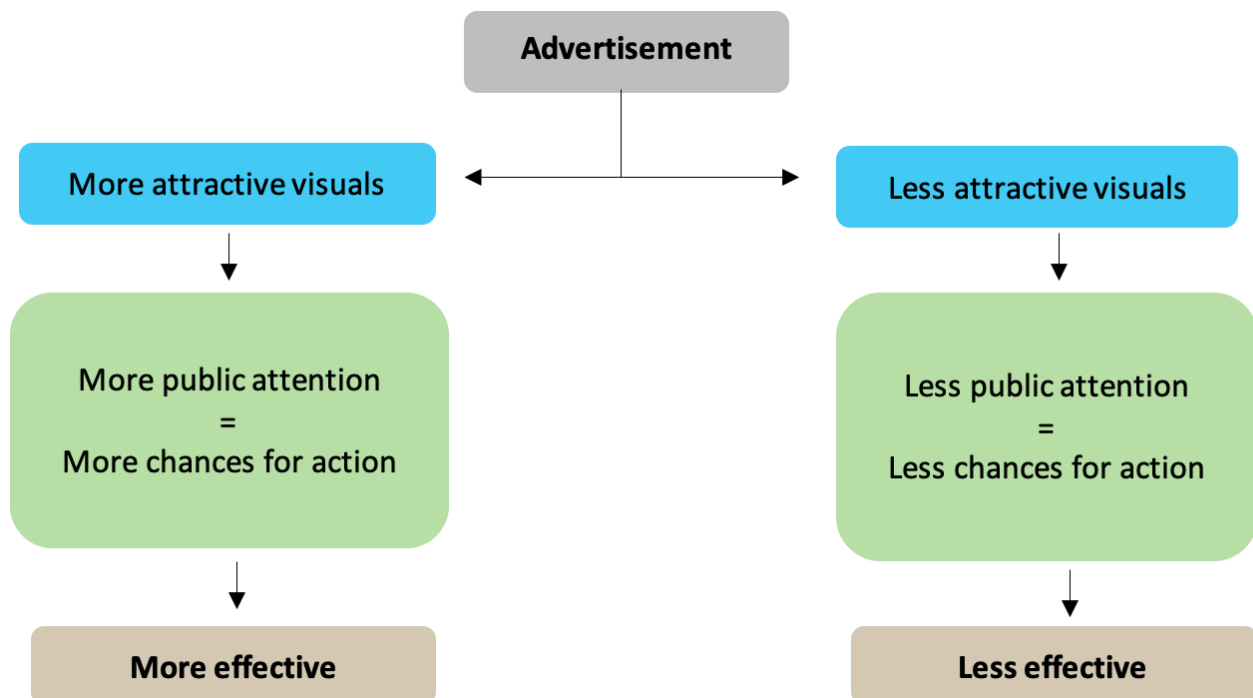
To present day, related studies have been conducted on the multidisciplinary fields of graphic design and advertising (Manickam,2014; Park, 2014; Borba et al., 2015; Troy, 2019; Nazim, 2020). However, these studies examined different aspects of graphic design or advertising without focusing specifically on graphic design elements and styles and their impact on social cause advertising. For example, a study conducted by Nazim (2020) on the role and effects of design in creating awareness, the researcher observed how advertising impacts societies. Specifically, Nazim (2020) conducted a visual analysis on some out-of-home social cause advertisements, and how their design has an effect in creating social awareness. Furthermore, in a study conducted by Troy (2019), the researcher studied advertising design on digital based visuals and its ability

to initiate social change on social networks sites. According to Troy (2019), even though there are a few academic studies on advertising design and initiating social change, there is a need for further investigation. In this way, the author emphasises the gap that exists in the literature.

The next sections provide in-depth information on the research framework, scope and significance of this research, as well as information about the research aims, objectives, questions and hypothesis. Lastly, the final section of the Introduction provides definitions and explanations of the key terms that are used throughout this study.

1.2 Research Framework

The theoretical framework assisted on the conceptual basis for the research and in consequence, refine the study's contribution to the field. More specifically, drawing on theoretical concepts from multiple disciplines (graphic design, advertising, etc.), this research attempted to conceptualise graphic design styles and elements in the context of out-of-home advertising.

To begin with, advertising plays an explicit role within a society (Mohan, 1989). Throughout the years, advertisements have become a necessity as they *"attempt to change demand through communication"* (Cluley, 2017, p. 3). Evidently, to achieve this outcome advertising design relies on graphic design. The technological innovation has driven the design of advertising, but also affected the way messages are delivered (McDonough & Egolf, 2015). For instance, social cause advertisements are designed to evoke feelings and reinforce a visual message to the public. Numerous foundations/organisations, advertisers, but also companies (e.g. 'World Heart Federation') strategically use social cause advertising on a number of platforms.

Mediums such as out-of-home advertising are designed to catch the eye of the passer-by and impress in a few seconds (Nelson & Sykes, 2013). An exploratory study on advertising tools by Manickam (2014) showcased that out-of-home advertisements have more impact in creating awareness. The findings exhibited outdoor advertisements as vital in providing information and

enhancing knowledge. Furthermore, the findings suggested that female consumers in the Middle-East prefer traditional media (outdoor), rather than interactive media.

Despite the fact that outdoor advertising and graphic design can be successful methods of creating awareness (Manickam, 2014), there is still only a partial understanding of how these two fields connect. Although recent studies provide some remarkable findings on this research topic offering valuable insights into common theories and methodologies, they also identify key knowledge gaps that require further exploration. Koller and DeMasi (2014) demonstrated that elements such as imagery, message clarity, emotional appeal, and a clear call-to-action significantly enhance the effectiveness of outdoor advertising for social change. Park (2014) identified image, infographics, and typography as the most effective visual techniques but also addressed the need for more detailed research in the field.

Gray et al., (2024) highlighted that effective aesthetic designs can significantly enhance how audiences perceive and trust social cause messaging. Taylor and Claus (2005) found that outdoor advertising benefits from constant exposure in high-traffic areas, resulting in higher recall rates and enhanced engagement, brand awareness, and message retention compared to other media forms. Chamorro-Koc et al. (2015) emphasised the importance of specific styles and visual rhetoric to emotionally and cognitively engage viewers. Similarly, Ives (2012) found that aesthetic choices in social cause advertising can significantly affect audience engagement and the overall effectiveness of campaigns. In a magazine article for 'Stanford Social Innovation Review', Christiano and Neimand (2017) argue that there is a need for more effective approaches to public interest campaigns, but also activists and organisations need to adopt more strategic methods.

Findings such as those by Koller and DeMasi (2014), Park (2014), and Gray (2022), are significant in their examination of how graphic design elements (e.g. imagery, typography, message clarity, emotional appeal) impact the effectiveness of social cause and out-of-home advertising. These findings align with the key themes addressed in this research, but most importantly emphasise the role of design in shaping public awareness, engagement, and behaviour change. This study

aims to bridge the identified gap by exploring the role of these individual elements and styles and develop a tailored framework for more effective out-of-home social cause advertisements.

1.3 Purpose of the study

1.3.1 Knowledge gap and problem statement

Social cause advertising differs to traditional advertising. Such advertisements are not designed to promote a brand name, but rather driven towards a social change. When designing for social change, current practices apply traditional advertising techniques in the design of social cause advertisements without differentiating the two advertising types (Chapter 2). This is primarily a problem, as the design of social cause advertisements is the key to persuade / influence attitudes and behaviors of an individual but also a society overall. Hence, by applying techniques (e.g graphic design elements and styles) which are not tailored for social cause advertisements, some social cause campaigns may fail to connect with the public.

Additionally, although guidance exists on social cause advertising it is fragmented. With regards to graphic design, there is minimal research (empirical evidence) based on the graphic design elements and styles in social cause advertising. Most studies have looked at different aspects of graphic design or advertising (Chapter 2). To the best of our knowledge, no literature was found suggesting that traditional advertising techniques are not applicable to social cause advertising. In fact, many elements and styles appear to be universal across different advertising types. However, this research argues that more focus should be given on social cause advertising in order to enhance awareness and impact. Overall, after an in-depth investigation there is limited research identified in out-of-home social cause advertising.

1.3.2 Scope of the Research

This research investigated which graphic design elements and styles could be used for effective out-of-home social cause advertising. A specific focus has been placed on out-of-home advertising, as such medium has more impact in creating awareness (Manickam, 2014). However, due to the specific focus of this study, there were limitations that must be acknowledged.

The specificity of the form of social cause advertising limits the application of the research findings. Whilst the research findings will benefit practitioners and advertisers, they are limited to a specific medium. Further, due to the nature of this study being design based (but also due to budget limitations, and this research being conducted during a pandemic), basic research was conducted on which out-of-home medium was the most attractive for social cause advertising. Findings from this study can inform future studies and extend this research.

Moreover, as the aim of this study was to obtain findings that will improve the effectiveness of out-of-home social cause advertising, the research used a mixed methodology. Research was conducted on the general public and design/creative agencies in order to collect data that would be cross-examined, but also to compare and contrast opinions. With regards to the general public, the study focused on different demographics (e.g. generations) as this would gain a better understanding on how various groups can be targeted. Keisler (2016) asserts that the audience plays a crucial role when determining the effectiveness of a social change campaign. Hence, by understanding the audience and their different preferences, this will allow the design of advertisements to be tailored specifically for them. Lastly, as this study focused solemnly on the visual presentation (design aspect) of out-of-home-social cause advertisements, factors like semiotics, rhetoric's, visual language but also advertising appeals like fear, emotional/rational responses were not investigated as they were beyond the research scope. More specifically, while the aforementioned factors are essential components in advertising that can enhance communication and persuasion in graphic design, the researcher aimed to conduct a study on the fundamental building blocks of visual composition. Precisely, in the context of visual design

the building blocks of an advertisement are the fundamental elements and styles that shape its composition (Samara, 2011).

1.3.3 Research contribution and outcomes

As mentioned earlier, although some related studies have been conducted, to the best of our knowledge and as exhibited throughout the literature, such studies examined different aspects of graphic design or advertising without focusing specifically on certain graphic design elements and styles which are fundamental and applicable in social cause advertising. Hence, the research gap concerning the role of graphic design elements and styles in the creation of out-of-home social cause advertising is an aspect that makes this research unique and original.

Additionally, this research strengthens existing research (Manickaham, 2014; Park, 2014; Borba et al., 2015; Troy, 2019; and Nazim, 2020) while also can benefit future studies by providing research information on specific graphic elements and styles and their impact on out-of-home social cause advertising.

Furthermore, through the findings of this research, a universal framework with a set of guidelines was developed that will guide designers and practitioners on how to design more effective out-of-home social cause advertisements. As mentioned in section 1.3.3, the objective was to create more attractive visuals that will draw more public attention and lead towards more chances to act towards the social cause. Therefore, this framework contributes new knowledge in graphic design, and more specifically to designers and creatives working in social cause advertising.

Another element of originality within this research was the combination of theory and practice. As this research was practice-based, the findings incorporated in the toolkit as guidelines were used to design the out-of home social cause advertisements presented through the exhibition. Therefore, except from this thesis and the contributions to theory, the other outcomes of this research were the toolkit (framework with a set of guidelines for practitioners) and the exhibition. It is also important to note that except for a venue to put the guidelines to practice,

the exhibition was also an opportunity to raise awareness about the cardiovascular disease social cause.

1.4 Research Aim

The aim of this research was to explore which graphic design elements and styles could be used for effective out-of-home social cause advertising and develop a tailored framework. Specifically, a framework with a set of guidelines (presented through a toolkit) was developed that will guide designers/practitioners to design more effective out-of-home social cause advertising. This was accomplished by conducting a thorough investigation on which graphic design elements and styles attract the public, influence individuals' perceptions and attitude towards a social cause; and in addition, examined the impact on the effectiveness of certain graphic design styles on different genders and demographics. Lastly, as stated in the introduction section (see section 1) even though this research focuses on out-of-home social cause advertising, findings may be applicable to other types of advertising too. However, further research for the applicability of the findings to other types of advertising is recommended since such an investigation was beyond the scope of this thesis.

1.4.1 Research Questions

The overall purpose of this study is summarised in the main research objective:

Research Objective:
Develop a framework with guidelines (presented as a toolkit) for designers / practitioners to design more effective out-of-home social cause advertisements.

In order to achieve the aforementioned objective, four research questions have been formulated and need to be answered. These questions focus on aspects which based on literature are connected to advertising effectiveness. These aspects include attractiveness, attention, perception, attitude and memory (see section 2.7).

RQ1. Do various demographic groups (e.g. gender and age) exhibit different levels of attractiveness compared to each other for different graphic design elements and styles in out-of-home social cause advertising?

RQ2. Do different graphic design elements and styles have different likelihood of raising social awareness compared to one another through out-of-home social cause advertising?

RQ3. Do different graphic design elements and styles draw different levels of visual attention compared to one another in out-of-home social cause advertising?

RQ4. Do different graphic design elements and styles in social cause advertisements have different levels of influence on individual perception and attitude compared to one another?

1.4.2 Research Hypothesis

Based on the aforementioned research questions, the below hypothesis were formulated:

H1: Different demographics exhibit different levels of attractiveness for different graphic design elements and styles in out-of-home social cause advertising.

H2: Different graphic design elements and styles have different likelihood of raising social awareness through out-of-home social cause advertising.

H3: Different graphic design elements and styles draw different levels of visual attention towards an out-of-home social cause advertisement.

H4: Different graphic design elements and styles in social cause advertisements have different levels of influence on individual perception and attitude towards a social cause.

1.5 Terms and Definitions

Advertising

Dyer (1982) defines advertising, as drawing attention to something. Advertising is a form of communication aimed to inform and/ or persuade a set of target audiences on a project, brand or service (Ruchi, 2012). There are various types of advertising such as product, corporate, service, educational, retail, political, financial, institutional and social cause advertising (Ruchi, 2012).

Advertising design

A type of graphic design which specialises in the design of advertisements with the ability to translate written or spoken messages into visual communication. (Bennett, 2006).

Graphic design

Graphic design is a discipline which takes ideas, concepts, text and images and presents them in a visually engaging form to reach its target audience and ease communication through different media (Ambrose & Harris, 2008).

Graphic design elements

The elements of design establish the content of a graphic design composition (Evans & Thomas, 2012). Simply defined, design elements are the ingredients in graphic design. Such elements consist of the following:

- Line
- Shape
- Texture
- Colour
- Value
- Form / Space
- Typography
- Image

Graphic design styles

A style is the overall appearance which the design will follow. Graphic design styles are fundamental within the design process as they represent a set of characteristics and reflect a narrative (Resnick, 2003). There are different types of graphic design styles ranging from vintage (e.g. art deco, bauhaus, psychedelia etc.) to modern (minimalist, grudge, abstract, 3D, feminine, flat etc.).

Principles of graphic design

The principles of graphic design are the building components which connect the basics of all good design (Dabner et al., 2013). The design principles are based on how a designer will implement the design elements to create a visual. There are two types of design principles known as 'primary' and 'support' (Evans & Thomas, 2012).

As claimed by Evans and Thomas (2012), primary principles affect the whole design and consist of the following:

- Unity

- Variety

- Hierarchy

- Dominance

- Proportion

- Balance

According to Evans and Thomas (2012) support principles affect the internal relationship of a design and consist of the following:

- Scale

- Emphasis

- Rhythm

- Movement

- Repetition

Out-of-home advertising

Initially referred to as outdoor advertising (Altstiel & Grow, 2006), such advertising covers all advertisements that can be seen out-of-home. Nelson and Sykes (2013) state that out-of-home advertising is displayed to be seen in a public place not necessarily being a specific point of sale but rather any out-of-home location.

Semiotics

As defined by Chandler et.,al (2002, p.1) "*Semiotics could be anywhere. The shortest definition is that it is the study of signs*". Hence, just as stated by Chandler et.,al (2001), semiotics in graphic design means visual communication through signs and/ or symbols.

Social cause advertising

Such advertising is also referred to as cause-related marketing. The social cause advertisements target and deliver social issues (Mohan, 1989); and are designed to influence the public and attempt to change social behaviour towards a cause.

Typography

The craft of making language visible (Cullen, 2012). A combination of font, size and spacing to form readable text.

Visual Communication

A linear process in which a message or idea is graphically communicated from A to B using visuals (Baldwin & Roberts, 2006).

Visual language

A combination of graphic elements and principles which form a universal visual (Poulin, 2011). Rather than using written words, designers use visual language to communicate to their users.

Visual rhetoric

Visual rhetoric is the use of visual elements such as images, typography and text to encompass effective communication. Simply defined by George Kennedy (Herrick, 2017) visual rhetoric is emotion and thought communicated through a system of signs, including language in order to influence decisions or actions.

1.6 Thesis Structure

The thesis consists of seven chapters:

Chapter 1: Introduction

Introduces the research topic, e.g. discusses the knowledge gap and problem statement, significance of the research and research framework.

Chapter 2: Literature Review

Discusses literature relevant to this research. The chapter refers to the theories underpinning this research which are related to graphic design, social cause advertising and out-of-home advertising and analyses existing case studies related to graphic design and social cause advertising.

Chapter 3: Methodology

Discusses the research methods applied for this study. This includes an explanation on the most appropriate study design, data collection (e.g. design of web-based surveys and interviews), case study analysis, and also summarises the data analysis procedure. Lastly, an overview of the exhibition design is discussed (e.g. curation, data collection and analysis).

Chapter 4: Data Analysis and Findings

Discusses and presents the findings of this research. This includes an overview on the statical analysis applied (e.g. non-parametric tests), followed by the analysis of the data collected from the research studies, and lastly reporting the findings.

Chapter 5: Discussion

Discusses the combined results from the various study components (Chapter 4) and builds towards the graphic design framework for out-of-home social cause advertising; but also, towards the outcome of this research (exhibition).

Chapter 6: Research Outcome – Booklet & Exhibition

Discusses the outcome of this research: booklet & exhibition. This includes, design execution of booklet (toolkit), and builds towards the exhibition (curation and opening, and self-evaluation).

Chapter 7: Conclusions

Summarises the research findings (e.g. the empirical findings, theoretical and practical implications) and provides recommendations for further research.

Figure 2: Thesis Structure

Chapter 1: Introduction
Introductory on the research

Chapter 2: Literature Review
- Discusses related literature to graphic design, social cause advertising and out-of-home advertising
- Presents theoretical and methodological contributions related to the field of study

Chapter 3: Methodology
Methodology overview

Chapter 4: Data Analysis and Results
Discusses data and results

Chapter 5: Discussion
Discusses the findings of this research

Chapter 6: Research Outcome
Booklet & Exhibition
Discusses the main outcome of this research

Chapter 7: Conclusion
- Presents overall conclusions of the study
- Summarises implications and recommendations for further research

Chapter 2: Literature Review

This chapter is a comprehensive literature review of the research subject in the multidisciplinary fields of graphic design and advertising. Specifically, as there are multiple components in this research that must be investigated, the literature begins with an explanation on graphic design (principles, elements and styles), and moves into defining out-of-home advertising and social cause advertising. The chapter also discusses relevant research aspects like measuring effectiveness; and concludes with a summary of topics mostly discussed in the literature review (such as theoretical and methodological contributions in the research field).

2.1 Graphic Design Principles

The principles of graphic design are a set of visual tools that assist in creating / structuring a design composition with the aim to be more organised and functional. There are two types of principles known as:

1. Primary principles – main principles which support the design elements (Table 2).
2. Support principles – have a direct relationship with the primary principles to establish a visual organisation and affect the interaction of the elements (Table 3).

Table 2: Principles of graphic design – Primary principles (Evans & Thomas, 2012)

Primary Principles	Definition
Unity	Brings the elements together
Variety	Adds an interest to the elements
Hierarchy	An arrangement of order in the elements
Dominance	The influence of one element over another
Proportion	Size relationship of elements
Balance	Visual distribution of elements

Table 3: Principles of graphic design – Support principles (Evans & Thomas, 2012)

Support Principles	Definition
Scale	Size comparison of elements
Emphasis	Use of a focal point on an element
Rhythm	Visual realm: implied movement of the elements
Movement	Gives viewers the ability to move around the design to specific elements or combines elements to form a movement
Repetition	Using the same element multiple times

In the realm of graphic design, both primary and support principles are critical in creating effective advertisements. The principles ensure that advertisements are visually appealing and convey the intended message clearly, but also elicit the desired response. Altstiel and Grow (2006) explain that the principles create better layouts in advertising, whereas out-of-home advertisers (e.g. Bmedia, The Perfect Media group, 75media and Amplify outdoor) use the principles as design guidelines. On the other hand, literature such as by Lupton (2014), claim that hierarchy and emphasis are particularly significant for social cause advertising as such principles guide the viewers eye, and highlight the most important information first (Samara, 2007). In a research conducted by Kadry (2017), the researcher investigated the role of composition in advertising design and focused on a number of factors in print advertisements like elements and fundamentals. Findings concluded that composition plays an important role in advertising design as it is the intersection area between the design elements and principles. Specifically, the elements are the ingredients of the design that need to be combined effectively through the right use of principles e.g. balance offers stability and structure in a design, and this can be achieved with the placement of the elements (Kadry, 2017).

This research examined the aforementioned principles (primary and support) by professionals, as to the best of our knowledge there is limited research specifically on graphic design principles in out-of-home social cause advertising. Hence, by investigating the principles in this research, new theory contribution will be offered; but also, such findings will give a better understanding

on how to apply appropriately and effectively the graphic design elements in out-of-home social cause advertising. Once again, and as already mentioned in previous sections, it should be noted that while this research focused specifically on out-of-home social cause advertising, findings may be applicable to other advertising types too (e.g. commercial, corporate etc.). However, further research is recommended on their applicability.

2.2 Graphic Design Elements

"For design is about the making of things: things that are memorable and have presence in the world of mind. It makes demand upon our ability both to consolidate information as knowledge and to deploy it imaginatively to create purpose in the pursuit of fresh information"

(Malamed, 2011, p. 43)

As claimed by Dabner et al. (2013), every discipline has its own set of rules and methods. Graphic design is a discipline which follows fundamental principles in order to create an effective composition and form a visual language to the public (Poulin, 2018). The elements are building blocks (Samara, 2011) which compose the design. Hence, by studying the elements gives a better understanding of their function in the design composition (Evans & Thomas, 2012). As shown in Table 4, various authors identify different number of elements in graphic design.

Further, the universal graphic design elements act as foundational components that construct and define a design. According to Blakeman (2011), in advertising campaign design, each element plays a distinct role, and when combined they amplify the effectiveness of the advertisement.

Table 4: Number of graphic design elements identified in literatur

Number of elements	Type of elements	Author
6	Line Shape Texture Colour Value Form/space	(Poulin, 2018)
5	Line Shape Texture Type Space	(Evans & Thomas, 2012)
6	Text Image Proportion Colour Scale Space	(Dabner et al., 2013)
6	Line Shape Texture Size Value Space	(Resnick, 2003)

The selection of elements for this research was guided by an extensive review of existing literature, drawing insights from numerous scholars, including Guthrie (2009), Dombrowski (2013), Park (2014), Borba et al. (2015), Green (2015), Kadry (2017), Troy (2019), and Nazim (2020). Further, the elements identified in this research were grounded in the theoretical

frameworks established by these scholars, and their validity has been supported through empirical studies.

Table 5 summarises the 8 key elements in graphic design as they are presented in multiple sources (Resnick, 2003; Dabner et al., 2013; Poulin, 2018; Evans & Thomas, 2012). The selection of elements for this research was guided by an extensive review of existing literature, drawing insights from numerous scholars, including Guthrie (2009), Dombrowski (2013), Park (2014), Borba et al. (2015), Green (2015), Kadry (2017), Troy (2019), and Nazim (2020). Further, the elements identified in this research were grounded in the theoretical frameworks established by these scholars, and their validity has been supported through empirical studies.

Table 5: 8 key graphic design elements

Elements
Line
Shape
Texture
Space
Value
Colour
Typography
Image

According to Wong (1972), there are four element groups which the aforementioned elements are categorised (Table 6):

- **Conceptual:** elements which are not visible
- **Visual:** elements which are visible
- **Practical:** elements which represent a message to the viewer such as meaning and function
- **Relational:** elements which perceive a sense of direction in the design

Table 6: Grouping of graphic design elements

Group	Elements
Conceptual	Line
Visual	Value Shape Colour Texture Typography Image
Relational	Form/ Space

Moreover, as the design element of image is an essential component in design (Sherin, 2012), but also play a crucial role in advertising, image was added as one of the key elements investigated in this research. Further, as claimed by Evans and Thomas (2012), one must understand the design elements in order to grasp an understanding of the design composition. In order to identify which elements are fundamental for this research, each design element is analysed separately below.

2.2.1 Design element one: Line

The graphic design element of line has limitless functions. A line can join, construct, move other graphic objects, organise, divide and direct (Poulin, 2011). Lines in design are used to create a powerful and simple composition (Oshell, 2017), and can be actual or implied. However, for the purpose of this research it was most appropriate to investigate literal lines in design as implied lines are a conceptual element.

Figure 3 illustrates by Field (2018) the different line variations which range from vertical lines to calligraphic. Arnheim (1974) also explored different types of lines in design which support Field

(2018). Line variations range from length to curve degree and can impact human perception (Field, 2018); but also enhance the visual communication (Arnheim, 1974). When combined with the principles of design, lines can communicate endless amount of information (Field, 2018). Lines can guide the viewers eye, create emphasis, and convey a sense of movement / emotion.

This study investigated the different lines presented by Field (2018) (Figure 3), as to the best of our knowledge, no literature / existing research was identified on specific line variations applied in out-of-home social cause advertising.

Figure 3: Line variations (Field, 2018)

Vertical Line
A vertical line can feel strong and forceful. It can imply a tree or human form in a natural setting or a tall building in an urban environment.

Horizontal Line
A horizontal line feels sedentary and grounding. It is most often associated with the horizon or the calm surface of a body water.

Diagonal Line
Diagonal lines are dynamic and exciting. They create an illusion of movement and dimension and a feeling of sliding from top to bottom.

Curved Line
Curved lines are smooth and inviting. They often move through space slowly and would feel pleasant to touch.

Zigzag Line or Jagged Line	Zigzag or jagged lines change direction abruptly and feel agitated, fast or uninviting. They would feel unpleasant to touch.
Implied Line	Implied lines are lines that are completed by our mind as follow them. They engage our sense in the active creation of the line.
Delineating Line	A delineating line is the boundary between shapes. These lines are created at the edges of where one shape ends and another begins.
Calligraphic Line	Calligraphic lines change width as they move through space creating visual interest. They are often associated with hand-made marks.

The element of line in advertising

The use of line in advertising is a design component that can direct attention, create structure, convey movement, and evoke emotions which make a powerful tool in visual communication. Below are detailed explanations of each of the aforementioned attributes:

- Direct attention

According to Lupton (2010), lines guide the viewer's eyes, and ensure critical elements are noticed. For example, as claimed by Lupton (2010), diagonal lines can lead the viewer's eye to the main message or call to action. Hence, as outlined in section 2.7.1 designing to direct attention increases the likelihood of taking action. According to Pieters and Wedel (2004), attention in advertising impacts consumer behaviour, enhancing the likelihood for positive perceptions and actions. Similar to other types of advertising, factors such as attention,

perception, and attitudes play a crucial role in social cause advertising, as they can influence how viewers will respond to the message.

Create structure

Content can be organised and structured within the design, making the layout more readable and visually appealing (Ambrose & Harris, 2015). A visually appealing design will capture viewers' attention, shape their perception and attitude, and drive them to take action (Karavadra, 2023). As suggested by Troy (2019), in social cause advertising, a visually appealing design is particularly crucial because it serves to engage the public on issues that may not inherently attract attention or generate interest. More specifically, the design choices can significantly influence the success of a campaign by capturing attention, shaping public attitudes, and motivating behaviour change.

- Convey movement

Lines can create a sense of motion, and as explained by Samara (2007), this can make advertisements more dynamic and engaging. For example, the use of curved or diagonal lines imply motion which can capture and sustain the viewer's attention (Samara, 2007). As Dyer (2008) suggests, a sense of movement can grab the viewer's attention, which aligns with the first step of the AIDA model (attention). This initial engagement is critical in shaping perception and attitude, which in turn influences the likelihood of action. In the context of social cause advertising, capturing the viewer's attention is the first step toward raising awareness.

- Evoke emotions

Different types of lines can convey various emotional tones and symbolic meanings. For example, smooth, curved lines evoke feelings of calmness and serenity (Arnheim, 1974); whereas jagged, sharp lines convey a sense of distress / tension (Arnheim, 1974). Horizontal lines can suggest a sense of stability (Samara, 2007); vertical lines can suggest strength and power (Ambrose & Harris, 2015); and delineating lines can define boundaries, and create a visual separation. Emotional responses in advertisements, particularly in social cause advertising, are powerful

tools for fostering engagement and influencing attitudes. They can also serve as emotional triggers that motivate viewers to take specific actions (Fennis & Stroebe, 2015).

By selecting and utilising different types of lines, designers can enhance the visual impact and create more compelling and effective social cause advertisements. As stated in section 2.7.1 , the process of engaging viewers with an advertisement starts with capturing their attention, then generating interest and desire, and finally taking action. Therefore, by using the most visually attractive line variation identified in this research, the design will include elements that grab attention and shape perception and attitude. As discussed in section 2.7, attractiveness is a key factor in eliciting attention, influencing perception, and affecting attitude.

2.2.2 Design element two: Shape

The element of shape in graphic design can create visually engaging and effective compositions. Shapes in design can be symbolic or create a pattern (Wong, 1972), and are an important building block in the visual grammar. According to Field (2018), there are different kinds of shapes ranging from geometric to ambiguous (Figure 4). Oshell (2017) defines this type of shapes as ´primitives´ because they are simple, and can stand on their own as visual element.

Figure 4: Kinds of Shape (Field, 2018)

Geometric Shape

A geometric shape can indicate solidity but also rigidity. It indicates structure and is more associated with man-made objects

Organic Shape

An organic shape is free-flowing and it may remind a viewer of forms that are found in natural environments.

Hard Edged Shape

Hard shapes and often geometric and feel unfriendly if one imagines touching them. These shapes can create a sense of structure.

Soft Edged Shape

A soft shape is friendly and inviting. These shapes are often organic and reflect a tactile experience that is comforting.

Implied Shape

Implied shapes are not directly bound by their edges but are instead indicated by their surroundings.

Positive Shape

A positive shape is easily seen and is comforting to the viewer as a way to differentiate the figure and the ground against which it is seen.

Implied Shape	Implied shapes are not directly bound by their edges but are instead indicated by their surroundings.
Positive Shape	A positive shape is easily seen and is comforting to the viewer as a way to differentiate the figure and the ground against which it is seen.
Negative Shape	A negative shape is defined by the ground that encloses or surrounds it and is often more disconcerting for the viewer.
Ambiguous Shape	Ambiguous shapes are the most visually disconcerting for the viewer because it is not clear whether the figure or the ground is the shape.

Nonetheless, shapes add characteristics to the design composition. According to Wong (1993) and Malamed (2011), there three universal shape groups which are the basic types of shapes used in design:

- Geometric
- Organic
- Abstract

The element of shapes in advertising

Shapes in advertising are an essential element that play a key role in creating visual impact. With regards to advertising, the role of shapes is as following:

- Create visual impact

Advertisements can stand out in busy environments. For example, bold geometric shapes can draw attention from a distance making the advertisement more striking and memorable (Wong, 1993). Thus, by utilising the framework developed in this research, and applying the most attractive shape group, this can increase the likelihood of initiation action. Based on the 'halo effect', positive attributes (like attractiveness) influences people's overall perception and behaviour towards the subject (O'Shaughnessy & O'Shaughnessy, 2004).

- Convey messages

Acorrding to Arnheim (1974), shapes can convey messages; but can also symbolise different concepts and emotions that can communicate the core message. For example, a heart shape can symbolise love in a campaign related to health. The use of universally understood symbols, such as a red ribbon for HIV/AIDS awareness or a broken heart for health-related causes, can immediately trigger recognition and understanding without the need for lengthy explanations (Chauhan, 2023). This symbolism strengthens the advertisements' ability to connect emotionally with viewers, increasing the likelihood to take action.

- Organise content

Content can be organised, but can also establish a visual hierarchy that enhances the readability (Ambrose & Harris, 2015). Readability in social cause advertisements is vital for effectively delivering the intended message and prompting action. High readability ensures that the target audience can quickly comprehend the content, which is crucial in out-of-home advertising formats where viewers may only have a few seconds to process the information (Koekemoer & Bird, 2004).

- Guide attention

The viewer's eye is guided through the composition, ensuring that important elements are noticed (Lupton, 2010). As discussed in section 2.7.1 capturing the viewer's attention creates interest, which subsequently leads to action.

Literature from Arnheim (1974), Wong (1993), Lupton (2010), and Ambrose & Harris (2015) clearly demonstrate that shapes impact engagement, emotion and communication effectiveness. Therefore, examining shapes in this research, will identify their effectiveness in social cause advertising. Additionally, by using the proposed framework and selecting the most attractive shape type, positive perceptions and attitudes are likely to be fostered, thereby enhancing the chances of taking action towards the social cause advertised.

2.2.3 Design element three: Texture

The element of texture is a visual effect defined as the look and feel of a surface (Resnick, 2003) (e.g. flat and shiny to bumpy and rusty). Such element adds a sense of touch to the design layout, and as according to Poulin (2011), texture adds richness and dimension to the design; whereas Krause (2014) claims that texture can alter the look of a design (Figure 5).

Figure 5: Texture

With regards to advertising, texture is an important element as it can add depth and dimension, enhance visual interest, suggest emotions, but also reinforce brand identity. To the best of our knowledge, there was no literature found on the type of texture used in out-of-home advertising / social cause advertising as there are many ways to establish texture in design (Berman, 2007). This indicates that the type of texture depends on the designer / campaign. Based on this, it was most appropriate for this study to investigate the element of texture by professionals rather than the general public as such approach minimises a bias view of testing random / popular textures; but offers a design perspective on the importance of this element for social cause advertising.

The element of texture in advertising

The role of texture is as following:

- Enhance visual impact

Lupton (2010) explains that texture adds more visual complexity. Texture can make an advertisement stand out in a busy environment e.g. textured backgrounds or elements in billboards, bus shelters and posters can attract more attention (such as a rough, gritty texture might increase the severity of a social issue like poverty). Thus, by drawing attention, perception and attitude are influenced, thereby increasing the likelihood of a greater impact.

- Evoke emotions

Different textures can reflect specific emotions and moods, and this is also supported by Arnheim (1974) who discusses how textures create emotional undertones influencing the viewer's psychological response. For example, smooth textures might be more suitable for campaigns focused on child welfare or healthcare as they can evoke feelings of compassion. On the other hand, rough jagged textures can be used to address domestic violence as they can evoke discomfort. According to Moriarty et al., (2014), attitudes (both positive and negative), particularly those embedded in strong emotions, can motivate people to action, or to lack action.

Emotions make people pay more attention to an advertisement, which helps create stronger opinions and influences their behaviour. Research by Christiano and Neimand (2017) emphasise that social cause campaigns that evoke emotions (such as hope, empathy, or urgency) can motivate viewers to take action, as they trigger an emotional response that encourages reflection and connection to the cause.

- Reinforce themes

Ambrose & Harris (2015) state that texture in design can reinforce thematic elements, making the message more cohesive. For example, in environmental campaigns, organic textures (e.g. wood grain or leaf patterns) can symbolise nature. Themes are essential in advertising because they define the central message the advertisement aims to communicate (Belch, 2014). In the context of social cause advertising, a well-developed theme ensures that the message resonates

with the audience. This strengthens the emotional connection, making the advertisement more impactful and motivating viewers to engage with the cause.

- Realism and Authenticity

According to White (2011), texture can add authenticity and depth to the design which enhances its credibility but also impact. In the context of social cause advertising, credibility can influence the trustworthiness of the message and the likelihood of the audience engaging with the cause.

- Attention to key elements

Strategically used texture can create emphasis, but also guide the viewers' attention to key elements (Samara, 2007). For example, polished texture in a rough design can draw attention to critical information. Capturing attention is essential as it represents the initial step in engaging the audience. Without drawing attention, the advertisement risks being over-looked, and the message may not have the desired impact.

Even though texture is a powerful element, its effectiveness in advertising varies depending on the medium. Drawing a conclusion from authors like Ambrose & Harris (2015), Klimchuk & Krasovec (2013) and Wheeler (2017), the most effective mediums in utilising texture are print media, packaging and direct mail. Physical texture in out-of-home advertising is less prominent due to factors like practical constraints e.g. texture cannot be felt. By examining texture in this research, findings will determine its applicability and effectiveness in out-of-home social cause advertising.

2.2.4 Design element four: Space

Space is a crucial component in graphic design, and as defined by Resnick (2003) and supported by Wong (1972), it is a conceptual element which refers to the area within the design known as positive space or negative space. As illustrated in Figure 6, negative space is the empty area of the composition; whereas positive space is an area which contains elements e.g. shapes, images

and typography (Figure 7). In a study on the effective use of negative space by Lee (2007), findings indicated that negative space can support readability and allow the viewers eye to rest.

Figure 6: Negative space
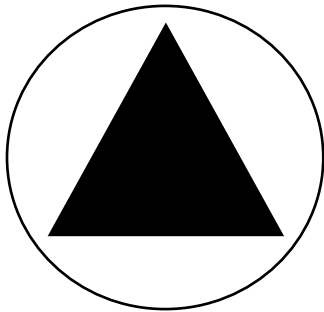
Figure 7: Positive Space
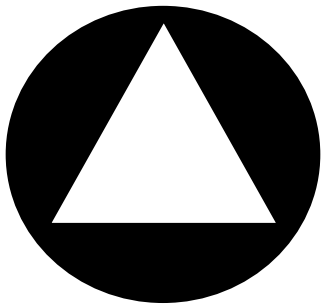
Space in design creates the visual effect that has an impact on human perception (Samara, 2014). As Samara (2014) claims, the element of space allows intentional empty space to create a visual order. This component draws attention to the content, but also strengths the relationship between the viewer and the communicating message (Samara, 2014).

In any composition, negative and positive space can create a sense of depth. However, according to Poulin (2011), the two components should not be equal as this will create a static composition. Hence, there should be varied degrees of negative and space in a design. Furthermore, space can complement other elements by creating a focal point or draw a relationship amongst them.

The element of space in advertising

Below is an exploration on how space is utilised in advertising:

- Enhances readability and clarity

Social cause advertisements often deal with complex and emotional topics. Therefore, sufficient spacing will ensure clear and readable text, but also minimise cluster. Bringhurst (2012) emphasises the importance of space in typography in order to enhance legibility and readability. Hence, by having a clear design and enhancing readability and focus, this influences the viewers perception and attention (Lupton, 2010).

- Attention to key elements

White (2011) discusses how space in design can create emphasis and draw attention to key components, such as calls to action or powerful imagery. The use of space helps key elements stand out and be more prominent within an advertisement. By effectively emphasising these elements, the design can direct and influence the viewer's perception, ensuring that the most important messages are clear and engaging. This is especially important in social cause advertising, where the goal is not only to capture attention but also to drive action.

- Balance and harmony

Balanced use of space minimises clutter, but also creates a harmonious composition. As claimed by Wong (1993), space ensures that the overall composition feels cohesive; but also conveys a sense of professionalism. A balanced and harmonious design helps avoid visual overload, ensuring that the key message remains the focus. This is particularly important in social cause advertising, where complex issues are addressed. By maintaining visual clarity, the advertisement can communicate its message more effectively, making it easier for the audience to understand and engage with the cause.

- Evoke emotions

Arnheim (1974) explores how spatial arrangements in compositions can create different psychological responses, which can influence the advertisement. This research examines both types of space (negative and positive space), in order to determine which is most effective for out-of-home social cause advertising. Social cause advertising often seeks to engage viewers

emotionally. By using space effectively, these advertisements can evoke strong emotions, leading to more impactful visuals. According to this research, creating visually appealing content attracts more public attention and increases the likelihood of action towards the social cause.

2.2.5 Design element five: Value

The element of value is the second property of colour (Davis, 2015), and refers to the lightness or darkness of colour (hue) (Resnick, 2003). Hence, when referring to value, one refers to the colour degree. Value can be used for multiple purposes ranging from creating colour contrast to building a visual hierarchy amongst the design elements.

Figure 8: Value Scale (Davis, 2015)

As illustrated in Figure 8, a value scale is used to guide a range of values e.g. white increases the value of a hue, and black decreases. Value can also build different colour contrasts, which according to Poulin (2011) such visual principle can create a noticeable difference for the eye. Shaver (2014) also claims that value relationships are a tool to control eye movement, e.g. designs with low contrast create a slower shift in comparison to high contrast designs.

With regards to advertising, it is also recommended by expertise in the field (Meadow Outdoor Advertising, 2011; Amplify 2019) to consider the colour contrasts and readability (see Appendix (H)). Advertisers like Meadow Outdoor Advertising (2021) but also supported by Outdoor Advertising Association of America (2016), recommend high colour contrast on a billboard as it was proven to improve recall by 38% (Meadow Outdoor Advertising, 2011).

There are a number of variations that can be created using value. To eliminate a bias view it was most appropriate for this study to investigate the element of value by professionals rather than

the general public. This meant collecting data from experts with a professional understanding on the importance of this element, and in combination with literature, determine the most appropriate colour contrast.

The element of value in advertising

As aforementioned, the element of value makes advertisements more effective in capturing attention and conveying messages. Below is an exploration on the role of value advertising:

- Enhances visibility and readability

Visual contrast in advertising ensures that messages are immediately noticeable and readable (Lester, 2013); but more specifically high contrast is a fundamental design principle for effective communication, especially in public spaces (Lester, 2013). In the context of social cause advertising, visually appealing designs can capture attention and increase the likelihood for the public to notice and act upon the advertisement.

- Draws Immediate attention

Wheildon (1995) states that in advertising text readability is greatly improved by using high-contrast combinations such as black on white or white on black. Hence, with regards to out-of-home social cause advertising, bold fonts combined with high contrast colours will ensure that the main message is the first thing viewers will notice (grab the viewers' attention).

- Evoke strong emotional responses

High-contrast text can create strong emotional responses as it evokes a sense of urgency. Specifically, as social cause advertisements often address serious social issues, high-contrast text can prompt viewers to take action. Such emotional connection can be crucial in motivating the public to take action on social issues.

- Simplify complex messages

Social cause advertisements often communicate complex issues in a short period of time. As Wheildon (1995) states, high-contrast combinations is vital in environments where quick

comprehension is required. Thus, high-contrast text helps simplify complex messages. Further, with regards to message clarity, designs with clear messaging can influence perception and drive engagement with social change initiatives.

By examining value in this research, findings can showcase the effectiveness of this element in out-of-home social cause advertising and its influence on audience engagement and response.

2.2.6 Design element six: Colour

Colour in graphic design is a powerful tool which delivers a meaning, emotional moods and functional information (Buether, 2014). However, the element of colour is a broad subject which can be investigated and specialised solemnly as research. Therefore, for this study, it was most appropriate to investigate the six types of colour schemes as they are the foundation of the colour composition (Feisner, 2006). Also, to the best of our knowledge, literature exists on colour combinations in out-of-home advertising (Outdoor Advertising Association of America, 2016) (see Appendix J), however not on the specific colour schemes. Colour combinations refer to colours being used, whereas colour schemes are the framework of how colours are chosen.

Six Types of colour schemes

Colour schemes are the arrangement of colours and are highly important for this research in order to distinguish which schemes were applicable in the design of out-of-home social cause advertisements.

1. <u>Monochromatic colour schemes</u>

Such scheme uses a single hue varying in tone, tint and shade (Eiseman, 2017) (Figure 9). According to Eiseman (2017), monochromatic colours in graphic design can create contrast and reflect a sense of compositional blend.

Figure 9: Monochromatic colour schemes

2.   Complementary colour schemes

As illustrated in Figure 10, complementary colours are two hues from the opposite side of the colour wheel. Eiseman (2017) claims such colour scheme creates a strong contrast and a vibrant design.

Figure 10: Complementary (Ambrose & Harris, 2008)

3.   Split-complementary

Spit-complementary refers to three colours: one hue from one side of the colour wheel, and two hues directly opposite but adject to the complementary colours (Eiseman, 2017) (Figure 11). In design, this colour scheme creates a sense of sophistication (Hornung & James, 2012).

Figure 11: Split complementary

4. Triadic colour schemes

As shown in Figure 12, a triadic colour scheme uses three colours evenly spaced out on the colour wheel (Eiseman, 2017). Poulin (2011) states that triadic colour schemes are a dynamic combination.

Figure 12: Triadic colour scheme

5. Analogous colour schemes

This colour scheme uses three colour segments next to each other. The natural colour blend is visually pleasing and the easiest composition for the eye (Stone et al., 2008) (Figure 13).

Figure 13: Analogous colour scheme (Ambrose & Harris, 2008)

6. Tetradic colour schemes

As illustrated in Figure 14**:** Tetradic colour schemes, four colours are spaced in a square around the colour wheel (Downs, 2013).

Figure 14: Tetradic colour schemes
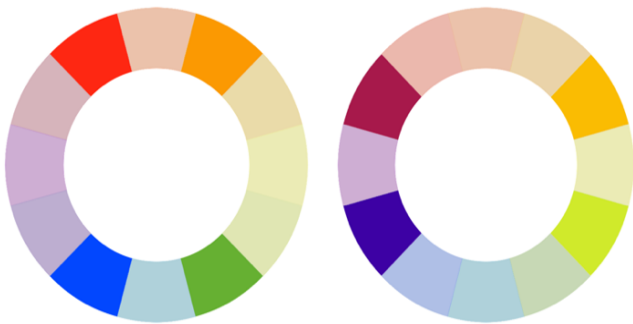
The element of colour in advertising

The element of colour is a powerful tool that can significantly influence the effectiveness of the message being communicated. This encompasses various aspects, from attracting attention to creating associations that reinforce the social cause. Below is an exploration on the role of colour in advertising:

- Emotional impact

Colours can evoke specific emotions e.g. red is often associated with urgency and can be used to convey the seriousness of a social issue. A study by Labrecque and Milne (2017) found that colour

similarity (e.g. using warm colours for a cause related to urgency) can influence consumers emotional responses and attitudes towards the message. For example, UNICEF's tap project used the colour blue to associate the campaign with water, but also draw attention to the global crisis. Interestingly, the different shades of blue helped reinforce the availability of clean water and its importance. American Red Cross, uses red to align with their logo, but also signify the urgency and immediate call for action. WWF (World Wide Fund for Nature) often uses green and blue to symbolise their commitment to wildlife and nature. The examples provided demonstrate that colours can evoke emotions that support social change goals. Additionally, the emotional tone created by the colour scheme can affect how the audience responds to the advertisement's message. This study also investigates the alignment of colours to social causes, as colours can evoke emotions, and influence perceptions of the social issue being perceived.

- Attention grabbing

In outdoor settings where there is a lot of visual competition, bright and contrasting colours can aid the advertisement to stand out. Research by Xia Papatla and Zhang (2015) showed that high colour saturation and contrast can increase the likelihood of visual attention and recall of advertisements.

- Cultural considerations

In various cultures, colours can have different meanings. When creating for a global audience, it is essential to consider cultural implications of colour choice. This factor is also considered in the findings and presented in the toolkit.

- Psychological influence

Tailoring colour choices to the intended message can strengthen the campaign's alignment with social change objectives. This factor is also explored in this study through public observations, investigating whether people associate specific colours with social causes.

Nonetheless, by investigating the six colour schemes aforementioned, this study can identify which schemes are the most attractive for out-of-home social cause advertising, and apply colours that effectively capture public attention.

2.2.7 Design element seven: Typography

"Type? You mean like fonts? Like Times New Roman…Oh, no, I like Comic Sans" (Burgess & Seddon, 2012, p. 8).

Typography refers to how words and letters are composed, and their arrangement in a composition. It is an element which cannot pass unnoticed, as it is the process of making language visible (Cullen, 2012); but also as claimed by Prokhorov, (2019), typography in graphic design, plays an emotive role as it gives character to the content of the composition.

When referring to typography there are different typefaces (style of lettering) such as sans-serif, serif, script, monospace, modern, display etc. However, with regards to out-of-home advertising, multiple advertisers like Bubble Outdoor, Amplify, Meadow Outdoor Advertising, 75 media and Bmedia recommend using sans-serif and serif, as according to Amplify (2019), they offer a modern appeal but also maintain simplicity and readability. Drewniany et al., (2013) also claims that serif and san-serif typefaces contrast each other well when creating an advertisement.

Serif typefaces are the classification of types with small lines often horizontal strokes attached at the start or the end of the type body (Whitbread, 2001) (Figure 15).

Figure 15: Serif typefaces

Serif on the ends

59

Experts on this field like BubbleOutdoor, 75MEDIA and Meadow Outdoor Advertising, suggest serif fonts for the main content of out-of-home advertising due to their legibility. As out-of-home advertising refers to multiple mediums (section 2.6), Table 7 presents specific serif fonts for certain out-of-home advertising media suggested by specialised advertising agencies.

Table 7: Serif fonts recommend for out-of-home advertising media

Advertising Agency	Outdoor Type	Serif font
75MEDIA	Outdoor media & specifically billboards	According to Inman (2020): • Baskerville • Didot • Garamond • Georgia • Times New Roman
Amplify Outdoor	Billboards	According to Amplify (2019): • Georgia • Times New Roman
Bubble Outdoor & The Perfect Media	Static outdoor displays	**Specifically for the content of advertisement –** According to Amstel (2019) and Tpmweblogin (2019): • Baskerville • Garamond • Georgia • Times New Roman

Lastly, Figure 16 presents an illustrative representation of the specific typefaces presented in Table 7.

Figure 16: Illustrative presentation of recommend Serif fonts

Baskerville

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z

0 1 2 3 4 5 6 7 8 9

"The quick brown fox jumps over the lazy dog"

Didot

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z

0 1 2 3 4 5 6 7 8 9

"The quick brown fox jumps over the lazy dog"

Garamond

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z

0 1 2 3 4 5 6 7 8 9

"The quick brown fox jumps over the lazy dog"

Georgia

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z

0 1 2 3 4 5 6 7 8 9

"The quick brown fox jumps over the lazy dog"

Times New Roman

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z

0 1 2 3 4 5 6 7 8 9

"The quick brown fox jumps over the lazy dog"

Even though there are a number of Serif groupings for outdoor advertisements, an alternative option can be Sans-Serif (French term meaning without serifs (Landa, 2012)). As exhibited in

Figure 17, this typeface consists of fonts without serifs. Some classic examples of san serif fonts presented by Drewniany et al., (2013) are Helvetica, Gill Sans, Impact and Eras.

Figure 17: San-serif typeface

THIS IS
San -SERIF

No serif on the ends
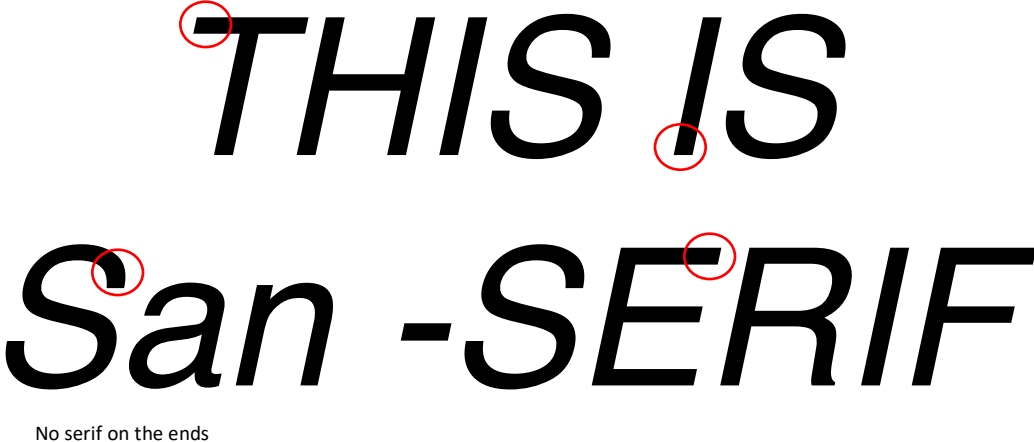
Table 8 presents recommended Sans-serif typefaces for out-of-home advertisements by specialised outdoor advertising agencies. According advertisers Rise Vision (2019), Sans-serifs such as Helvetica, Arial, Verdana and Open Sans are the most ideal for content on outdoor digital displays as they are the easiest to read.

Table 8: Sans-serif fonts recommend for out-of-home advertising media

Advertising Agency	Outdoor Type	Serif font
75Media	Outdoor media & specifically billboards	According to Inman (2020): • Arial • Calibri • Helvetica • Tahoma • Lucida Grande • Verdana
Bubble Outdoor	Static outdoor display	According to Amstel (2019): • Arial • Calibri • Helvetica • Tahoma • Verdana
The Perfect Media	Billboards	According to Tpmweblogin (2019): • Arial • Calibri • Helvetica • Tahoma • Verdana
JGI Outdoor Advertising	Billboards	According to JGIoutdoor (2020): • Berlin Sans • Gill Sans • Franklin • Helvetica • Tahoma • Verdana

Figure 18 presents an illustrative representation of the specific typefaces presented in Table 8.

Figure 18: Illustrative presentation of recommend San-serif fonts

Arial
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9
"The quick brown fox jumps over the lazy dog"

Berlin Sans
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

0 1 2 3 4 5 6 7 8 9

"The quick brown fox jumps over the lazy dog"

Calibri
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9
"The quick brown fox jumps over the lazy dog"

Franklin
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9
"The quick brown fox jumps over the lazy dog"

Gill Sans

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z

0 1 2 3 4 5 6 7 8 9

"The quick brown fox jumps over the lazy dog"

Helvetica

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z

0 1 2 3 4 5 6 7 8 9

"The quick brown fox jumps over the lazy dog"

Lucida Grande

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z

0 1 2 3 4 5 6 7 8 9

"The quick brown fox jumps over the lazy dog"

Tahoma

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z

0 1 2 3 4 5 6 7 8 9

"The quick brown fox jumps over the lazy dog"

Verdana

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z

0 1 2 3 4 5 6 7 8 9

"The quick brown fox jumps over the lazy dog"

Related studies conducted such as by Guthrie (2009), on the role of typographic variations in advertising, showcased that despite the data having no statistical differences amongst sans-serif and serif fonts, typefaces influence the emotional response in advertisements. Additionally, demographic factors such as gender and age were examined and exhibited to affect the typography preference and advertising themes. Furthermore, while studying existing literature on graphic design elements and although some related studies (Park, 2014; Green, 2015 and Nazim; 2020) indicated certain elements are fundamental for specific advertisements, no studies were found that examined specifically graphic design elements and styles in social cause advertising.

The element of typography in advertising

Typography in all types of advertising (especially in social cause advertising) is not just about the aesthetic, but rather a pivotal tool that enhances communication, motivates action and drives emotional engagement. Below is an exploration on the role of typography in advertising:

- Enhances readability and accessibility

Primarily, the role of typography is to ensure the message is legible and readable from a distance (Lidwell et al., 2010). Such factor is crucial in out-of-home advertising, as viewers only have a few seconds to read and comprehend the message. Hence, by enhancing readability and accessibility, this will ensure that the advertisement message is clear, inclusive and easy to engage with.

- Visual hierarchy

Typography can establish a visual hierarchy, guiding the viewers eye to the most important information first. With regards to perception, visual hierarchy through typography can guide how a viewer processes information; but also research by Pieters and Wedel (2004), found that viewers are more likely to form positive attitudes when the advertisement layout directs efficiently, reducing cognitive effort.

According to Eastin and Lee (2020), attitude towards advertisements is considered as a key metric for evaluating the effectiveness of advertising. In a study by Yousef et al. (2021), the researchers

examined the influence of different emotional appeals on social media engagement and behavioural outcomes. Their findings suggest that negative appeals tend to outperform positive and coactive appeals in motivating immediate actions, especially in charity and environmental contexts. However, while positive emotional appeals tend to have a slower, less immediate impact, they are vital in fostering long-term engagement and encouraging sustained actions for social causes. This suggests that while negative appeals may trigger quicker responses, positive appeals play an essential role in building lasting connections with audiences and encouraging sustained support for social causes.

- Brand and cause identity

In a study on the effects of typeface semantic associations on brand perception and consumer memory by Childers and Jass (2002), the authors emphasise the impact of consistent typeface on brand and cause identity. The consistent use of typefaces helps build a recognisable and strong identity for a brand or cause, which in turn impacts how the advertisement is perceived and remembered. This consistent typographic choice helps audiences become familiar with the message, leading to faster recognition and better recall.

Similarly, Fennis and Stroebe (2015) emphasise the role of typography, along with other key design elements such as colour and images, in shaping consumer attitudes and behaviours. Consistent typographic choices help reduce cognitive load, making the advertisement easier to process and recall, which increases its effectiveness in achieving its goals (Fennis & Stroebe, 2015). This is particularly crucial in social cause advertising, where typography helps to establish a distinctive identity, making the campaign more recognisable and memorable, thereby increasing the likelihood of achieving the desired outcome.

- Engagement and interaction

In a paper on type design by Bartram (1982), the author highlights how typographic design can shape the readers experiences with written content. For example, serif fonts may convey a sense of tradition; whereas san-serif fonts may appear more modern and straightforward affecting how

the readers perceive the content. Both serif and san-serif fonts are investigated in this research in order to determine which are more attractive for out-of-home social cause advertising.

As Bartram (1982) claims, typographic choices can increase the reader engagement; but also through the use of additional elements (e.g. headings and subheadings) a deeper engagement can be created. By forming deeper engagement, this can enhance perception and attitude as the involvement of the viewer with the advertisement can improve comprehension of the message and foster emotional investment. For example, public health campaigns often lead to long-term behaviour changes, as they prompt the viewer to re-evaluate their attitudes on a deeper level.

2.2.8 Design element eight: Image

"Image refers to the graphic elements that can bring a design alive"
(Ambrose & Harris, 2003, p. 127)

Multiple authors such as Meggs (1992), Poulin (2011) and Landa (2021) define images as pictures of all sorts, ranging from symbols and illustrations to pictographs and photographs. However, the term `image´ can be defined in the broader sense such as map, graph or a painting.

Needless to say, images are a powerful visual element and essential in a number of disciplines such as advertising. For example, in a paper published for the Journal of Consumer Research, Scott (1994) argues that images in advertising are symbolic artefacts. Woodside (1996) also claims that images in advertising can increase awareness and the likelihood of recalling other advertising messages.

When considering the types of images used in fields such as advertising or design, illustrations and photographs are two primary options (Moriarty et al., 2014). Drawing a summary from authors like Meggs (1992), Poulin (2011) and Landan (2021), it was most appropriate for this research to categorise the type of images into two main groups:

1. **Illustrations**

A graphic representation created as an image either hand drawn or digitally composed. There are a number of drawing techniques like sketching, shading or even enact as a basis for painting. Illustrations are used to complement text, enhance a message or even to clarify. According to Male (2007), illustrations in a campaign aid the imprinting of the brand recognition and awareness into the society.

2. **Photography**

"Photography…allows us to slice a moment out of time and preserve the memory"

(Bowker, 2014, p. 9)

Landa (2021) defines photography as an image captured using a camera. There are different genres of photography such as portrait, landscape, life, moving image and others. There are also various ways which images can be applied; however, as Sherin (2013) claims, the right image will produce the desired outcome, whereas the wrong choice can ruin the campaign. Specifically, when using photography in fields like advertising the image has to be eye-catching in order to create an impact. According to Ingledew (2005), images of persuasion are designed to speak a visual language to the public.

The element of image in advertising

Images have a strong visual impact, and can communicate messages in a brief moment. Both Illustrations and pictures are integral components in advertising, each serving unique purposes. For this reason, this research investigates which image type is the most attractive for out-of-home social cause advertising. Below are some key aspects that highlight the role of image in advertising:

- Attention-grabbing

Images capture the attention of a passer-by; but more specifically, Percy and Rossiter (1992) claim that attention-grabbing visuals in advertising ensure initial engagement. As stated in section 2.7.1 attention encourages perception and attitude. Precisely, designing an attractive advertisement can grab the attention of the passer-by, allowing them to quickly form positive

perception and attitude toward the message. Eye-catching designs draw immediate attention, increasing the likelihood for a favourable first impression. On the other hand, attractive designs evoke positive emotions, leading to more favourable attitude. According to research by Pieters et al., (2010), when advertisements are designed to stand out, viewers are more likely to notice and process them positively, increasing the overall perception and recall.

- Emotional engagement

In social cause campaign, emotional engagement is crucial as it drives empathy and motivates action. According to Henderson and Cote (1998), images often convey an emotional appeal that can influence a charitable behaviour. Emotional engagement can shape both perception and attitude, as by fostering involvement and connection with the viewer, campaigns can shape how the viewer perceives the message and attitudes they form.

- Complex issues simplified

Visuals often communicate concepts more effectively than text, creating more clarity and understanding for the viewer. The use of images can distil complex issues into impactful visuals (Moriarty et al., 2014), making the core message understood even within limited viewing time. For instance, imagery in environmental awareness advertisements (such as a visual of a melting iceberg), can quickly convey the urgency of climate change without requiring extensive explanation. This simplification can promote positive attitudes by reducing confusion and making the issue feel more accessible.

- Create a strong visual identity

According to Henderson and Cote (1998), visual consistency (including imagery) contributes in building a visual identity. For example, in social cause advertising, consistent use of images can build a recognisable visual identity for the social issue; but also aid recall in the public's mind. (this is also investigated in reach phase two, by conducting a recall and recognition testing). Hence, the familiarity can enhance the viewer's perception but also, lead to a more favourable attitude as people are more likely to support what they feel connected to (Zajonc, 1968).

Even though, the role of images in advertising is of high importance, and it is acknowledged that the content of images is a critical component influencing attention and perception, images can be studied in more depth on their own. While this research did not explicitly separate out image content as a unique variable, an investigation was conducted on how images and visuals work overall to capture attention and influence perception in social cause advertising. This analysis connects directly to the research questions about perception and effectiveness. As explained below, image-based elements contribute to emotional influence and visual engagement; hence image content was still explored as part of the study's broader focus on design elements. This approach shows that the impact of images was considered throughout the study, even if it wasn't isolated as its own category, thus supporting findings related to perception and effectiveness.

2.2.9 Summary of graphic design elements with connection to social change variables

As discussed throughout this section, graphic design elements are universally used in all types of advertising as they are the core to the design. However, each element contains a subcategory, which to the best of our knowledge no research was identified which explored individually the most effective elements for out-of-home social cause advertising. This research examined those elements based on the public's perception in order to identify which graphic design elements are the most effective for out-of-home social cause advertising.

Graphic design elements have social change variables as they are powerful tools for communication; but also influence the public perception, emotions and behavior. Several scholars (Berger, 1972; Arnheim, 1974; Morton, 1997; Heller & Megg, 2001; Norman, 2004; Lidwell et al., 2010; Wong, 2010; and Lupton, 2014) have demonstrated that graphic design elements are not just aesthetics, but behold the power to influence how a message is understood, evoke emotions, and can drive behavioural changes. Below is a summary conclusion mapping each element with social change variables:

- The element of line

The element of line is a powerful tool that can guide the viewer's attention, create visual hierarchy and evoke emotional responses. According to Bowers (2012) lines contribute to the overrall meaning in design; but also as supported by Wong (2010), lines offer direction and movement (e.g. guide the viewers eye). By directing focus, this can increase the likelihood for the viewers to understand the most important aspects of the message, and positively impacting their perception of campaign relevance and urgency. Lines affect perception and emotion (Arnheim, 1974); and by evoking emotional responses, this can enhance the viewer's connection to the social cause. Designers can cultivate a favourable attitude among the viewers increasing the likelihood for them to engage with and support the campaign. Lastly, lines offer clarity and structure (Lupton, 2014). This organisation can allow complex information in social cause advertisements to be more accessible, improving the audience's overrall understaning of the advertisement.

Nonetheless, lines contain attributes that can create compelling visual narratives that resonate with the audiences; but more specifically, create attractive visuals that will increase the likelihood of taking action. Hence, by investigating the most attractive type of line for out-of-home social cause advertising increase not only the memorability of the advertisement but also its persuasive power, fostering positive perceptions and encouraging viewers to take action.

- The element of shape

Shapes in graphic design can enhance the impact of social cause advertising by leveraging their symbolic meaning, emotional impact, and psychological influence. According to Lauer and Pentak (2000), shapes in design convey a specific message, but also as stated by Norman (2004) shapes can evoke emotional responses to viewers. For example, soft rounded shapes are potrayed as more comforting and approaching (Norman, 2004). Such attribute can make social cause advertisements stand out, but also resonate with the viewers by tapping into emotions making the message more impactful. As Pham (2004) suggests, emotional stimuli can influence decision-making. By shaping perceptions and making viewers feel involved in the narrative,

advertisements encourage deeper engagement, resulting in more favourable attitudes towards the content. Furthermore, shapes help bridge communication gaps, for example shapes that are easily recognisible and interpretable can be more accesible to diverse audiences such as those with visual impairments (Gilbert, 2019).

Nonetheless shapes contribute to the overrall hierarchy of a design, helping to organise information in a way that directs the viewer's attention to the most critical elements. Research by Pieters and Wedel (2004) found that viewers are more likely to form positive attitudes when the advertisement layout directs attention efficiently, reducing cognitive effort. A well-organised design can leave viewers with a sense of clarity and professionalism, making them more likely to trust the brand and engagement. Hence in social cause advertising, the 'brand' represents the organisation / charity or movement advocacy for a specific social cause (e.g. Red Cross, World Wildlife Fund (WWF) etc.).

- The element of texture

The element of texture can ifluence key variables such as community engagement, cultural identity, emotional well-being and social cohesion. Texture enhances sensory experiences and for this reason as stated in the literature review (see section 2.2.3) texture is often preferred in print media rather than out-of-home advertising due to its tactile engagement and closer proximity; but also as claimed by Sutherland and Sylvester (2000) texture can create a more immersive and memorable experience. Texture is investigated in this study, and this will determine its applicability in out-of-home social cause advertising.

Further, the use of texture can reflect cultural practises and connect with diverse audiences. Such presentation can empower communities by promoting inclusivity and recognition (Hall, 1997). Texture can also symbolise empowerment and action. Advertisements that incorporate dynamic textures may inspire viewers to feel more confident and increase the likelihood in taking action. Lastly, the use of different textures can elicit emotional responses e.g. rugged textures might evoke strength and resilience; whereas soft textures might create a sense of comfort. Nonetheless, the sensory experiences created by texture can resonate on an emotional and

psychological level. Such associations can shape how a message is perceived, and have an impact on the viewer's attitude.

In social cause advertising, how a message is perceived and its impact on the viewer's attitude are crucial as they directly influence whether the viewer will engage with the cause and take action. Social causes often address complex or sensitive issues (such as poverty, climate change, or human rights), and the effectiveness of the communication impacts how well the message is understood. Positive perception lead to greater emotional connections, understanding, and higher likelihood to take action. Shifting attitudes from indifference to engagement can be crucial in achieving the objectives of the cause.

- The element of space

Referring to the spatial relationships between elements, both negative and positive space can have a meaningful impact. According to Lupton and Philipps (2008), spatial relationships guide the viewers through complex visual narratives, but also create specific emotions (Shea et al., 2012).

In social cause advertising, the spatial arrangement of elements within a visual narrative can significantly enhance storytelling effectiveness, especially in complex social causes where the aim is to engage with the viewers. Moreover, spatial arrangement helps establish a clear visual hierarchy, highlight relationships, evoke emotions, and symbolises power dynamics—all which are crucial in social cause advertising, where narratives often carry deeper ethical, social, and cultural meanings. According to Arnheim (1974, spatial composition, symmetry, and balance influence how viewers cognitively and emotionally engage with images.

Positive space draws attention to specific elements or information, while negative space contributes to a cleaner, less cluttered design. As Pomeroy (2018) states, strategic use of space can enhance calls to action and motivate viewers to engage. This is particularly important in social cause advertising, where the primary objective is to inspire a call to action (see section 2.4) Therefore, by examining which type of space (positive or negative) is more attractive in out-of-

home social cause advertisements, the findings can aid in creating designs that simplify the presentation of social issues.

Nonetheless, space not only affects the visual appeal of a composition but also shapes the viewer's perception. When space is well-managed, it creates a balanced design that fosters positive impressions, whereas overcrowded designs can feel overwhelming and result in disengagement.

- The element of value

Value can draw attention to key information (Landa, 2018) while also evoking specific emotional responses. This is particularly important in social cause advertising, as evoking emotions can establish a psychological and emotional connection between the viewer and the cause.

On the other hand, certain colour values carry symbolic cultural associations that can communicate universal messages and support global initiatives (Lipton, 2009). By manipulating value, designers not only prioritise information but also influence how consumers perceive and emotionally react to visual elements. For example, the lightness or darkness of a design can shape different attitudes and establish the emotional tone of the message it conveys. The emotional tone in social cause advertising plays an important role on how the message is received and acted upon e.g. a campaign for disaster relief might use a tone of urgency and alarm to encourage immediate donations, emphasising the critical need for resources.

- The element of colour

In visual communication colour can support social change initiatives, but also resonate with diverse audiences. Colour can evoke emotions, for example by selecting the appropriate colour scheme it can enhance the message and make it more compelling. By investigating the six universal colour schemes, research findings can provide insights into how to enhance audience engagement, elicit emotional responses and improve message clarity.

According to Birren (2016), colour influences human behaviour and emotions that can impact psychological factors like mood and perception. Mood and perception are two (intertwined) factors linked to how effectively the message will resonate with the viewer. Mood influences how viewers will interpret and engage the advertisement, while perception will shape the viewers understanding of the social cause.

- The element of typography

Typography communicates messages beyond the literal meaning of words, influencing not only how a message is perceived but also how it is acted upon. The use of typography can help highlight key information and create emphasis. As stated in the literature review (see section 2.2.7), the appropriate use of typography, such as serif or sans-serif fonts, can enhance a message's emotional appeal. Cheng (2020) also points out that consistent typeface uses, improves readability and the overall effectiveness of communication. Therefore, the choice of typography plays a crucial role in shaping how viewers interpret a message, affecting their perceptions and attitudes.

In social cause advertising, how a message is interpreted can impact several outcomes like viewer engagement, emotional responses and subsequent actions. This is further supported by Lidwell et al. (2010), who asserts that effective typography improves message interpretation and influences viewer engagement.

- The element of image

Integrated with social change variables, images are powerful form of communication that can convey visual narratives, influence perception and enhance awareness. According to Klanten et al., (2011), images are fundamental to visual narratives, significantly influencing public opinion. Nevertheless, images can create lasting impressions and in the realm of social cause advertising, this can have a more long-term action on the cause. In particular, creating lasting impressions in social cause advertising are essential for fostering long-term engagement with social issues. Further, image can communicate to diverse audiences. However, cultural context heavily

influences images as different cultures can carry different meaning and interpretations (Mirzoeff, 1999).

Images are an element that can shape the viewer's understanding, influence perceptions, and drive communication across various contexts. Images behold the abilitiy to convey messages rapidly, and evoke emotional responses. Ultimately, images are not just decorative; they are essential tools that help the public connect, understand, and communicate in an increasingly complex world. In the context of social cause advertising, the concepts of connect, understand, and communicate play an important role in inspiring action. Advertisements seek to connect emotionally with the viewer, and this connection helps ensure that the message is understood. Ultimately effective communication is achieved through a compelling call to action.

Moreover, as discussed throughout this section, mapping perceptions, attitudes and attraction towards different graphic design elements to social change dimensions is a compelling approach in understanding how visual communication influences societal values and behaviours. By strategically intergrading graphic design elements, designers can create more impactful visuals that resonate across diverse cultures, but most importantly enhancing the effectiveness of social cause campaigns. Therefore, specific design choices can better align with the target audience, the context of the campaign, and the overreaching objectives of the advertisement.

2.3 Graphic design styles

Graphic design styles are the core to the design process, as they encompass a set of particular principles and techniques which add character and effectiveness to design. Each design style has its own elements and components which define them, ranging from typography to colour schemes. Figure 19, presents a timeline of fourteen key styles which took place within the history of graphic design up to present day.

Figure 19: Graphic design timeline (Opus Web Design, 2016)
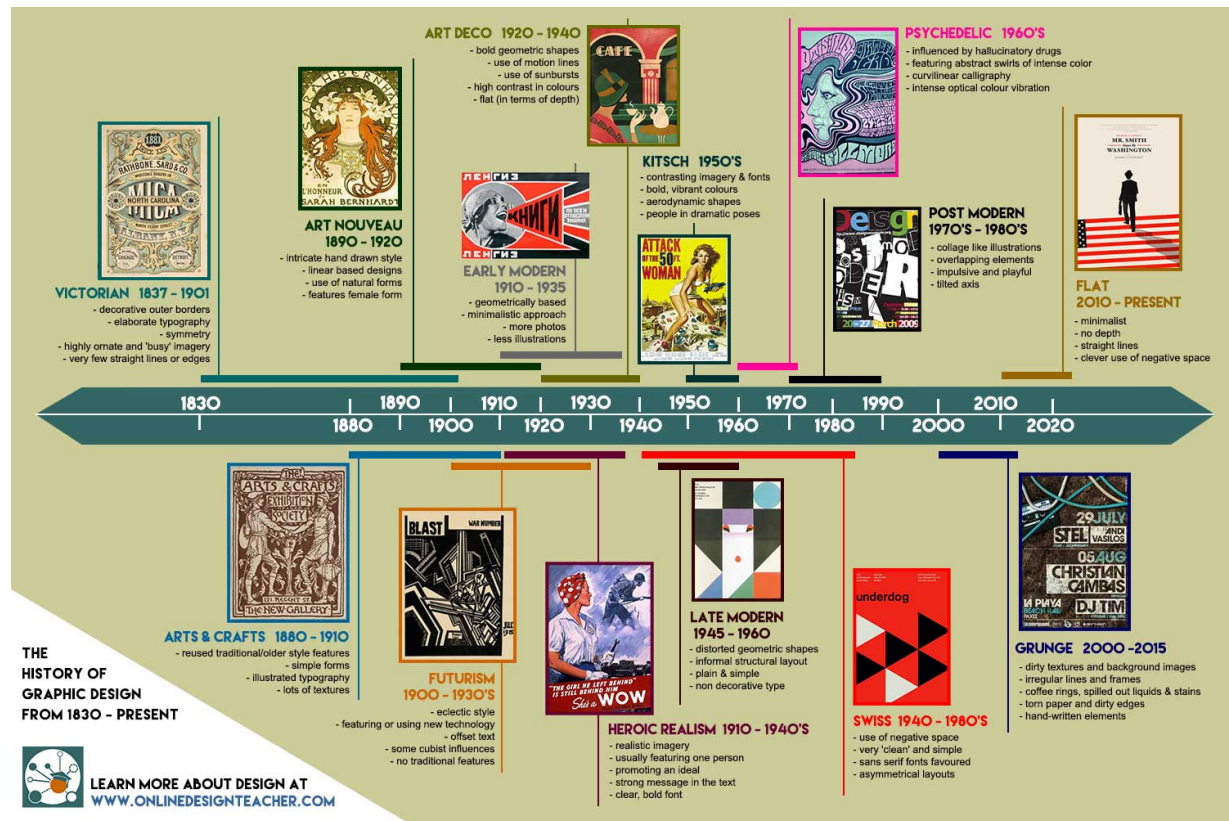
There are various design styles and as according to Gardener (2020), new styles keep arising. However, for the purpose of this research, the most common modern visual styles applicable in out-of-home advertising were investigated. Specifically, computer-generated graphic design styles, as according to Patterson and Saville (2017), these are an essential tool in advertising. Multiple authors such as Bhatti (2017), Grant (2019) and Gardener (2020) list these styles as the following:

1. Typographic style
2. Minimalist
3. 3-Dimensional
4. Abstract
5. Contemporary
6. Feminine/Masculine
7. Playful

8. Geometric

9. Illustrated

10. Elegant

11. Professional / corporate

12. Photorealism

13. Organic & Natural

Nonetheless, as part of this research is based on graphic design styles, it is important to grasp an understanding of each style separately. The sections to follow, present a short summary of each style along with three visual artefacts for each set. Visual content is grouped in threes, as ´rule of three´ was applied. According to Garcia 2012, when content is grouped in threes the viewer pays more attention and remembers more. Further, it was most appropriate to use the term ´social cause´ as the only written information (rather than specify different causes), in order to eliminate potential bias in the designs. Nonetheless, the aforementioned design styles were tested (see Chapter 3), in order determine the styles that could be used for effective out-of-home social cause advertising.

2.3.1 Design style one: Typographic style

Originally known as the Swiss style, the typographic style was developed as a form of typography in response to the need for a visual language that would be suitable for international communication (Rabinowitz, 2015). Such style was based on photography, sans-serif typefaces and abstract designs in a clear arrangement. According to Meggs and Purvis (2016), the international graphic style was a movement influenced by a mathematical and clean approach. Throughout the years the style was developed further, and led to its present-day style characteristics. As Ambrose and Aono-Billson (2011) state some of the visual characteristics are as following:

- Asymmetric layouts
- Sans-serif typography (e.g. Akzidenz-Grotesk, Univers and Helvetica typeface)
- Simplicity

- Photographic images

Figure 20 illustrates three visual artefacts inspired by the typographic style created for this research. The artefacts were designed following the design style specifications such as sans-serifs typography (specifically Helvetica typeface as this is used in outdoor advertising), photographic images and asymmetrical layouts.

Figure 20: Typographic style visual artefact

Furthermore, with regards to advertising some key aspects of the typographic style are as following:

- Legibility and readability

In advertising, legibility and readability are dominant factors as viewers encounter advertisements from a distance and at different speed levels; but also have limited time to process information (Bringhurst, 2012). By carefully selecting typefaces, considering spacing and structure, and understanding the context and audience, designers can create typographic solutions that enhance both legibility and readability, ultimately leading to more engaging and accessible content.

Engagement and accessibility are essential aspects in all advertising types, but in the context of social cause advertising, they play a crucial role. In social cause campaigns, engagement often involves emotional or intellectual involvement, prompting viewers to move beyond passive observation and feel compelled to think, act, or share the message. According to Lewis et al. (2022), engagement fosters relationships and empowers communities by giving them a voice.

- Hierarchy and contrast

Hierarchy and contrast guide the viewers eye to the most important elements. According to Lupton (2010), such principles can direct attention and enhance the visual communication. Social cause campaigns often address complex and multifaceted issues, so it is essential to focus the audience's attention on specific elements of the message.

- Colour and emotional impact

According to Cheng (2020), colour in typography can influence the viewers mood, and attract attention. Careful selection of colour choices plays a crucial role in a design's overall effectiveness, helping to ensure that the intended message connects with its audience while also being visually attractive and accessible.

Accessibility refers to designing campaigns that are easily understandable, inclusive, and accessible to a broad and diverse audience (Armstrong and Kotler, 2003). By ensuring that everyone, regardless of their abilities, backgrounds, or locations, to engage with the campaign, social cause advertising becomes more effective in raising awareness and driving action.

2.3.2 Design style two: Minimalist style

Minimalism is defined by its simplicity and most basic form to communicate a message. April Studio (2019) claim that the cliché `less is more´ principle was the comeback for the use of this graphic style; whereas Fishel (2002) argues that the visual overload has been replaced by minimalism (as this style offers a simple and clean approach).

Gardener (2020) states that minimalism can be used on different mediums and when applied correctly it can offer a highly legible design.

Some of the visual characteristics of minimalist style are as following:

- Simplicity

- Neutral tones, monochromatic or limited colours

- Simple and readable fonts (preferable sans-serif typefaces)

- Balance amongst the design elements (e.g. shapes and colours)

- Hierarchy amongst the design elements (e.g. shapes and colours)

- Use of negative space

Figure 21 presents three minimalist inspired artefacts. Each artefact consists of neutral colour tones, readable fonts (with a single sans-serif typeface) and imagery limited to a single icon in order to show the simplicity of the style. Primary principles like balance and hierarchy were used to organise the design and establish a sense of order on the elements.

Figure 21: Minimalist style visual artefact
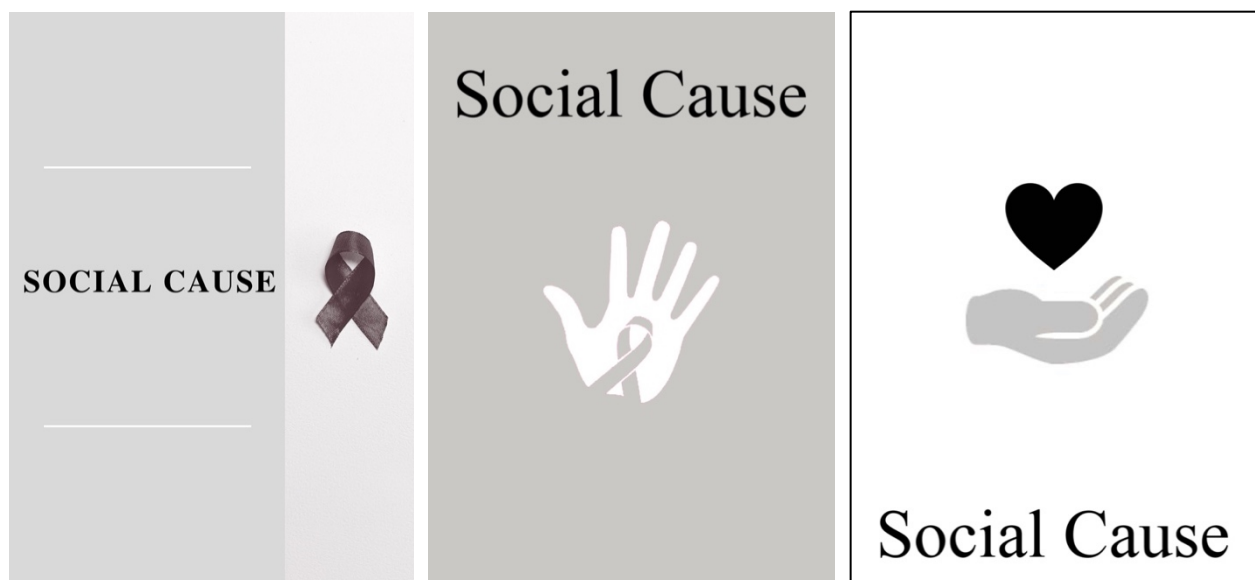
With regards to advertising some key aspects of minimalist style are as following:

- Simplicity

Minimalism focuses on essential elements, and this enhances the clarity of the intended message. When addressing complex or sensitive issues, advertisements (particularly social cause advertisements) should present information in its simplest form to ensure the audience can easily understand the message. Heath and Heath (2007) introduced six principles on for crafting messages that are clear, engaging and memorable, known as the *SUCCESS* framework—an acronym for `*Simple, Unexpected, Concrete, Credible, Emotional,* and *Stories*`**.** According to Heath and Heath (2007), simplifying complex ideas while maintaining their core essence helps the audience easily understand and remember them, ultimately enhancing their effectiveness.

- Emotional response

The minimalist design layout (such as clean lines and open spaces) can evoke feelings of calmness and tranquility. Such attributes create meaningful emotional connections, leading to deeper connections with the viewer. This is an important outcome for social cause advertising, as according to Lee and Kotler (2011), by building relationships with the audience, this can lead to increased engagement and support for social causes.

- Perception of luxury

Obendorf (2009) claims that several advertisers apply the motto ´less is more` because simple can be beautiful. Such attribute can translate into an aura of exclusivity, where only essential elements are showcased; but also signal refined taste and elevated status. Minimalism is based on the notion that impactful visuals can be created through simplicity.

Social cause advertising often addresses complex issues; therefore, by prioritising straightforward messaging and design, campaigns can effectively convey their core message, highlight key elements, and, most importantly, direct viewers towards a clear call to action.

2.3.3 Design style three: 3-Dimensional

A visual styling characterised by its ability to push images beyond the realistic interpretation into 3D using computer graphics. Simple techniques such as perspective, shading and shadow can

transform the design from flat (2D) to a more digital lifelike image (Toriwaki & Yoshida, 2009). In comparison to 2D, 3D enhances realism in the design and creates a stronger visualisation.

According to authors like Toriwaki and Yoshida (2009) and Gardener (2020), the visual characteristics of minimalist style are as following:

- Illusion of depth and volume

- Lighting effects

- Shadow

Figure 22 showcases three visual artefacts based on the 3-Dimensional style. Each artefact has been given a lifelike appearance simply through the addition of 3D characteristics such as depth, shadow and 3D graphics.

Figure 22: 3-dimensional style visual artefact
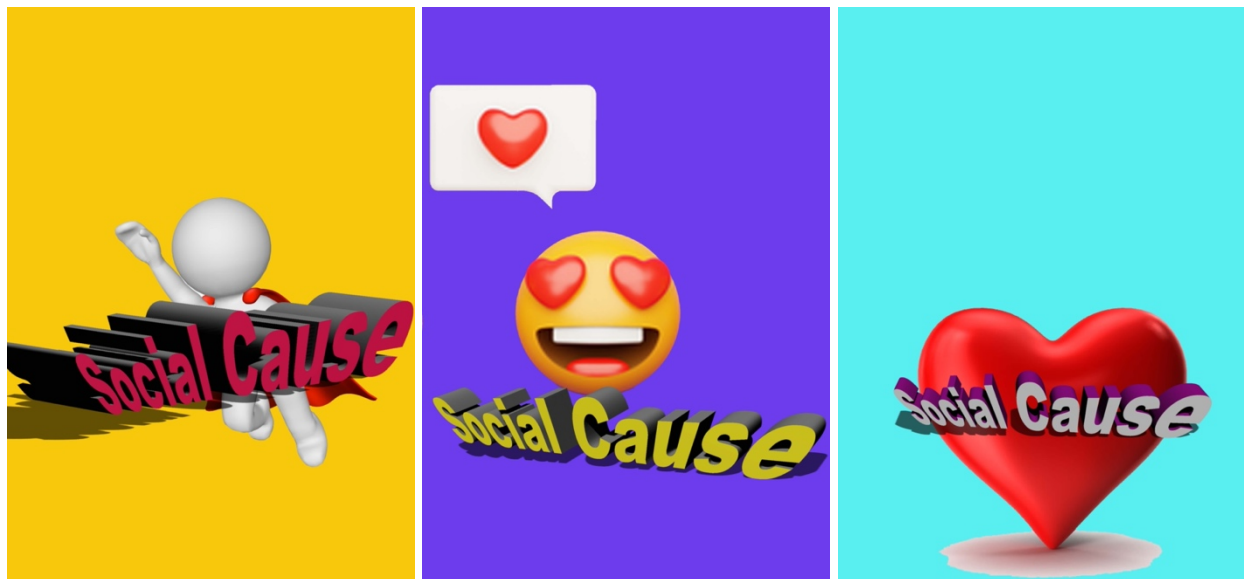
3D is used in a number of disciplines ranging from architecture to advertising. When referring to advertising, Lammers, and Gooding (2003) suggest computer graphics for advertisers as they can capture the viewers' attention with compelling imagery. Nonetheless, Gardener (2020) explains that due to the technology advancement and present-day innovations, 3D design has become a popular style.

With regards to advertising some key aspects of the 3D style are as following:

- Emotional response

3D advertisements often evoke emotional responses due to their vividness and the ability to showcase messages in a more dynamic approach e.g. animated or interactive 3D visuals. Such techniques may create more positive emotions towards the advertisements, but also increase engagement (Dede, 2009). According to Isen (2000) by evoking positive emotions this can enhance cognitive processes, leading to better audience engagement and decision-making. Such attribute is important for social cause advertising, as positive emotions foster a sense of connection and motivation, making individuals more likely to remember the cause and take action. Hence when audiences feel uplifted or inspired, they are more likely to engage with the content, and ultimately support the social cause.

- Engaging experience

3D elements can lead to a more engaging experience, which can enhance the viewers experience and impact their attitude. Research by Schlosser (2003) found that users who interact with products in 3D environments report more favourable attitudes towards those products than those using 2D platforms. The impact of social cause advertising on attitudes can be significant, as these advertisements often aim to change perceptions, beliefs, and behaviours regarding specific social issues.

- Social identity

3D visuals can create personalised and inclusive representations. This can foster a positive attitude towards the campaign but also, appeal to different demographics such as Gen Z and younger audiences. By examining this style, findings can reveal if 3D visuals are perceived as attractive among different demographics for out-of-home social cause advertisements.

2.3.4 Design style four: Abstract

A style which creates art within the design by combining elements like shape, colour, form and line to build a composition. According to Poulin (2011), using abstract as a form of visual communication means to expect the viewer to connect immediately and emotionally with the same message. Further, Poulin (2011) presents the different levels of abstraction ranging from lowest to highest. To begin with, a photographic image has the lowest level of abstraction as it replicates the actual meaning. The next level of abstraction is based on visual language elements such as signs, letterforms, numbers and words as they are forms of expressionism. Lastly, symbols have the highest level of abstraction because their meaning can be interpreted on different levels by the viewer (Poulin, 2011). Nonetheless, abstraction has the ability to rearrange a recognisable image and give a free sense of expression. Some of its characteristics are as following:

- Vague representation of a concept/object
- May use visual elements like shape (e.g. geometry or organic), form, colour (bold colour schemes) and line
- Asymmetric layouts

Figure 23 presents three visual artefacts inspired by the abstract design style. Each artefact used characteristics of abstraction in a different approach (e.g. colour scheme, typeface, shape etc.) as there are no style restrictions, and this can show artistic expression. Further, as the artefacts are part of the methodology of this study, elements of the highest level of abstraction (symbols and letters) were integrated.

Figure 23: Abstract style visual artefacts

Nonetheless, this style allows the designer to use of a broader palette of the graphic elements.

This means that the designer has limitless usage of the design elements as the purpose is to spark the viewers imagination. With regards to advertising some key aspects of the abstract style are as following:

- Memorability

Absract styles break conventional visual patterns. The bright colour schemes bring attention to the design and create a sense of dynamism. Research on colour psychology by Elliot and Maier (2012), showcased vibrant hues typically attracting attention and generating positive emotional reactions. Attracting attention and eliciting positive reactions are essential for memorability in social cause advertising, as they create emotional connections that enhance memory retention. When advertisements successfully capture attention and evoke positive feelings, viewers are more likely to engage with the content, making the message easier to recall.

- Emotional engagement

According to Brough (2024), emotional engagement seeks to connect with consumers on a deeper level by eliciting feelings such as joy, fear, excitement, and sadness. Elements such as colours and shapes can trigger different emotions. For example, warm colours tend to elicit feelings of warmth and excitement (Elliot and Maier, 2012); whereas shapes like squares and

rectangles convey stability and reliability (Arnheim, 1974). In social cause advertising, emotional engagement can enhance memorability by making messages more impactful and motivate viewers to take action. Additionally, emotional engagement fosters empathy by allowing audiences to relate to the experience of others and ultimately increase the likelihood to take cation.

- Attention-grabbing

Abstract designs often use combination of forms and bold elements (like geometric shapes and vibrant colour schemes) to create dynamic compositions. The interplay of elements forms a sense of ambiguity, encouraging the viewer to engage. According to Arnheim (1974), abstract forms challenge the brain's tendency to seek order and meaning, making the viewer more attentive and engaged. Being attentive and engaged in social cause advertising can enhance understanding of the message, foster emotional connections, improve message retention, and ultimately lead to greater support for the cause.

2.3.5 Design style five: Contemporary

Grant (2019) defines the term ´contemporary´ as the meaning ´of the moment´. In other words, contemporary design does not adhere to one particular style; but rather boasts hints of different styles under one classification to reflect the present moment. According to Patterson and Saville (2017) some of these design styles are modern, art deco, traditional and futuristic. Further, contemporary is a style which may portray a sense of minimalism as it uses simple layouts with a few design elements.

As Grant (2019) states, some of its characteristics are as following:
- Mostly Sans Serif fonts, however Serif headers are applicable
- Vibrant imagery, overlays and filters
- Vibrant colours, or high contrast
- Straight/angled and geometric grid

- Shapes that include lines, rectangles, squares, triangles
- Simple compositions

Figure 24 illustrates three visual artefacts inspired by the contemporary style. Each artefact used the contemporary aesthetic in a different approach, e.g. colour combination, font type and page layout (such as overlays and filters).

Figure 24: Contemporary style visual artefacts

Moreover, in disciplines such as advertising, Kumar (2008) claims that the analysis of past contemporary advertisements helps shape present day context. As this style is based on the past and future essence, this indicates that the claim made by Kumar (2008) presents a reference to the timeless aesthetic of the style. Some key aspects of the contemporary style in advertising are as following:

- Attention-grabbing

Contemporary designs often employ minimalist approaches such as sophisticated compositions and simple layouts. Such approach in social cause advertising can help advertisements stand out by prioritising the essential message, making it easier for viewers to comprehend.

- Memorability

Simple designs enhance brand recall because they are easier for viewers to remember. In a study by Sweller (1988) on cognitive load during problem-solving and its impact on learning, the author explains how lowering cognitive load can enhance learning and memory retention. In research phase two, learning experience is an additional element (not in the hypothesis), which the researcher wanted to test (as this is a factor affecting recall).

Enhancing learning and memory retention in social cause advertising is crucial for ensuring that messages resonate with audiences. Clear messaging simplifies complex concepts, allowing viewers to quickly understand the core message. Clear messaging simplifies complex ideas, helping viewers grasp the core message quickly. On the other hand, emotional appeals tap into feelings (such as joy, sadness, or empathy) makes it easier for viewers to remember the messages connected to those emotions.

- Emotional engagement

Elements such as vibrant colours, imagery and high contrast in contemporary designs capture the viewer's attention while directing focus towards key elements, thereby enhancing emotional engagement. Such attributes play an important role in shaping perception and influencing attitudes. According to Lindgaard et al. (2006), first impressions based on visual elements happen within 50 milliseconds, meaning strategically directing attention can create immediate emotional responses.

2.3.6 Design style six: Feminine/Masculine

The feminine/masculine design style uses elements, attributes and characteristics to target specifically gender conventions. With regards to the feminine design style, the elements applied signify femininity as the motif is to connect with women (e.g. breast cancer awareness). The pink ribbon which represents the social cause in breast cancer awareness campaigns is immediately associated with woman (due to gender stereotyping); yet, most of the advertisements use

specific female features such as a woman's body, face etc. In a journal paper on breast cancer awareness, Sulik (2014) refers to this cause as the ´pink consumption´.

According to the infographic design team (2019) the characteristics for this style are as following:

- Mainly based on cursive font styles
- Colours can range from soft pastel palettes or corals to bright colours e.g. orange, purple and pinks
- May contain female icons like women fashion cliches, face, lipstick etc.

Figure 25 presents three feminine style artefacts. Each artefact design used the style characteristics in a different approach, such as the use of feminine icons, typeface and colour scheme.

Figure 25: Feminine visual style artefacts

On the other hand, with regards to the masculine design style, this refers to designs that incorporate elements that appeal to men (e.g. prostate cancer awareness). The campaigns for this cause use male features such as a man's body, face etc. According to the infographic design team (2019), masculine is a style which conveys the message without fuss.

Further, as claimed by the infographic design team (2019), the characteristics for this style as following:

- May include simple lines or curves

- Thick or bold fonts

- Can create a rugged texture

- Monochromatic shades of white, black, blue or grey; or preference of darker colours and shades.

Figure 26 presents three visual artefacts inspired by the masculine style. Each artefact implemented from a different perspective the masculine characteristics.

Figure 26: Masculine visual style artefacts

With regards to advertising some key aspects of the feminine/masculine style are as following:

- Emotional engagement

Adopting gender aesthetics foster an emotional connection with the target audience as these attributes are perceived as more inclusive. For example, feminine design elements tend to be soft and elegant and often associate with emotional appeal. As claimed by Meyers-Levy and Sternthal (1991), feminine-focused advertising is perceived as more relatable and builds greater brand trust. In the context of social cause advertising, building brand trust, refers to fostering

confidence towards the social issue. This means connecting with viewers on a personal level by presenting messages, stories, or scenarios that resonate with their experiences, values, and emotions.

On the other hand, masculine design elements are characterised by their boldness and emphasis on strength and functionality. Research by Grohmann (2009) on the gender dimensions of brand personality demonstrated that masculine cues in advertising convey strength and assertiveness, enhancing brand credibility and appealing effectively to male consumers. Credibility in social cause advertising fosters a sense of trustworthiness regarding the social issue, which can, in turn, increase the likelihood of audiences taking action. Nonetheless, it can also be argued that gender stereotyping can restrict creativity, as claimed by Wong (2015) in an article for the digital magazine 'design week'.

- Inclusivity

Tailoring to specific genders creates a sense of inclusivity that can resonate on a deeper level with the viewer, but also enhance engagement. Such attribute is intended to be achieved through this research, by developing a tailored framework that will attract different demographics. By resonating with viewers in social cause advertising, advertisements can establish a deep connection with their emotions, values, and experiences.

- Aesthetic appeal

Both feminine and masculine design styles each have distinct aesthetic qualities for their target audiences. The feminine design style characteristics (such as soft colours, cursive fonts, and feminine icons) contribute to an overall sense of sophistication and calmness within the composition. On the hand, the masculine design style is dominated by bold, darker colours, with stronger fonts that evoke strength and professionalism. By creating positive emotions, these elements help foster stronger attitudes towards the advertisement, ultimately increasing the likelihood of viewer engagement and action.

Furthermore, according to Carson and Pajackowska (2016), gender categorisation is a visible factor in media (such as in advertising), and for this reason it plays an important role. For example, a study by Belinskaya (2015) found that gender-based differences were the most influencing factors affecting perception and attitude towards outdoor advertising. Findings suggested that advertisers should consider these differences in order to enhance the effectiveness of campaigns. This research investigates demographics (such as gender and age) as it is an important factor in understanding the public and their preference towards different graphic design elements and styles (see chapter 3).

2.3.7 Design style seven: Playful

Grant (2019) defines this style as fun and informal. Playful is a style which uses graphics to create light-hearted designs and bring an unexpected impression to the viewer. Even though the term ´playful´ can be associated with people, children or pets (Bennett, 2019), Bennett (2019) claims that companies embrace a playful technique regardless of their identities or market.

Playful designs integrate the elements to transform a mundane concept into an expressive design, full of life. According to the infographic design team (2019), playful designs can be semi-realistic, realistic, animated or artistic. Further, Grant (2019) and Bennett (2019) define the characteristics for this style as following:

- Illustrations - such as of people, animals, objects etc.
- May include fantasy elements
- Vibrant colours - can apply multi colours to create a contrast
- May include playful fonts

Figure 27 presents three playful design style artefacts. As exhibited, each design incorporated playful elements in a different approach. However, due to the purpose of this research and partially because of the chaotic layout, it was best for font readability to use a typeface that was legible and applicable in out-of-home advertising.

Figure 27: Playful visual style artefacts

Furthermore, playful designs are ideal to make an impression. However, due to the laid-back aesthetics this style may not be suitable for all social causes. With regards to advertising some key aspects of the playful style are as following:

- Emotional engagement

Due to the style's characteristics (e.g vibrant colours and fonts), playful designs can capture attention and encourage interaction. By eliciting positive emotions through advertising, viewers can connect with the advertisement especially younger audiences. According to Holbrook and Batra (1987), advertisements designed to evoke positive emotions are more likely to create lasting impressions and lead to stronger brand loyalty. The importance of creating lasting impressions in social cause advertising lies in its ability to raise awareness, motivate action, and foster long-term support for the social issue. By making a memorable impact on audiences, advertisers can encourage support for social causes and promote positive societal change.

- Memorability

The unique and fun characteristics of playful designs can make advertisements more memorable. As stated throughout this research memorability is a factor which impacts recall, and ultimately visual attention.

- Reduces complexity

Playful designs can simplify complex ideas, making them more accessible and easier for viewers to grasp. Such approach can enhance the viewers understanding of the advertisement (which is essential in social cause advertising as complex issues are often addressed).

2.3.8 Design style eight: Geometric

The geometric design style enroots from mathematical principles (geometry); which according to Ambrose & Harris (2006), derived from the rise in technology. Relying heavily on elements like shapes and lines, geometric designs can either be created using formulas or experimentation (Nieves, 2021). Further, geometric styles can either be in form of patterns, abstract backgrounds or photo effects.

Some of the defining characteristics are as following (Grant, 2019):

- Straight lines and angles
- Symmetry
- Shapes and patterns

Figure 28 presents three visual artefacts inspired by the geometric design style. As illustrated, each artefact design differs in order to show how the aforementioned style characteristics can be applied in different ways.

Figure 28: Geometric visual style artefacts

Some key aspects of geometric style in advertising are as following:

- Memorability

Geometric designs have characteristics like shapes and patterns that can enhance the memorability of advertisements and leave lasting impressions. In his 1987 paper on recognition by components, Biederman explains that humans recognise objects by identifying their components like geometric shapes. Such shapes are stored in memory, allowing for faster object recognition and recall. In advertising, especially in the realm of social cause advertising, recognition is crucial for ensuring that viewers remember the advertisement and connect it to the specific social issue being addressed. Effective use of strong visuals and memorable slogans, enhance recognition, making it easier for viewers to recall the advertisement later on.

- Eye-catching

The use of contrast and repetition in design can effectively capture viewers' attention, allowing advertisements to stand out, particularly in busy environments like billboards. As a result, eye-catching elements in out-of-home social cause advertising are crucial for attracting attention, enhancing message retention, fostering emotional connections, and increasing engagement.

- Aesthetic appeal

Geometric designs rely heavily on symmetry, which can create feelings of stability and order. This can impact the viewers attitude towards the advertisement and increase the likelihood towards taking action.

2.3.9 Design style nine: Illustrated

Mainly based on a playful aesthetic and a personal expression, illustrated designs focus on pictorial representations (illustrations). As the infographic design team (2019) claim, such style mainly revolves around conceptual art (art interpreted into the design) and photorealism (a photo image recreated to look as realistically as possible using graphic media). Further, according to Zeegen and Crush (2005) illustrations give power to the image to visually communicate the idea and concept behind the design. Hence, illustrations are used to promote written information. In comparison to the aforementioned styles, illustrations do not have a specific attribute apart from boasting an essence of hand-drawn designs.

Multiple sources like the Infographic design team (2019) and Grant (2019) claim, the characteristics of this style vary depending on the designers' skills. For example, illustration in advertising requires the designer to have drawing and design skills, vision, creative imagination and interpretive skills (Wigan, 2009). According to Ruchi (2012) illustration in advertising can attract attention, communicate an idea rapidly and effectively and give an interest to the ad headlines. Hence, the design components: headlines, body text and pictures should be interrelated for an effective message (Figure 29). Figure 29 presents three playful illustrations that were created to combine together different elements (colour scheme, icons and typography etc.) in order to create aesthetically pleasing visuals.

Figure 29: Illustrated visual artefacts

Lastly, with regards to advertising, some key aspects of the illustrated style are as following:

- Attention-grabbing

Similarly to playful styles, illustrated designs have unique characteristics (e.g. vibrant colour schemes, playful typography and creative artwork) which can evoke positive emotions and attract attention. Such attributes are important in social cause advertising, as they can influence how viewers perceive, engage with and react to the advertisement. As stated in section 2.7.1, capturing attention is the first step in ensuring the message is noticed. Further, content that is both attention-grabbing and emotionally compelling can increase the chances of recalling the advertisement.

- Emotional engagement

The creative nature of illustrations can elicit positive emotions, fostering a stronger connection between the advertisement and the viewer. This can be achieved through the design composition (such as the visual narrative or graphic design elements). Nonetheless, emotions are powerful influencers of behaviour, and in advertising, tapping into emotions like empathy, compassion, hope, or even anger can help establish a deep emotional bond with the viewer (Fennis & Stroebe,

2015). Such emotional engagement can allow viewers to relate to the issue on a personal level, making the message more memorable and impactful.

- Enhanced communication

Illustrations have the ability to simplify complex ideas into visual concepts that can be more accessible to a range of viewers. Enhanced communication is key in social cause advertising which often addresses complex issues. Hence, simplifying messages helps create clearer compositions, making them easier for viewers to understand and engage with.

2.3.10 Design style ten: Elegant

Inspiring a sense of luxury and sophistication, elegant visuals are often used in classic projects. (Grant, 2019). This refers to concepts which are timeless, minimal and may aim for an upscale aesthetic. According to Batat (2019), elegant designs are accompanied by simple elements (e.g. text) to avoid excessive information.

Some of the characteristics defined by Grant (2019) as following:
- A combination of Sans Serif fonts
- No effects
- Imagery which may include close-ups and subtle
- Simple and classic layout
- Patterns
- Thin line borders
- Colour palette – muted tones such as soft and neutral colours e.g. black and white.
            – metallic accents such as touches of gold, and silver.

Figure 30 exhibits three visual artefacts with the aforementioned attributes. Each artefact showcases a balance in the style characteristics especially between the layout, font choice and colour.

Figure 30: Elegant visual artefacts

Furthermore, elegant visuals are meant to form a professional image, and according to the infographic design team (2019) blends well with styles like typographic, masculine, feminine, fun and 3D.

With regards to advertising, some key aspects of the elegant style are as following:

• Socioeconomic status

Due to the style's attributes, elegant designs suggest exclusivity and luxury. High-income viewers are more likely to positively perceive elegant designs. However, low-income viewers may not develop the same perception, forming more negative attitudes towards the advertisement.

Negative attitudes towards a social cause advertisement, can significantly impact the overall effectiveness of the campaign. For example, if the message appears irrelevant to the viewers circumstances, it may lead to disengagement from the advertisement.

• Emotional resonance

Elegant designs evoke sophistication and often appeal to consumer's sense of refinement. The serenity and focus conveyed from the design can lead to positive brand association. In the context of social cause advertising, this connection between serenity and enhanced viewer

perception can align the values of the cause, building trust and encouraging viewers to engage with the message.

- Aesthetic appeal

Elegant design styles are defined by their simplicity, sophistication, and refined aesthetic that evokes a sense of beauty and harmony. This simplicity facilitates clear communication of complex issues, while harmonious colours elicit emotions that can resonate with the viewer. Visual balance enhances comprehension by guiding the viewers' focus, and attention to detail reinforces the organisation's credibility. Together, these factors can enhance engagement and message retention, ultimately increasing the likelihood of taking action / supporting the social cause.

2.3.11 Design style eleven: Professional/corporate

According to Grant (2019), corporate styles focus on simplistic details to build formal/ professional designs. Such style has a straightforward aesthetic; which as Van Riel et al. (2007) claim, the visual elements have to clearly communicate the organisations' identity. For example, in corporate advertising, such design style will aim to communicate the corporation´s philosophy - mission, vision and targets (Management Association, 2017). Further, corporate designs will include the company´s brand elements, which Ormeno (2007) lists as:

- Company name
- Logotype
- Slogan
- Colours
- Typography
- Layout grid
- Style for illustration and photography

Some additional characteristics that according to Grant (2019) form a successful corporate style are as following:

- Fonts which are extra legible, classic or sans-serif

- Avoid special effects on the imagery

- Limited use of muted colours (colours which are not bright or have been dulled, grayed or subdued, e.g. warm or cool grays)

- Standard grid

- Traditional layouts with conventional header

- Simple shapes

Figure 31 presents three examples of professional / corporate style. As illustrated, focus was given on creating simple details using elements like basic shapes, classic fonts and less mutated colours. Furthermore, corporate designs are best curated using their own visual characteristics rather than grouping with other styles.

Figure 31: Professional/Corporate visual artefacts

With regards to advertising, some key aspects of the professional/corporate style are as following:

- Enhanced credibility

Professional / corporate styles project a sense of trust, but also signal reliability. This can enhance credibility and foster long-term relationships with the viewers. Long-term relationships with

viewers in social cause advertising are crucial for sustaining engagement, building trust, and driving ongoing support for the cause.

- Memorability and consistency

The consistent use of the design can aid brand recall; especially when there is a cohesive visual and message identity.

- Engagement

On one hand professional / corporate styles may appear to lack emotional appeal to some viewers in comparison to more emotionally driven advertising approaches. However, for viewers who value professionalism, this style can lead to increase engagement with the advertisement.

2.3.12 Design style twelve: Photorealism

Photorealism derives from the term 'realism', which means the representation of how we view reality without any distortion or exaggeration (Najmuldeen, 2015). Hence, photorealism is about reproducing an original image (painting, drawing etc.) as authentically as possible into a photograph.

With the technological advances, the process of creating photorealistic designs has changed significantly. For example, as Kloskowski (2007) claims, Adobe programs such as photoshop are accompanied with all the tools for designers to re-create reality on a computer screen. Furthermore, some of the creative initiatives of photorealistic designs are as following (Kloskowski, 2007):

- Recreation of a photograph – photorealistic designs can recreate an image from scratch.
- Product shoot modifications – elements can be added or extracted from an image.
- Photo quality – improve the quality of an image; specifically for photographs converted from web to print medium.

- Additional elements – photorealistic designs can accessorise a photograph yet maintain its original characteristics without comprising the reality of the image.

Figure 32 presents three photorealistic inspired designs. Using Adobe Photoshop, emphasis was given on refined details and elements like imagery, colour and texture to replicate three different photographs. Further, additional elements (e.g. typography) were added to the design layout for the purpose of creating an advertising design for this research.

Figure 32: Photorealism visual artefacts

Furthermore, when comparing photographs and well-executed computer-generated images, it is difficult to distinguish the difference. Lehmuskallio et al., (2017) conducted a study on this claim, and findings indicated that those studied (n=20) were unable to differentiate. Even though the research was performed digitally (on screen) and participants had a conventional understanding of photographs, it was difficult to identify an original image and a copy. As the authors concluded it could be that most photographs we see (e.g. exhibitions, magazines, journals etc.) are actually computer generated.

With regards to advertising, some key aspects of the photorealism style are as following:

- Enhanced visual storytelling

Photorealistic designs enhance visual storytelling by enabling advertisers to transform complex or unrealistic scenarios into images. This style also simplifies complex concepts, making it easier for viewers to understand.

- Emotional engagement

By making visuals appear more realistic, photorealism can boost the believability and emotional resonance of an advertisement's narrative. According to Green and Brock (2000), individuals who are immersed in a story through vivid imagery are more likely to experience strong emotional reactions, such as empathy. Bagozzi and Moore (1994) conducted a study on the relationship between empathy and helping behaviour in the context of cause-related advertising. Their findings suggest that when individuals experience empathy while viewing advertisements that promote social causes, they are more likely to engage in philanthropic behaviours, such as donating or volunteering.

- Memorability

Photorealistic images tend to leave a lasting impression. Research by Donthu et al. (1993), Rayner et al. (2008), and Pieters et al. (2010) have shown that visual components, like images, capture viewers' attention more effectively and for longer periods, leading to better recall.

2.3.13 Design style thirteen: Organic & Natural

Grant (2019) defines organic design as nature-inspired. Such style integrates both human and nature motifs to create natural designs. For example, botanical elements, earthly tone palettes, free flowing illustrations etc. According to Gelbert (2021), organic and natural designs are simple concepts built on the cliché philosophy 'less is more'.

Authors like Grant (2019) and Gelbert (2021), list some of the style characteristics as:
- Smooth, rounded forms and shapes
- Flowing lines

- Asymmetrical forms

- Neutral colours/ Light colour schemes

- Holistic designs

Figure 33 presents three organic and natural inspired artefacts. Elements like image, neutral colours and typography were combined to create simple flowing layouts; but more specifically, to show an essence of balance and connection to nature.

Figure 33: Organic & natural visual artefacts

With regards to advertising, some key aspects of the organic and natural style are as following:

- Enhanced engagement

The aesthetic elements, such as color palette, imagery, layout, and composition, can enhance viewers' interest in the advertisement and increase their likelihood of engagement.

- Differentiation

This style effectively communicates its commitment to sustainability and environmental responsibility. In the present day, such attributes play an important role, and viewers tend to increasingly favour campaigns that demonstrate such factors. Hence, this style may be

particularly effective for social cause campaigns focused on environmental issues (recommended for future research, see section 7.5).

- Emotional resonance

The aesthetic appeal of organic and abstract design styles elicits feelings of tranquillity and comfort. According to Fournier (1998), fostering positive emotions makes the campaign appear more trustworthy, leading to a greater likelihood of increased engagement.

Furthermore, as this concludes the design styles it is also important to understand that designers often borrow elements from various styles to reference specific historical periods or align with the principles of their design concept. For example, as shown in Figure 34, marketing agency DDB Singapore (presented in Winata, 2018) created a series of out-of-home breast cancer awareness advisements entitled 'coming of age'. As the campaign targeted young women to address a chronic illness, by integrating elements of a feminine style, the design adopted a personal tone, while playful elements minimised negative emotions and fostered a youthful aesthetic.

Graphic design styles possess unique aesthetic qualities and a visual appeal. These stylistic choices play a crucial role in conveying the overall meaning of the design, but also influence the information communicated to the audience. In a study by Chamorro-Koc et al., (2015), the authors emphasise the importance of employing specific styles and visual rhetoric to engage viewers emotionally and cognitively. Additionally, also in a study by Ives (2012), findings showcased that aesthetic choices in social cause advertising can affect audience engagement and the effectiveness of campaigns.

Figure 34: Coming of age - DDB Singapore (presented in Winata, 2018)

Moreover, as noted at the beginning of this section, the selection of design styles
derived from multiple authors including Bhatti (2017), Grant (2019), and Gardener (2020), and
further supported by Landa (2010), Atasoy (2017), and the infographic design team (2019). These
styles were validated through real-life scenarios by well-known global advertisers such as Lamar
Advertising, Clear Channel Outdoor, Ocean Outdoor, and JCDecaux.

2.3.14 Summary of graphic design styles with connection to social change variables

Graphic design styles play an essential role in out-of-home social cause advertising. However, to best of our knowledge no research was identified which explored which graphic design styles are the most effective for out-of-home social cause advertising (see section 2.3). According to Berger (2012), typographic and minimalist designs are commonly used in advertising due to their prominent features such as clarity and legibility. On the other hand, Cebeci and Baloğlu (2013) state that 3-diminesional styles make the advertisement more memorable and visually appealing (as the elements add depth and realism). Illustrated designs convey complex ideas through visual story telling (McQuarrie & Mick, 2003); while photorealism in advertising creates strong emotional connections (Phillips & McQuarrie, 2010).

Emotional connections can also be evoked through abstract designs, which according to Hagtvedt and Patrick (2008), such style can symbolise complex issues. Furthermore, contemporary designs use modern elements which may appeal to younger audiences (Perreault & Ruths, 2011). Gendered designs (feminine / masculine styles) use elements which target specific demographics, which according to Johnson et al., (2014) challenge societal norms. Playful designs make serious issues more approachable; whereas geometric designs convey order and structure. Lastly, organic and natural designs align with sustainability issues (Hartmann & Apaolaza-Ibáñez, 2012).

Nonetheless, graphic design styles serve as a tool especially for social change advertisements by shaping perceptions and attitudes towards various social issues. Throughout sections 2.3.1 – 2.3.13, it is evident that graphic design styles visually communicate ideologies, making social issues more accessible and engaging. Each style utilises elements such as typography, colour and imagery to convey complex messages into more accessible and relatable. For example, through attributes like aesthetic appeal, emotional engagement and visual storytelling, designers can engage viewers (influencing their perception and attitude) and motivating them to participate in taking action.

A common attribute found in all the styles examined was an emphasis on engagement. Therefore, to enhance effectiveness, social cause advertisements must be engaging. As a result, the toolkit developed from this research aims to enhance the effectiveness of out-of-home social cause advertisements, making them more attractive, but also increasing the chances of prompting a call to action.

2.4 Social cause advertising

Social cause advertising is a form of advertising which addresses social issues publicly. It can also be referred as public service advertising (Ruchi, 2012) or cause-related marketing (Adkins, 2007). In a paper entitled 'The Marketing of Social Causes: The First 10 Years', Karen and Fox (1980) claim that the aim of social marketing is to move people from intention to action. Simply, as Ruchi (2012) argues, this type of advertising is one of the most effective means to create social awareness, bring social change and shift the public mindset.

According to Bloom and Gundlach (2001), one of the objectives for social cause advertising is philanthropy, with the distinctive characteristic for a public donation towards a social cause. On the other hand, Ruchi (2012), claims that this type of advertising creates awareness yet sells a behavioural change to a specific target group. Eeles et al., (2018) supports the claim by Ruchi (2012), by stating that the first step towards behaviour change is raising awareness and this can be achieved by building a desired environment for the public to make healthier choices.

Social cause advertising often leverages emotional appeals to foster empathy, raise awareness, and motivate viewers to take action. The emotional content within these advertisements is designed to resonate with individuals on a personal level, triggering feelings such as compassion, guilt, hope, or urgency, which can influence both attitudes and behaviours. By evoking emotions, these advertisements not only draw attention but also deepen the connection to the cause, making it more likely that viewers will reflect on the issue and engage with it. Christiano and Neimand (2017) emphasise that effective social cause advertising goes beyond simply raising

awareness. They argue that it should inspire people to care and take action, which is particularly relevant for social cause campaigns.

Nonetheless, advertising reflects a society, and as Kaptan (2003) claims, it can also influence and affect societies and vice versa. In recent times, such form of advertising has also been aligned in highly recognised brands ranging from food and beverage to clothing. For example, through advertising fashion brand Benetton promoted AIDS awareness, athletics brand Nike supported young women and minorities participating in sports, and Timberland footwear created their own campaign to end racism (Bloom & Gundlach, 2001).

Nevertheless, advertising design plays a significant role in the execution of such advertisements. Specifically, as exhibited in the thesis 'The Role and Effects In Creating Social Awareness In Society' by Nazim (2020) the visuals applied in social cause advertising are tailored for a particular target audience in order to make a difference. The visual analysis conducted of three categories (climate change, women's rights and child abuse) indicated that design is an important tool to bring awareness into a society; make things more visual, loud and bold; but also, powerful visuals contribute into making individuals take action. On the other hand, in a study conducted by Triantos et al. (2010) on the creativity in social advertising, findings (based on the consumers´ perception) indicated that creativity is an element that is linked to the advertising effectiveness. Specifically, in research by Park (2014) on 'Identifying Ways of Effective Communication Focused on Public Campaign Design', findings presented that image, infographics, typography are the most effective visual techniques. However, authors like Park (2014) recommend future and more detailed research.

There are endless social cause advertisements that address multiple issues universally. For example, the British Heart Foundation campaigns are specifically designed to educate the public around the symptoms of a heart attack or a stroke (Baines et al., 2011), but also as illustrated in Figure 35, raise awareness on improved methods of prevention.

Figure 35: 10 minutes to change your life (presented in Montgomery, 2014)

Nonetheless, as Adkins (2007) claims, addressing publicly a particular social issue is not a new idea. Social cause advertising has been around for years because of its immense power to promote action. In fact, Stewart (2014) argues that social marketers should acknowledge that funds for social causes will continue to increase. This is because supporting a change will extend the life of a cause, but also engage in behaviour change.

In essence, social cause advertising can be distributed through different mediums (Landa, 2021). However, literature such as a study conducted by Borisova & Martynova (2017) on the effectiveness of advertising methods between outdoor and internet advertising, exhibit outdoor advertising as the most reliable and accurate. The study findings showcased outdoor advertising as a highly appealing and effective tool. Subramanian (2017) also argues that advertising can be used as a tool to generate public awareness, but also educate the public on certain diseases or dangers. While advertising has made significant impact on social causes, researchers like Atanasova (2014), Park (2014), Subramanian (2017) and Troy (2019) recommend a further investigation into social cause advertising forms and mediums.

2.5 Out-of-home advertising

The term out-of-home advertising covers all advertising that's seen out of home (Altstiel & Grow, 2006) which can include both outdoor settings (like billboards and transit shelters) and indoor venues (like shopping malls and airports). According to multiple advertising agencies such as the Outdoor Advertising Association of America (2016), dashtwo (2020), bmediagroup (2021), and empiregroup (N/A), it can be concluded that the most common types of out-of-home advertising are as following:

$\Rightarrow$ **Billboard advertising**

One of the oldest forms of advertising yet the most popular (PressOn, 2021). Billboard advertising is the traditional large printed advertisement on a podium positioned out-of-home for the public eye. However, digitalisation evolved the concept of billboard advertising and offers

advertisements technological features like dynamic and interactive messaging (JCDeaux, N/A). Nonetheless, the empiregroup (N/A) presents the two subcategories of billboards available:

1. Static billboards - the classic form of billboards seen on the roadside etc.
2. Digital billboards - uses electronic images to display a number of static advertisements within one frame.

Furthermore, statistics from the Arbitron National In-Car Study (presented in Tartsah, 2020) showcased that 71% of people driving consciously look at billboards. Such statistics show how impactful billboards can be, but also an effective medium to reach a larger target audience (Tartsah, 2020).

$\Rightarrow$ **Transit advertising**

According to the empiregroup (N/A), transit advertising is content displayed on vehicles such as public transportation. Presented as on-the-go advertisements in the form of printed graphic, transit advertising can either be on the side (interior and exterior) of the vehicle or as a vinyl wrap covering the vehicle body (PressOn, 2021). Being constantly on the move, transit advertising is effective because the advertisement is exposed to a larger scale and can reach people in a wider area.

Further, Presson (2021) presents three subcategories of transit advertising:

1. Truck and fleet liveries - vinal wraps on the vehicle body are most common for displaying an ad.
2. Taxi wraps - the exterior or interior space of the taxi can be used as an advertising space.
3. Bus advertising - specific panels are designated for advertising.

Nevertheless, transit advertising is a creative, cost-effective medium. The empiregroup (N/A), and the bmediagroup (2021) recommend transit advertising for audiences such as tourists and individuals who use public transportation.

$\Rightarrow$ **Posters**

Posters are print advertisements, often displayed on noticeable places for people specifically on foot. Some examples may be lamp posts, crosswalks, parks and store windows. The visual design includes vibrant colours and creative images in order to ensure the ad will stand out. Further, Bmediagroup (2021) claim that posters are another common form of OOH advertisements. Posters offer long-term exposure, affordable communication, flexible distribution and flexible design layout (size and shape).

$\Rightarrow$ **Street furniture advertising**

According to Quieroz (2021), street furniture advertising encompasses all forms of out-of-home advertising displayed on street level/ printed on outdoor furniture. For example, at bus stops or on benches. According to bmediagroup (2021), street furniture advertising allows people to engage with the advertisement while waiting, but also gets the ad on an eye-level for the passer-by. Simply, such advertising dominates a small space which creates direct attention to the advertisement. Furthermore, street advertising is low-cost, effective and as Quieroz (2021) claims new digital forms are emerging.

$\Rightarrow$ **Place based advertising**

As defined by the Outdoor Advertising Association of America (2006), place based advertisements are located within a specific location where particular group of people congregate for different purposes. Some of the common places are airports, shopping malls, restaurants, stadiums, gyms, night clubs, movie theatres and health clubs. Additionally, there are several display options for place based advertising such as, billboard, lift and floor graphics, digital screens, posters etc. (PressOn, 2021). According to Coppinger (2021), place based advertising allows advertisers to reach their target audience in the right location. Specifically, campaigns that require targeted exposure.

Nevertheless, this concludes the different types of OOH advertising. Each method has its own unique blend of techniques that visually communicate a message and attract a passer-by; but also as showcased in research by Manickam (2014), out-of-home advertising has more impact in creating awareness. Lastly, research conducted on how creativity impacts the effectiveness of out-of-home advertising by Alevizou and De Vries (2023), the research's claim that out-of-home advertising is one of the least frequently investigated media types. Further, their research findings indicated that the four elements investigated (colour, people, product and text) have a positive impact on brand recognition. Specifically, depiction of the product was the most effective element.

2.5.1 Out-of-home medium effectiveness

When assessing the effectiveness of out-of-home advertising, several factors should be considered ranging from psychographics (e.g. lifestyle, values, interests) to geographics (e.g. physical location). Some of the key factors are as following:

1. Location and visibility

As stated in section 2.5, out-of-home advertising refers to any advertisement that reaches consumers while they are outside their homes. Location and visibility can influence how effective an advertisement is, for example:

• Highways and major roads

Positioned to capture the attention of drivers and passengers. The effectiveness can be influenced by the type of road it's placed on, whether it's a busy highway or a quiet neighbourhood. High traffic areas and locations with high visibility are more likely to reach a larger audience (McGinley, 1998).

• Urban centres

Street furniture (e.g. bus shelters, benches etc.) are most effective in urban areas where foot traffic is high and consumers can engage during their daily routines (Outdoor Advertising

Association of America, 2021). On the other hand, locations such as transit stations (e.g. train station and bus terminal) captures the attention of consumers during transit.

- Shopping areas

Retail locations (such as advertisements placed in and around shopping malls, supermarkets and stores) can influence purchasing decisions. Market research by Modor Intelligence (2023), showcased advertisements placed near retail outlets can increase foot traffic and drive sales.

- Entertainment venues

Locations such as stadiums and arenas can reach large audiences during events. On the other hand, locations such as theatres and cinemas can capture the attention of audiences in a relaxed setting.

- Tourist attractions

Landmarks and parks can target the attention of visitors seeking local services or attractions. On the other hand, travel hubs (such as airports and train stations) can reach diverse audiences (Outdoor Advertising Association of America, 2021).

- Public transport

Transit advertisements are strategically placed in high-traffic locations such as bus stops, subway stations, and on vehicles (like buses, trains, and taxis), ensuring consistent visibility for both commuters and pedestrians. Furthermore, the repetitive nature of transit routes means that individuals encounter the advertisements multiple times. A study conducted by Wilson et al. (2020) on the role of transit advertising in enhancing public engagement with social issue, showcased that such advertisements significantly raise awareness among commuters, correlating with increased public discussion and interest in the issues presented.

- Residential areas

Large advertisements placed on prominent streets within neighbourhoods can capture the attention of residents, particularly in high-traffic areas. On the other hand, street-furniture advertisements in residential areas can maximise visibility in community spaces. A study by Nielsen (2019) indicated that 72% of consumers are influenced by advertisements they see in their own neighbourhoods, highlighting the effectiveness of localised advertising.

Nonetheless, the location and visibility of out-of-home advertising are essential factors that can significantly affect the effectiveness of an advertisement. It is vital to place advertisements in high-traffic areas (such as shopping districts and near public transport) to maximise the potential audience. Furthermore, visibility is also enhanced by factors like eye-catching design, situational context and lighting.

2. Demographics

Demographics can have a significant impact on the effectiveness of out-of-home advertising. Some of the key factors are as following:

- Age

Different age groups may respond differently to advertising formats and messages. Younger generations, particularly Millennials and Gen Z, have grown up with digital technology and are more likely to engage with digital media (e.g. digital billboards). A report on outdoor advertising effectiveness by Outdoor Advertising Association of America (2021), revealed that 70% of older adults recall seeing outdoor advertisements, especially billboards.

- Gender

Men and women have different interests and purchasing behaviours, influencing how they will engage with the advertisement. According to a study on gender roles in purchasing decisions by Shukla and Awashi (2022), men tend to make more rational and quicker decisions compared to women. In contrast, women's purchasing decisions are often more emotionally driven, leading them to take significantly more time to make a purchase.

- Cultural background

Cultural relevance in location targeting is an important factor when assessing the effectiveness of out-of-home mediums. Different cultural groups may often prefer specific areas of commuting or gathering. Therefore, by understanding these dynamics, advertisers can strategically place advertisements in locations that resonate with the preferences of these groups, ensuring greater engagement and impact.

Further, cultural background can also influence the behaviour of people in public spaces, including how they commute, shop and interact with the advertisement. For instance, according to Gehl and Koch (2011) in many European and Asian cities, people spend more time outdoors where commuting or walking is culturally emphasised. This increases their exposure to out-of-home advertising, making advertisement placements in these environments more noticeable and effective.

Nonetheless, demographic factors significantly influence location choices. Therefore, understanding the demographics of people who frequently use the area is important (Nielsen, 2022).

3. Advertisement placement and duration

The length of time the advertisement will be displayed can influence its effectiveness. According to the Outdoor Advertising Association of America (2021), longer durations and prime locations generally have better impact. With regards to the advertisement placement, some of the key factors are as following:

- High- traffic locations

Locations with high foot or vehicle traffic, such as busy intersections, transit hubs, shopping districts, and highways lead to higher impressions due to constant exposure to large volumes of pedestrians and vehicles (Outdoor Advertising Association of America, 2020). Research by Wilson et al. (2020) on the effectiveness of transit advertising in improving public engagement with social issues showcased that these advertisements significantly enhance awareness among commuters, leading to increased public discussion and interest in the issues presented. The study

highlights that the impact varies across demographic groups, suggesting that tailored messaging can enhance effectiveness. Overall, the findings conclude that transit advertising is a powerful tool for promoting social issues and can effectively stimulate community awareness and dialogue.

- Relevance to target audience

Effective placement means positioning advertisements in areas that the target audience frequently visits.

- Cultural relevance

Strategically placing advertisements in locations that align with local values, behaviours, and preferences enhances both visibility and perception, while also increasing audience engagement (Demooji, 2019).

On the other hand, with regards to the advertisement duration, some of the key factors are as following:

- Exposure time and repetition

The duration that an advertisement is displayed in a specific location often impacts the exposure time. For example, commuters who pass the same billboard daily are more likely to recall the advertisement due to the repeated exposure. In a study on outdoor advertising, Taylor and Claus (2005) found that outdoor advertising significantly benefits from constant exposure in high-traffic environments, leading to higher recall rates in comparison to other media forms. Findings suggested that the repeated exposure of outdoor advertisements increases engagement, and enhances both brand awareness and message retention.

- Campaign length

Referring to the duration that an advertisement is displayed in outdoor locations, the length of the campaign plays a critical role in its effectiveness. Campaign durations typically range from short-term (days to weeks) to long-term (several months) (Out of Home Advertising Association

of America, 2020; Bmedia, 2021). According to Lamar Advertising Company (2020), short term campaigns are designed to capture immediate attention, while medium-term campaigns (lasting one to three months) focus on maximising visibility (Clear Channel Outdoor, 2021). Long-term campaigns, which last six months or more, are aimed at building brand awareness and establishing a consistent presence (Out of Home Advertising Association of America, 2021). However, despite each duration serving a specific purpose, Chen (2021) points out that if advertisements are displayed too frequently, audiences may become desensitized and experience creative fatigue, leading to diminished attention.

4. Seasonality and timing

According to Schindler and McAlister (1997), seasonal trends and timing can affect the effectiveness of an advertisement. Some of the key factors are as following:

- Audience behaviour

Foot traffic in specific locations can vary throughout the year. For instance, during colder or rainy seasons, fewer people tend to walk outside, while warmer months encourage more outdoor activity, making out-of-home advertising more effective.

A study conducted by Hu (2023) on factors affecting advertising effectiveness indicated that different parts of the day and seasons can significantly influence their effectiveness. This correlation positively impacts advertisements featuring cool message triggers (e.g., blue, ice, water drops, snow, less-dressed characters), making them more memorable and more likely to be discussed by consumers. The study also found that consumers' perceptions and personal habits at different times of the day can impact their likelihood of consumption.

- Timing and placement

Although advertising in locations during peak commuting hours can attract a larger audience, off-peak placements may decrease visibility. According to Gordon and Burch (2018), consumer attention to outdoor advertising significantly increases during rush hours, particularly in urban areas with high commuter traffic.

Nontheless as this concludes the factors to consider when assessing the effectiveness of out-of-home mediums, it is crucial to understand that by analysing consumers' psychological profiles and their geographic context, out-of-home advertisements can be strategically positioned to maximise visibility and engagement. Further research is recommended to assess the effectiveness of different out-of-home mediums for social cause campaigns.

2.6 Case study analysis

'On a more universal level, I think the problem of bad billboard design is attributable to the fact that many of the rules for design in print and other media just don't apply to outdoor. A print ad, for example, is designed to be viewed up close and personal. Outdoor is not.' (Villing & Co, 2022)

As part of the literature review, it is important to analyse some case studies as this will provide more in-depth information related to this research, while also supporting some theoretical arguments. Four case studies were examined based on four different social issues. The social issues were chosen based on personal preference, while the case studies (within the social issues) were identified based on negative reviews and campaign outcomes. Additionally, each case study highlights different parts of this research, for example: case study one emphasis how print medium attributes differ to out-of-home; case study two showcases a less impactful advertisement on a social cause; case study three served as an example on how a social cause advertisement can fail due to its design execution; and lastly case study four focuses on celebrity endorsement and design style.

2.6.1 Case Study One: Health awareness – blood pressure

The billboard advertisement (Figure 36) was designed by the non-profit organisation AD Council to raise awareness on the importance of checking blood pressure. The slogan "*Close shaves are for barbershops, not your health*" urged the public to check their blood pressure by visiting

heart.org/bloodpressure. However, the advertisement was criticised by expertise in the field like marketing agency Villing & Co (2022), for having print medium attributes (e.g. condensed fonts and lack of contrast) rather than out-of-home. Such negative criticism was valuable to this research as it highlighted the importance of a tailored framework in guiding the design process towards a more focused and strategic approach.

There are also several elements that may have contributed to the design being criticised and overall undermine its effectiveness. For example, the design failed to prioritise the social issue. Often, social cause advertisements try to present a complex message in a limited space. This can lead to overcrowded visuals, and minimise the importance of the key message. Further, the lack of visual hierarchy discerned the main message, which also created poor readability.

On the other hand, the ineffective use of imagery (not directly related to the social issue) minimised the purpose of the advertisement, creating a weak call to action. According to Cialdini (2009), explicit and straightforward requests trigger compliance. Hence, if the call to action is not clear/ direct, the advertisement fails to motivate viewers. Lastly, with regards to the typography, the type size and the use of black font on a bright primary background (red) created readability issues and reduced the advertisement impact.

Figure 36: Case study 1: Close shaves are for barbershops not your health by AD Council
(retrieved from Villing & Co, 2022)

2.6.2 Case Study Two: Environmental awareness – water crisis

Designed to raise awareness on environmental issues specifically on the water crisis in Florida by
Bear Warriors United (Figure 37), the advertisement created controversy with the provocative
illustration. Even though the image of a dead manatee was the subject of criticism by multiple
newspapers (Fox35, MiamiHerald), this also indicated a less impactful advertisement design
towards the cause.

Figure 37: Case Study 2: Welcome to Florida - Stop the Starve (retrieved from MiamiHerald, 2023)

While the design was intended to resemble a postcard, several design flaws can be identified and critiqued based on its clarity, readability and overall impact. Firstly, there were too many elements competing for attention such as text, illustration and logos. The cluttered design makes it hard for viewers to grasp a quick understanding of the social issue (especially as a billboard design). Further, the combination of imagery (dead manatee and a toilet) with the phrase "*home to bears*" creates confusion; but also minimises the seriousness of the message about wildlife and pollution. Hence, the attempt to address multiple issues within one design, reduced the impact of the message, but also questioned the primary call to action.

Important information (e.g. key statistics, website placement and logos) was not prominent in the design, nor integrated or highlighted to draw attention. Such information should not feel separated from the design, but rather part of a cohesive whole. Moreover, with regards to the colour scheme, the bright and varied colours made the text difficult to comprehend and read from a distance. Overall, the design lacked emotional impact. Even though the image of a dead

manatees was impactful, the design could've been more focused, with a stronger message, cleaner layout, and better use of colour and typography.

2.6.3 Case Study Three: Environmental awareness (2)

"Save the Whales" (Figure 38) by PETA (People for the Ethical Treatment of Animals) was designed to raise awareness on weight management, but also promote vegetarianism (specifically to combat obesity and encourage a healthy lifestyle). The campaign caused controversy (WMBF news, 2009) and served as an example on how a well-intended social cause advertisement can fail due to its design execution. According to Hastings et al., (2004) effective social cause marketing should respect the viewers while promoting behaviour change.

Firstly, with regards to the imagery, the use of offensive visual metaphor combined with stigmatising language alienate the viewer (Hastings et al., 2004), and provokes defensive reactions. Hence, the negative framing not only reinforced harmful stereotypes, but also created a less effective message. Secondly, the advertisement lacked clarity in its content, without a clear call to action. Thirdly, the design failed to consider sensitivity.

Further, the typography and layout were not optimised for readability, nor drew attention to key messages. Hence, this also created a lack of visual balance which undermined the overall aesthetic appeal. Overall, the advertisement design weakened its ability to advertise a strong social issue, nor engage and persuade its audience.

Figure 38: Case study (3): Save the wales – PETA (retrieved from WMBF news, 2009)

2.6.4 Case Study Four: Health awareness - CPR

The advertisement (Figure 39) featuring celebrity Vinnie Jones and the British Heart Foundation was launched to raise awareness about the importance of learning CPR (Cardiopulmonary Resuscitation). Even though a combination of advertising mediums (such as television, social media, outdoors and radio) were used to reach and educate the public, the campaign received criticism.

Firstly, the advertisement was misleading the public into believing the process of performing CPR was less complex than it actually is (Hammet, 2021). The slogan "*it's not as hard as it looks"* lead to a misunderstanding on the effectiveness of hands-only CPR; but also the overall message lacked clarity and detail. Further, with regards to the visual representation, the advertisement relied heavily on celebrity endorsement, rather than the actionable instructions. Hence, the advertisement lacked the immediate visual impact.

Figure 39: Hands only CPR It's Not as hard as it looks (retrived from Hickey-Mason, 2021)
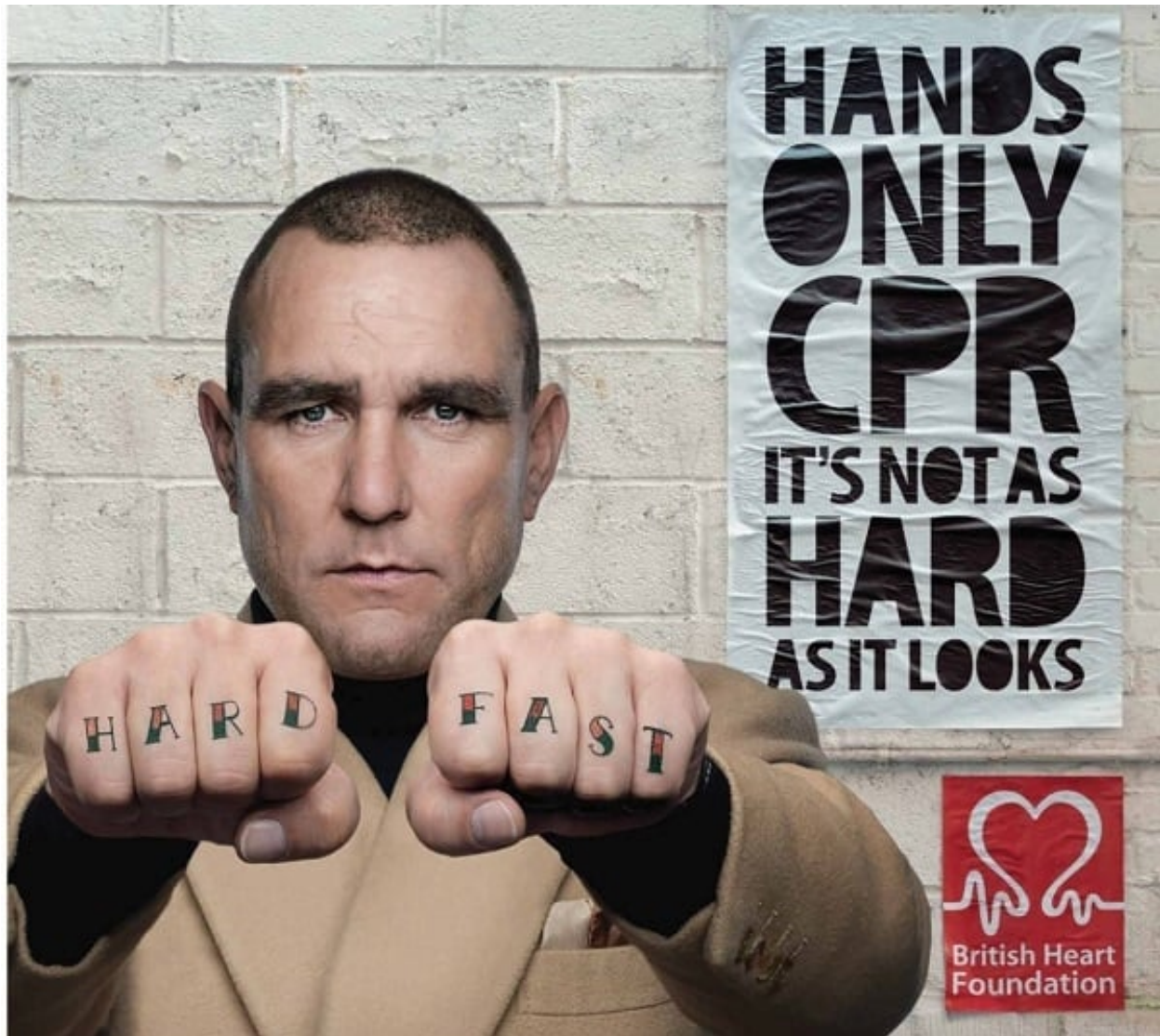
While emotional appeal can be a powerful tool for social cause advertisements, there needs to be a balance that includes a clear actionable message. Further, with regards to the design elements like typography, the choice of font was not legible from a distance; and important information was not prominent and easily accessible. As shown in Figure 39, the call to action was not conveyed clearly (tattooed on Vinnie Jones). Lastly, the colour scheme did not contain colours associated with health and urgency.

In summary, despite using celebrity endorsement to enhance a call to action (but also attract attention), the overall design lacked a clear and actionable message. The case of this advertisement but also case study one - four, empowers this research and justifies that more effective visuals are needed for out-of-home social cause advertising. By creating a tailored framework for out-of-home social cause advertisements, designers will be guided to design more attractive visuals that will draw more public attention and lead towards more chances to act towards the social cause.

2.7 Advertising effectiveness

"…affects feelings, attitudes, and behaviour"
(Wells D, 2014, p. 4)

As mentioned in the introduction of this research (see Chapter 1) there are several definitions for effective advertising. Drawing a conclusion from multiple authors like Roberts and Berger (1999),Tellis (2003), Jones and Slater (2003), Behm (2009) and Mogaji (2021), effectiveness is based on introducing information, that will draw attention/ public interest in order to create awareness, and result to a call for action e.g., knowledge increase, behaviour change, reminder etc. By taking in consideration the multiple definitions, this study interprets effectiveness as creating more attractive visuals that will draw more public attention and lead towards more chances to act towards the social cause.

Further, in order to assesses different effectiveness measures, there are some factors which need to be investigated. For example Troy (2019) investigates effectiveness, through attention, creativity, knowledge increase, ease of understanding, relevance, engagement, and memory. Hence, to achieve the research aim, and by taking in considering key literature (see section 2.8), this study assesses the following factors:

1. Attractiveness – As claimed by Zwaga et al. (2003), attractiveness is an important factor that leads to attention. Such claim is also supported by the AIDA model (see section 2.7.1).

Additionally, according to Fariska Pujiyanti et al. (2022) if an advertisement is not attractive, people may not pay attention at the subject being advertised.

2. Attention – Designing in line to grab public attention is key, as it has the power to encourage interest and lead towards a call for action. Starch (1914, p. 25) states that "*the first thing an advertisement must do is secure attention*".

3. Perception and attitude – Such factors are classified under psychological influences, and have an impact on the buying decision process in advertising (Blythe, 2013). With regards to perception, even though Pride and Ferrell (2018) explain that it can be interpreted in different ways (as people are constantly receiving information, but only a few reaches their awareness), it is the process of selecting, organising and interpreting information to develop meaning (Pride & Ferrell, 2018). On the other hand, attitude represents an individuals like or dislike; and the theory of attitude formation and change is critical in effective marketing communication (Blythe, 2013). Nevertheless, individuals view an advertisement (perception), and attitudes are formed.

4. Memory – As claimed by Nielsen (2017), successful advertising has to stick in the consumers memory. Dave (2023) also states that most consumer decisions are memory based. Specifically, consumer decisions do not occur during the advertisement exposure, but rather in the aftermath through memory (Dave, 2023).

    At a basic level (as this research is design-based and the human-memory requires expertise knowledge (e.g. cognitive psychology)), memory is divided into types: explicit and implicit. Explicit memory refers to information memorised consciously, and implicit memory refers to information remembered unconsciously (Rovee-Collier et al., 2001). In a study on the comparison of explicit and implicit memory effects by Shapiro and Krishnan (2001), findings showed that researchers should take in consideration both (explicit and implicit) retrieval factors when assessing advertising effectiveness.

2.7.1 AIDA Model

The AIDA model is an acronym for Attention - Interest - Desire – Action (Figure 40) and it is defined by multiple authors like Roberts and Berger (1999) and Behm (2009) as a framework for creating successful advertisements. Mohan (1989) explains that the model was developed to highlight the importance of catching the eye of the passer by and create interest through the advertising message. Figure 41 illustrates how each stage in the AIDA model can be created.

Figure 40: AIDA Model
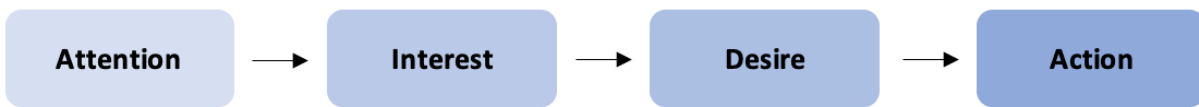
Figure 41: AIDA model – definition of each stage

Attention

The aim is to get the service/product notice. This can be achieved through attractive content or as according to Roberts and Berger (1999), offer key selling proposition e.g. advertisers use a powerful selling message or creative disruption.

Interest

Once the audience is aware of the service/product, the next step is to get their interest. Behm (2009) states that interest is created by convincing the reader that it will satisfy a particular need. There are multiple ways to capture interest for example through visual elements like photography, illustrations, creative typography etc. Roberts and Berger (1999) suggest arousing interest by making the benefits of the service/product credible; e.g. elements of social proof.

Desire

Interest leads to desire. The next step lays on the persuasion to stimulate desire. The aim is to exhibit to the viewer why they must acquire the service/product advertised.

Such can be achieved by creating an emotional connection with the viewer e.g. a popular advertising technique is to display before and after photographs. Nonetheless, desire sets the stage for the final decision to take action.

Action

Action is the last key step in the AIDA model. The aim is to take consumers towards involvement and call for action. As explained by Applegate (2005), for effective advertising the call to action is usually the last paragraph in the advertisement. For example, in social cause advertising this can be achieved by initiating a donation or engaging in a charity.

2.7.2 Method of Measuring Advertising Effectiveness

"Advertising must be adapting to the context it will be developing in"
(Melgar & Elsner, 2016, p. 67).

Measuring advertising effectiveness refers to different tests and techniques to evaluate the advertisement prior and post running in the media (Gupta et al., 2021). Effectiveness is defined as creating more attractive visuals that will draw more public attention and lead towards more chances to act towards the social cause. As illustrated in Figure 42, testing methods of measuring advertising effectiveness are divided into two methods: pre-testing and post testing.

Figure 42: Pre-Testing and Post Testing Methods of Measuring Advertising effectiveness (Gupta et al., 2021)

Ad Effectiveness (Testing)

Pre-Testing Methods: Evaluation of advertisements prior to the campaign launch.

Post-Testing Methods: Evaluation of advertisements after the campaign launch.

- Consumer Jury
- Memory Tests
- Portfolio Test
- Mock Magazine Test
- Eye movement camera Test
- Direst Questioning
- In home projection test
- Trailer Test
- Theatre Test
- Live Telecast Test
- Sales experiments
- Direct mail test

- Recognition Test
- Penetration Test
- The Gallup-Robinson Impact test
- Triple-Association Test (Tat)
- Sales Result Test
- Enquiry Tests
- The Netapps method
- Intend-to-buy-test

For this studies data collection, precisely survey two (see section 3.2), a post-testing method was applied which focuses on the memory known as recall and recognition test. According to Müller

and Michelis (2011) it is a method of attention measurement in advertising that researchers relay on. Recognition refers to whether a respondent can recognise an advertisement, whereas recall refers to the whether a viewer can recall an advertisement. According to Lee (2005) and as presented in Figure 43, there are two type types of recall testing: unaided recall and aided recall.

Figure 43: Two types of recall testing (Lee, 2005)

Recall Testing

Unaided recall
Only the name of the product / brand is given to the respondent.

Aided recall
Respondent is prompted with the advertisement; however, the sponsor/ brand is blanked out.
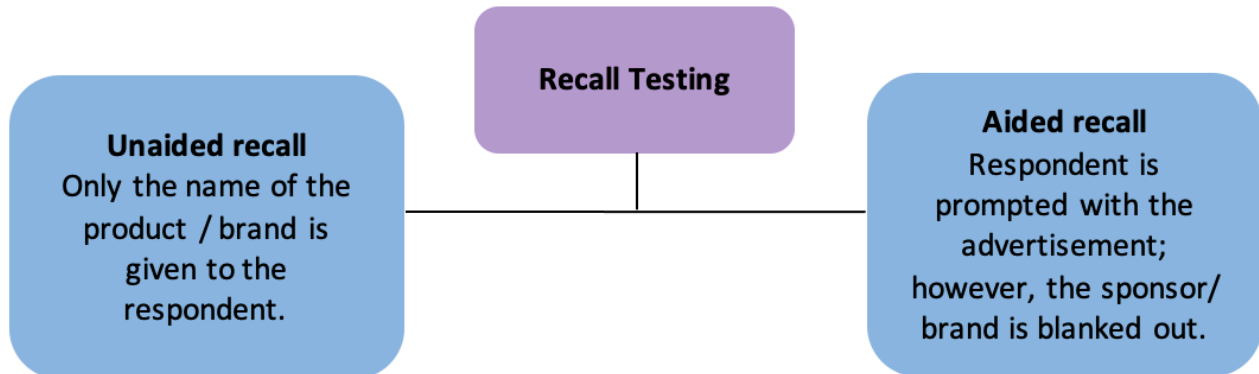
The two metrics (recall and recognition) were applied in this study in order to identify which elements and styles impact visual attention. Specifically, unaided recall was used as such testing represents the highest level of awareness (Brown et al., 2013). Using two different approaches: survey one consisting of one question asking participants to select the elements which help them recall an out-of-home social cause advertisement; and survey two was purely based on recall and recognition. Such method will also observe if data collected using the implicit memory[1] (survey one) contradicted or supported data collected using the explicit memory[2] (survey two).

Lastly, for the self-evaluation exhibition, it was most appropriate to use a pre-testing method known as consumer jury. This method exposes the advertisement to potential viewers and respondents are asked questions based on their preference (see section 6.2.3).

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[1] **Implicit memory** – information remembered unconsciously / automatic (Kirsner et al., 2013).
[2] **Explicit memory** – information remembered consciously / recalling (Kirsner et al., 2013)

2.8 Summary of literature review

The literature review has comprehensively explored the key research areas of this study. Each topic was clearly defined, critically examined, and supported by relevant scholarly references. The sections to follow provide an overview of the key discussions in the literature on graphic design elements and styles. They highlight the most commonly used theories and research methodologies used in the field, while also addressing significant gaps in knowledge or understudied topics that have emerged in existing studies. These discussions are divided into subsections, each providing a detailed exploration of specific theories, research methodologies, and identified gaps in the literature.

2.8.1 Topics mostly discussed in the literature regarding graphic design elements and styles

With regards to graphic design, the literature explored the fundamental principles, elements and styles of graphic design as they relate to various advertising contexts, with a particular focus on out-of-home advertising and social cause campaigns. The below section breaks the literature into the following categories:

- Graphic design principles

The fundamental principles of design, such as balance, contrast, alignment, hierarchy, and proximity, were explored for their role in creating aesthetically pleasing and functional designs. Supporting principles like rhythm, unity, and emphasis were also considered crucial for enhancing visual communication.

- Graphic design elements

Graphic design elements, such as typography, colour, imagery, shapes, lines, value and space, were examined in detail. Specifically, each element begins with an introduction, followed by various subcategories, and concludes with an analysis of its role advertising, especially out-of-home social cause advertising.

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- Graphic design styles

A detailed examination of various styles commonly used in out-of-home advertising was conducted to highlight their unique characteristics.

Moreover, the literature also explored social cause advertising and out-of-home advertising. These sections strengthened this study by gathering several studies and additional information that significantly contributed to this research.

2.8.2 Most common theories employed in the study of graphic design elements and styles

Graphic design elements

Several studies in the literature highlight the most common theories, focusing on the strategic use of visual and communicative elements to evoke desired responses and drive social change. The core attributes of these theories include:

1. Visual metaphors

Imagery can represent complex ideas and create emotional connections, but also make messages more relatable and impactful (Troy, 2019).

2. Visual elements

Strategic use of fonts and styles reinforces the message, but also enhances readability and conveys tone (Troy, 2019). On the other hand, using colour to elicit specific emotional responses and associations enhances message retention and impact (Troy, 2019). In addition, Nazim (2020) also argues that utilising appropriate colours in social cause advertisements can strengthen the emotional appeal and urgency of the social issue being addressed.

3. Layout and composition

Elements arranged in a visually appealing and coherent manner (e.g. visual hierarchy) guide the viewers eye and emphasise key points (Troy, 2019; Nazim, 2020). Further, with regards to the

advertisement message, simple and easily understandable messages effectively convey the main point (Triantos et al., 2010; Park, 2014; and Borba et al., 2015).

4. Interactivity

Interactive elements engage the audience and enhance personal connection with the message (Troy, 2019).

5. Emotional and rational appeals

Balancing emotional and rational appeals fosters a logical argument that persuades and motivates the audience (Triantos et al., 2010; Borba et al., 2015).

6. Demographic tailoring

Messages tailored to specific demographic groups enhance resonance and effectiveness (Triantos et al., 2010; Borba et al., 2015).

Studies such as by Troy (2019) and Nazim (2020) investigated the significant role that advertising design can play in driving social change. Troy (2019) highlights the importance of effectively utilising visual metaphors, typography, colour psychology, layout, interactivity, and consistent branding. On the other hand, research by Nazim (2020) explored how elements in advertising play a crucial role in creating awareness about social issues. A study by Alhawamdeh and Azzam (2019) concluded that advertising plays a crucial role in encouraging early breast cancer screening among women in Jordan. Another study by Borba et al. (2015) highlighted the significant role of advertising in promoting public health awareness. Strategic design and delivery of health messages through advertisements can effectively raise awareness, enhance knowledge, and influence health behaviours. The study highlights the importance of clear messaging, emotional appeals, visual impact, demographic tailoring, and a multichannel approach in designing effective health advertisements.

Furthermore, a study by Triantos et al. (2010) highlights the critical role of advertising campaigns in promoting health screening programs. The research demonstrated that well-designed and

strategically executed advertisements can significantly increase awareness, knowledge, and participation in health screenings. Key elements for successful campaigns include clear messaging, a balance of emotional and rational appeals, effective use of visuals, targeted demographic and cultural relevance, and a multi-channel approach. Lastly, a study by Park (2014) provided a comprehensive analysis of effective communication strategies in public campaign design. The research highlighted the importance of clear messaging, emotional engagement, compelling visuals, audience targeting, multi-channel approaches, and continuous evaluation. By integrating these elements, public campaigns can significantly enhance their reach and impact, fostering greater public awareness and driving positive behavioral change.

Moreover, common theories across various scholars include visual impact, emotional engagement, attention to elements, enhancement of visual clarity and readability, cultural considerations, and the simplification of complex issues.

Graphic design styles

Graphic design styles play a vital role in the design of advertisements. These styles influence various factors (such as visibility, emotional impact, audience perceptions and engagement) which are crucial for effectively capturing attention, conveying messages, and enhancing the likelihood to take action. In a study by Gray et al., (2024), findings suggested the importance of visual elements such as imagery, color schemes, and overall design coherence in establishing credibility. Also, in a study by Thompson (2022), visual simplicity was highlighted in order to emphasise urgency. Some factors are as follows:

1. Aesthetic style
According to Ives (2012) and Green (2015), selecting visual styles that resonate with the target audience and effectively communicate the intended message is essential.

2. Cultural Context

Different cultures have unique values, beliefs, and aesthetics that dictate what is considered appealing or appropriate in visual communication. According to Chamorro-Koc, M. et al., (2015), specific styles and visual rhetoric should be employed to engage viewers emotionally and cognitively.

3. Symbolism

Quickly and effectively conveying complex ideas and emotions is essential. Symbolism enhances the emotional impact and memorability of messages related to social causes (Morris, 2021).

4. Visual simplicity

Visual simplicity significantly enhances message clarity and audience engagement. By minimising clutter and focusing on essential elements, advertisements can effectively capture attention and communicate messages quickly. According to Thompson (2022), simple and clear visuals in health-related campaigns can enhance comprehension of the message. Studies such as those conducted by Gray et al., (2024) demonstrate that aesthetic choices impact the credibility of social cause advertisements. Additionally, Thompson (2022) emphasises the importance of visual simplicity to convey a sense of urgency.

2.8.3 Most common research methodologies employed in the study of graphic design elements and styles

Common methodologies employed in the study of graphic design elements and styles range from qualitative research methods to quantitative, and mixed methods. Studies such as by Sharudin (2014), Green (2015), Troy (2019), Nazim (2020) utilised qualitative research methods, specifically grounded theory, to develop a theoretical framework based on data collected from in-depth interviews and case studies, offering rich, contextual understanding of the studied phenomena.

On the other hand, research such as by Manickam (2014) utilised experiments, quantitative analysis, and content analysis to investigate the effectiveness of advertising tools in creating awareness, providing information, and enhancing knowledge. Interviews and focus groups add qualitative depth to the findings. Green (2015) adopted a quantitative approach, using surveys and statistical analysis to gather and interpret numerical data, thus enabling the identification of patterns and relationships within a larger population.

Lastly, studies such as by Park (2014) adopted a mixed-methods approach, combining surveys, interviews, focus groups, case studies, and content analysis to identify effective communication strategies in public campaign design. Troy (2019) also employed mixed methods, integrating both qualitative and quantitative techniques to provide a more holistic perspective. Additionally, Troy (2019) incorporated action research, engaging participants directly in the research process to collaboratively address practical issues and improve outcomes through iterative cycles of reflection and action. These methodologies together offered a multifaceted understanding of how design, advertising, and communication strategies can influence public awareness and knowledge.

2.8.4 Gaps in knowledge / understudied topics that emerged

Multiple studies conducted such as by Sharudin (2014), Green (2015), Troy (2019), Park (2014), and Nazim (2020) revealed critical gaps and understudied topics in the field of graphic design, suggesting several directions for future research.

Sharudin (2014) highlighted the need for further research on the cultural and contextual factors influencing graphic design practices. This suggests an opportunity for studies that examine how cultural differences shape design processes and outcomes in various global contexts. Green (2015) identified a lack of empirical data on the effectiveness of specific design elements and principles, emphasising the need for quantitative research that can provide evidence-based guidelines for designers. For instance, how different colour schemes, typography, and layout choices impact user engagement and comprehension remains underexplored.

Kadry (2017) emphasised that composition (such as the arrangement of visual elements within an advertisement) play a crucial role in capturing attention, conveying messages, and persuading audiences. Through this research, Kadry (2017) addressed the gap in understanding the role of composition in advertising design, as this will enable designers/advertisers to create more effective and culturally sensitive advertising campaigns. Further, research by Troy (2019) highlighted the critical role of design principles in shaping public perception and behaviour. Park (2014) identified critical gaps in the representation of diverse demographic groups, and the exploration of accessibility in design. Nazim (2020) pointed out several underexplored areas related to the design of social cause advertisements, such as audience-specific demographics (e.g. how different demographics respond to various graphic design elements), long-term impact of the design elements, emotional engagement and comparative effectiveness of design components.

Additionally, various studies (such as by Triantos et al., 2010; Dombrowski, 2013; Christiano and Neimand, 2017; Borba et al., 2015; Brosiova and Martynova, 2020) explored different aspects of graphic design without focusing specifically on the elements and principles in order to create a framework for social cause advertising. Therefore, the aforementioned studies, but also through the literature, it becomes evident that there is a need for further research in graphic design; particularly in developing forward-looking studies that predict future trends and challenges in the field, providing designers with insights to stay ahead in a rapidly evolving industry. Nonetheless, these studies highlight the importance of expanding research in graphic design to include diverse cultural perspectives, empirical evaluations of design effectiveness, mixed-method approaches, inclusivity, and the impacts of emerging technologies. Addressing these gaps will not only enhance the theoretical foundations of graphic design, but also improve practical applications, ensuring that the field evolves in a comprehensive and inclusive manner. This research aims to add new insights to graphic design, particularly for designers and creatives involved in the execution of social cause advertisements.

2.9 Summary of studies with closest relation to this research

The literature review has covered all three research areas of this study, but has particularly highlighted existing research, and identified lack of studies on this research topic. Overall, more than fifty scholarly references were reviewed and presented throughout the literature review (see chapter 2). However, this section presents a summary of studies with the closest relation to this research. Specifically, studies with cross-reference (more than one theme) in the multidisciplinary fields of graphic design, out-of-home advertising and social cause advertising.

- **Graphic design and advertising design**

Studies such as by Kadry (2017) and Guthrie (2009), simultaneously explored graphic design and advertising design. Kadry (2017), observed the role of composition in advertising design, focusing on design elements and fundamentals in print advertisements (e.g. colour, line, shape, space, size, value, texture, form and typography). Research findings indicted that composition has an effective role in advertising design; but more specifically, the design elements need to be effectively combined to achieve a successful outcome.

On the other hand, Guthrie (2009), investigated emotional response to typography in advertising. Research findings showcased that certain typeface influence emotional response to advertisements; but also demographic factors such as gender and age exhibited to affect the typography preference and advertising themes. Lastly, research on the role of graphic design in enhancing advertising effectiveness by Bierut (2017), highlighted that graphic design is pivotal in crafting clear, appealing, and memorable messages that capture audience attention and drive engagement. Bierut (2017) emphasises that effective graphic design also ensures message clarity by avoiding clutter and using layout techniques to guide the viewer's focus.

- **Graphic design and out-of-home advertising**

Alevizou and De Vries (2023), explored how creativity impacts the effectiveness of out-of-home social cause advertisements. Findings showcased factors like colour, people, product and text

have a positive impact on brand recognition. On the other hand, a study by Pieters and Wedel (2004) investigated how different elements (such as brand presence, pictorial content, and text size) influence the way consumers allocate their visual attention to both print and out-of-home advertising. Findings highlighted the importance of an integrated approach to advertising design, where each element works together to capture and sustain consumer attention effectively. Lastly, a study by Close and Kukar-Kinney (2010) on how different visual and textual elements in outdoor advertising affect consumer perception, engagement and recall, showed that by understanding the balance between visuals and text, advertisers can design more effective outdoor advertisements that capture attention and convey their message effectively.

- **Graphic design and social cause advertising**

Research by Troy (2019) on advertising design on digital based visuals and its ability to initiate social change on social networks sites, showcased that design for social change advertisements should differentiate. With regards to the design elements, research findings showed that graphics were effective, but also typography plays an important role. Further, a study by Borba et al., (2015) on contributions of graphic design for effective communication in health campaigns (specifically on preventing and combating Dengue fever), indicated that when designing for health campaigns it is important to know the target audience; but also, for professionals to synthesise and develop ideal imagery for the target population. With regards to the elements, the author suggests to propose guidelines for the use of images in educational and environmental material that will facilitate their understanding on Dengue fever (e.g. colour, gives a clearer difference between each object presented). Furthermore, Dombrowski (2013) assessed the impact of UK 'ACT FAST' stroke awareness campaign. Findings showcased that regardless of clinicians stating success in raising awareness, there was still a need for more impact. Comments like 'dramatic', 'irrelevant' and 'confusing were made on the advertisements.

Lastly, a study by Green (2015) on the role of aesthetic style in the visual communication showcased that the aesthetic style significantly influences viewers reception of images, often overshadowing the importance of rhetorical language.

- **Graphic design and out-of-home social cause advertising**

Reserach by Nazim (2020) on the role and effects of design in creating awareness and the impact of advertising on societies, showed that social design plays an important role. Specficially mediums like posters can drive positive changes towards public bevaiour, influencing the societies and creating awareness. Nonetheless, graphic design was proven to be an effective tool on social design, influencing socities in taking action towards a social issue, and raising awareness.

On the other hand, a study by Koller and DeMasi (2014), on the effectiveness of outdoor advertising for social change, showed that elements like imagery, message clarity, emotional appeal and call-to-action, impact the effectiveness of outdoor advertisements. Lastly, Grier and Bryant's (2005) research on social marketing in public health campaigns showcased that successful public health initiatives utilise social marketing principles to influence public perceptions and behaviours.

By understanding the audience, differentiating among specific groups, and designing messages that resonate with the target population, public health campaigns can achieve greater impact and foster positive behaviour change.

As exhibited within this section, despite the existing literature, there is still a gap concerning the role of graphic design elements and styles in the creation of out-of-home social cause advertising. Even though the literature has assisted in shaping this research, but more specifically to build the foundation of this study, there is still a need for further research on graphic design elements and styles in out-of-home social cause advertising.

Search terms used:

Graphic design - graphic design principles, graphic design elements, graphic design styles, graphic design in out-of-home advertising, graphic design in social cause advertising, design elements for social change, design styles for social change, visual communication, graphic design and

community engagement, graphic design and social issues, design for behavioural change, impact of visual elements on recall and recognition, creative design for social impact, and design impact on social awareness.

Advertising - advertising effectiveness, social cause advertising, out-of-home advertising, out-of-home social cause advertising, effectiveness of out-of-home advertising, audience engagement in social cause advertising, public perception of social cause advertising, and social issues awareness through advertising.

Chapter 3: Methodology

This chapter presents the research methodology applied in this study. Firstly, the research approach is discussed (addresses the research problem and how the research question will be answered through mixed methods), and moves into a depth interpretation of the methodology of this study. Precisely, as there are several components to this research which need to be investigated, it was most appropriate to divide the research methodology into phases. Key studies such as by Troy (2019) applied the same research approach as this gave the reader a better understanding of the data collection. Each phase discusses the methods applied e.g. development of research instrument, pilot study and participant selection and sampling.

3.1 Research Approach

The purpose of this study was to explore which graphic design elements and styles could be used for effective out-of-home social cause advertising and develop a toolkit with guidelines for designers / practitioners to design more effective out-of-home social cause advertisements. As also explained in the introduction section of this thesis (see section 1.3.3) since this research was practice-based, one of the outcomes was the application of the final framework and findings in an exhibition. The exhibition served as a vehicle to evaluate the findings on a specific social cause (cardiovascular disease) while also raising awareness. Practice-based research such as by Clegg

(2022), and Modoi (2023), included a portfolio of their work (as the main output) along with a public exhibition and thesis. With regards to the exhibition, (as it was not the main output of the research), both Clegg (2022) and Modoi (2023), used this creative approach as means to display their work to the public. Such method was also used for this research, in order to publicly display research findings and create awareness.

During the exhibition, attendees were given a short survey to rate the advertisements (based on favourability, evoked feelings, content endorsement etc.). Similarly to other practice-based research (such as by Clegg (2022) and Modoi (2023), this allowed the researcher to demonstrate the effectiveness of the research findings on a specific social cause, while also exhibiting the creative work produced publicly and collect feedback.

As identified through literature, different aspects of graphic design or advertising were investigated without focusing specifically on certain graphic design elements and styles which are fundamental and applicable in social cause advertising. In order to so, various research questions were developed through exploring literature, and to be able to meet successfully the aim of this study: identify which graphic design elements and styles could be used for effective out-of-home social cause advertising and develop a tailored framework.

A deductive approach supported by mixed methods (qualitative and quantitative) was used for this research. Specifically, in graphic design, deductive reasoning helps eliminate possible solutions to the research problem, and narrowed to a single solution (Bowers, 2012). As shown in Figure 44, deductive theory refers to the development of a hypothesis from theory; and then collecting and analysing the data in order to test the hypothesis. (Bryman & Bell, 2007).

Figure 44: The process of deduction (Bryman & Bell, 2007, p. 11)

According to Noble and Bestley (2011), research in graphic design is an intrinsic aspect of design practice and an essential part of the activity of problem solving. On the other hand, Creswell and Plano Clark (2017, p.2) define mixed-method designs "*…as those that include at least one quantitative method and one qualitative method*". Generally, mixed methods research involves the collection and analysis of qualitative and quantitative data (Watkins & Gioia, 2015).

The use of qualitative data and analysis enables the researcher to understand participant's attitudes and allow detail-orientated data to be collected (e.g. through interviews), but also extract relevant information (e.g. primary data). On the other hand, quantitative data and analysis can add reliability to the study and minimise error (Golafshani, 2003). The data can be gathered rapidly and offer an overview to the target groups. Hence, mixed methods can enable the researcher to conduct in-depth research from both, the deductive and the inductive perspective. Similar studies conducted in graphic design and advertising, (e.g. Sharudin, 2014; Green, 2015; Troy, 2019) have successfully implemented this approach.

When referring, to mixed methods, there are different types of research designs (Creswell & Plano Clark, 2011). Based on the objectives of this study and key literature, this research will follow a convergent parallel design mixed methods design. By having such research approach, this will give a better understanding to the data; but also, data can be compared and merged to

draw conclusions. As illustrated in Figure 45, both quantitative and qualitative data are collected and analysed simultaneously.

Figure 45: The convergent parallel design (Creswell & Plano Clark, 2011)
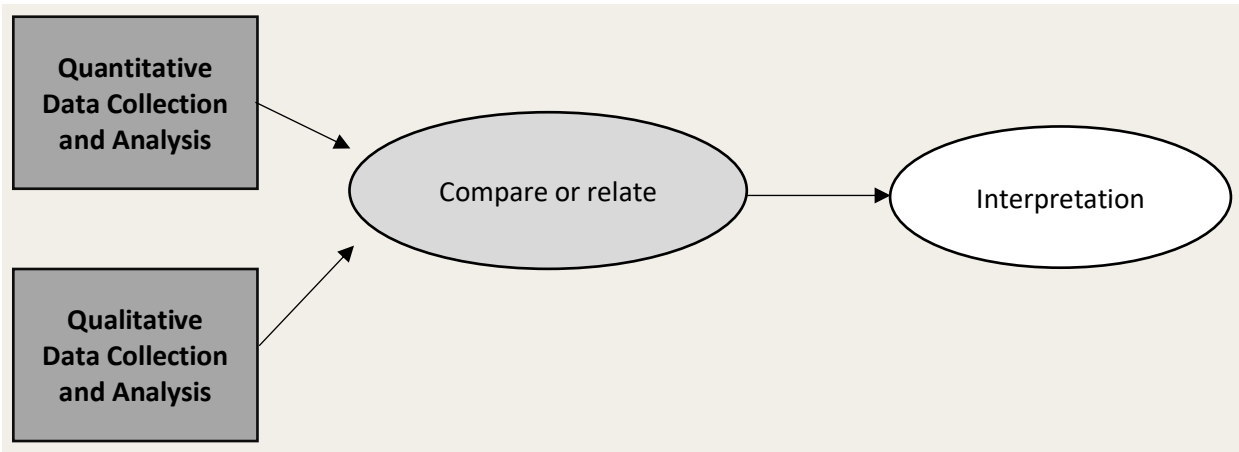
Furthermore, it is important to acknowledge that primary data is vital in a research process (Sahu, 2013). There are several primary data collection methods in a qualitative and quantitative research, ranging from surveys and interviews to focus groups. The use of surveys as primary data will allow large scale information to be gathered and data to be compared and contrasted. On the other hand, interviews will add more-in-depth discussions and gain detailed data. Similar studies based on raising awareness, such as the study by Dombrowski et al. (2013) and Troy (2019), have combined the two methods, as such data collection assists in understanding the participants' perspective/respond as well as the campaign's impact and recognition.

In order to explore which graphic design elements and styles could be used for effective-out-of-home social cause advertising, perspectives of the general public and design agencies were investigated. Studies such as by Troy (2019) and Green (2015) applied such approach as according to Troy (2019), the combination of responses was beneficial in uncovering the most successful ways to design.

This research consisted of four phases in order to obtain data in a cohesive manner; but also as Troy (2019) claims, such approach gives the reader a better understanding on the data collection.

Overall, findings were combined to answer the research questions and meet the research aim. The four phases were as following:

- Phase one - quantitative (general public): aimed at investigating the level of attractiveness towards different graphic design elements and styles applicable in out-of-home social cause advertisements. This quantitative phase was critical in order to gain insight on the different perceptions and attitudes from a larger group (specifically the general population).

- Phase two - quantitative (general public): enact as a supportive extension to phase one, but more precisely to the data collection. The aim was to assess through memory testing (recall and recognition test) existing out-of-home social cause advertisements, and determine which criteria (e.g. typography, graphics, colours, headlines etc.) impact visual attention but also influence individual perception and attitude.

- Phases three - quantitative (design agencies): to understand from professionals within the design industry how social cause advertisements are designed; but also, how different elements and styles are perceived. More specifically, this quantitative phase facilitated the findings from research phase one and gained insight from a professional perspective (e.g. compare and contrast findings).

- Phase four - qualitative (design agencies): provide in-depth data on the quantitative findings (phases three) from a qualitative approach. Generally, interviews enrich the data by obtaining more insightful response (through discussions). Specifically, semi-structured interviews were used, as this would allow the researcher to address specific research needs (through tailored questions developed from literature and phases three); but also obtained well-grounded findings on graphic design elements and styles used in out-of-home social cause advertisements.

Lastly, potential participants were invited simultaneously with research phase three. Precisely, an invitation was sent asking design agency`s if they are also interested in a short interview.

Nonetheless, for this particular research both primary and secondary data were collected. Secondary data related to graphic design and social cause advertising were obtained from sources like journals, books, articles, archives and past social cause advertising campaigns. This enabled the researcher to analyse factors like graphic design strategies elements and styles, but also investigate the effectiveness of existing advertisements.

3.1.1 Research Instruments: Surveys & Interviews

In order to obtain data for phases one – three, this research used web-based surveys. Even though, there are different distribution channels ranging from face to face to online (web-based), in comparison to other modes of survey data, Callegaro et al. (2015) argue that web survey methodology offers a range of advantages like technology-enhanced survey questionnaires, a wider array of collection data, time efficiency, and accessibility on a number of devices (e.g. smartphones, tablets etc.). Due to the nature of this research, web-surveys were ideal for the collection of diverse demographics; specifically, as this study aimed to collect data from a number of world-wide design firms.

Web-based surveys (online research methods), means using applications on the internet as a preferred medium to collect data. There are several options for generating web-based surveys, ranging from self-designed to commercial development. According to Reynolds et al., (2006), a pure self-designed and administered wed-based survey allows researchers to have more control over the research. For this research, it was more appropriate to self-develop the entire system, in order to achieve the research aims and objectives.

Further, in comparison to the traditional methods of surveying (e.g. email, telephone, in-person distribution etc.), Sue and Ritter (2012) claim that electronic data collection is the wave of the future. Web-based surveys offer advanced features to the data collection and analysis. For example, template design, question pipping and morphing, multilinguistic features etc. Nonetheless, there are multiple web-based survey platforms such as SurveyMonkey, Microsoft forms and Qualtrics. However, following university recommendations (e.g. research ethics), this

research used Qualtrics. Qualtrics offers a range of tools such as managing surveys, advanced question blocks and survey flows (Snow et al., 2012).

On the other hand, data for research phase four (specifically from world-wide design firms) was obtained through virtual interviews via MS Teams. Braun and Clarke (2013) explain that virtual interviews are more time and cost effective than face to face interviews e.g. no loss of raw data, possible to record interview and larger samples are possible.

Data Measurements

Research instruments encompass measurements; and measurements in research requires scaling. Particularly, when designing a survey, measurement scales play an important role in understanding the characteristics of the variable; but also a key in the data collection. Leong and Austin (2005) claim that it is vital for researchers to select the appropriate proper scales in order to have accurate code responses and facilitate the statistical analysis. There are a number of scaling techniques; however, for this research the most appropriate were the following:

- Semantic differential scales - measures respondent´s attitude towards something. The questions are worded in a more open-ended way; and as illustrated in Figure 46, respondents are to make a judgment on a point-scale between two bipolar adjectives.

Figure 46: Semantic differential scales
Please rate on average the level of attention you pay to the

1 = Never	2 = Rarely	3 = Sometimes	4 = Often	5 = Always

following out-of-home mediums:

- Likert scaling - rating system which measures people's attitude, opinion or perception (Leong & Austin, 2005). As defined by David and Sutton (2004), a Likert scale is made from a combination of positive and negative statements known as scale items. Each scale item is coded numerically; and as presented in Figure 47 negative responses are scored with the lowest number.

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Figure 47: Likert scaling

Please select the level of agreement or disagreement for the following statements:

1= Strongly disagree	2 = Disagree	3 = Neutral	4 = Agree	5 = Strongly agree
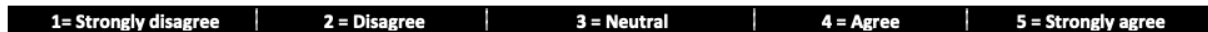
Additionally, the other form of survey questions that will be used are as follow:

- Matrix question structure - such questions are in a tabular format and are placed on the left of the table with the answer options across the top.

- Multiple choice questions - any question that requires respondent to indicate more than one response (David & Sutton, 2004).

- Picture choice questions - questions are accompanied with images.

- Demographic questions - such questions are based on the respondents' personal information like age, gender, occupation, location etc.

Further, Mastekassa and Kaasa (1989) advice that in an empirical research, measurement errors should be a constant source of concern. Measurement errors can occur at any or all ages of a research (Lavrakas, 2008). There are two general types of error known as systematic error and random error. Systematic error refers to a consistent inaccuracy between the observed and true value of something. Whereas random error is an unpredictable error and occurs when uncontrolled factors affect either the process of measurement or the variable being measured.

Multiple authors like Viswanathan (2005), Alwin (2007), Lavrakas (2008) emphasise the importance to minimise measurement error. Ruel et al., (2015) claims that in order to have accurate survey research instrument's 'reliability' and 'validity' are two concepts which must be applied. Reliability refers on the consistency a measure; whereas validity assesses the accuracy of a measure.

3.1.2 Instrument Validity

Validating instruments in research is a crucial process in order to ensure the tools used to collect data (such as surveys, questionnaires, tests or other measurement instruments) are accurate, reliable and capable of measuring what they are intended to measure. It is a critical aspect of

ensuring the overall validity of a study, as the reliability of the conclusions drawn depends heavily on the quality of the instruments used.

Valid instruments ensure that the data collected truly reflects the constructs being studied, leading to more accurate and reliable findings (Creswell & Plano Clark, 2017) . This accuracy is essential for making informed conclusions and decisions based on the research findings. According to Kumar (2008), whenever feasible, researchers should utilise existing instruments in their studies, as long as these instruments demonstrate sufficient reliability and validity for the intended research purpose. If suitable instruments are not available, the researcher should outline the procedures for developing new instruments, emphasising how both validity and reliability will be enhanced throughout the process.

Validity was conducted for all research phases in order to ensure the tools used to collect data (such as surveys and interviews) were accurate, reliable, and effectively measured their intended outcomes. More precisely, four stages of pilot studies were conducted for all research phases, which are discussed in a later section (see section 3.2).

Validity of elements and styles

The research was conducted in four phases: three quantitative and one qualitative. The validation of the selected elements and styles was carried out as follows:

- Phase One

Conducted a quantitative study to assess the public's attractiveness towards various graphic design elements and styles. This phase was crucial for identifying, but also validating which design elements attract the general public specifically in the context of social cause advertisements.

By asking participants to rate their level of attractiveness towards specific elements (e.g. typography, colour schemes, shapes, imagery etc.) the data revealed which design elements were most attractive for social cause advertisements. Further, the sample size allowed for

statistical analysis, ensuring that the results were representative and not based on individual biases. This gave credence to which elements resonated broadly with the general public.

Lastly, the survey compared different design elements and styles. For example, geometric shapes versus organic ones, or delineating versus horizontal. The results indicated which specific styles were perceived as more effective in capturing attention for social cause advertisements. Lastly, phase one provided insights into how the general public perceived certain design elements in relation to social causes, which could differ from their perception of traditional advertisements. This helped establish which elements were particularly suited for evoking empathy, awareness, or action.

- Phase Two

The memory tests (recall and recognition) provided further validation by showing which elements of existing advertisements captured visual attention and influenced perception. This supported or contradicted earlier findings and refined on effective elements (e.g. typography, colours, or graphics that left a lasting impression).

By conducting recall and recognition tests, this phase measured how well participants recalled specific graphic design elements (e.g. colours, typography, imagery etc.) from social cause advertisements. Elements that were better recalled were considered more effective in making a lasting impression, thus validating their use in social cause advertising.

Further, the recall data was compared to the preferences gathered in phase one. If the elements that participants found most attractive in phase one also performed well in phase two, this reinforced their effectiveness. Conversely, if some attractive elements did not stand out in phase two, it suggested that they might be less impactful for driving awareness in social cause advertisements.

Lastly, the memory tests provided direct insight into which design elements captured the most visual attention. This validated the earlier findings by confirming that certain typography styles,

colours, or images were not only attractive but also, easily noticed and recalled (key factors for social cause advertising where long-term retention is important).

- Phase Three

Data was gathered from design professionals in order to understand how these elements were perceived within the design industry. This phase was crucial in validating whether the elements commonly used in traditional advertising were also suitable for social cause advertisements.

Furthermore, by engaging design professionals this provided valuable perspectives and insights based on their expertise in the field. Their feedback was instrumental in assessing whether the elements identified as effective in the earlier phases aligned with professional standards and practices in social cause advertising. Additionally, these insights facilitated a comparative analysis between design elements typically used in traditional advertising and those considered as most attractive for social causes. This validation process helped determine whether commonly used strategies in traditional contexts needed adaptation to effectively resonate with the objectives of social cause messaging.

By comparing the professionals' insights with the public preferences and memory test results from phases one and two, it was possible to validate whether the design choices recommended by professionals were consistent with the preferences and perceptions of the general public. Nonetheless, the qualitative nature of the feedback, often rich in detail, provided context for understanding why certain elements worked or did not work in social cause advertising. This depth of insight either validated or challenged findings from earlier phases, ensuring that the selected elements were practical and applicable in real-world scenarios.

Furthermore, a feedback loop was established, where professionals could critique and build upon the findings from the earlier phases. Their validation helped to ensure that the selected elements were not only supported by theory, but also grounded in practical experience.

- Phase Four

Conducted qualitative interviews with design agencies, providing a deeper understanding of the graphic design elements and styles utilised in out-of-home social cause advertising. This phase enriched the quantitative data collected in earlier phases, thereby validating previous findings. The semi-structured interviews facilitated detailed discussions, allowing participants to share their thoughts and experiences regarding the design elements in social cause advertisements, yielding insights that quantitative data alone could not provide.

Additionally, interviewing design professionals revealed the rationale behind their design choices, offering deeper validation of earlier findings and illuminating practical applications and real-world scenarios. The feedback gathered in this phase contextualised the quantitative results from phases one, two, and three, as professionals explained how audience demographics, cultural factors, and specific campaign goals influenced the effectiveness of various design elements, validating or challenging prior conclusions. Insights gained also enabled a comparative analysis with established industry standards and practices. Professionals were able to align or contrast their experiences with the elements and styles identified earlier, confirming their relevance to current best practices in the design industry.

Through these discussions, design professionals identified gaps in previous research, highlighting overlooked elements or emerging trends in social cause advertising, and emphasising the need for adaptability and continuous evolution in design strategies. The semi-structured format fostered a dynamic exchange of ideas, creating a feedback loop in which professionals could elaborate on earlier findings, offer critiques, and suggest improvements. This iterative process ensured that the research conclusions were robust and well-founded, ultimately validating earlier findings through in-depth qualitative research and enriching the overall understanding of effective graphic design in social cause advertising, while grounding conclusions in real-world practice and expertise.

Moreover, the research utilised several validated instruments to measure influence, perception, and attitude towards graphic design elements and styles in out-of-home social cause advertising.

These included surveys (structured surveys were developed to assess public preferences and perceptions of various design elements); memory tests (recall and recognition tests were employed to measure how well participants remembered specific graphic design elements from social cause advertisements. These tests helped measure the influence of the design elements on visual attention and retention); and qualitative interviews (semi-structured interviews with design professionals) provided in-depth insights into how design choices affect perception and attitude. The feedback from these interviews was used to validate and contextualise the quantitative findings).

Pilot study

A pilot study (also known as pilot testing or pretesting) is a small-scale preliminary study which investigates critical components prior to conducting the full-scale project. Specifically, as Salkind (2010) explains, a survey pilot determines the feasibility of conducting a larger, more complex study. This step assessed a number of factors like the appropriate sample size, survey design etc. As illustrated in Figure 48, multiple authors like De Vaus (2002), Dillman (2011) and Ornstein (2013) recommend conducting a pilot study in four stages.

Figure 48: Four stages of pilot studying

Stage 1
Knowledgeable colleagues review the questionnaire to determine how questions will be phrased; and how respondents will interpret the question meaning. This will lead to the questionnaire development for stage two.

Stage 2
Potential participants evaluate the questionnaire. The researcher may follow up with small interviews for feedback on their experience e.g. question interpretation and survey language.

Stage 3
All the information gained from stage two is revised, and a small pilot study is conducted. This stage allows the researcher to see if all the survey parts work (Dillman, 2011).

Stage 4
A final polishing of the questionnaire is made. Dillman (2011) suggests asking individuals who had nothing to do with the development/revision to complete the questionnaire. This may detect any obvious problems that slipped.

Dillman (2011) states that a good survey is almost never drafted in one setting, but rather after eight to ten revisions. This means including criteria like page formatting, question ordering, language and graphics. Hence, to ensure the accessibility, validity and reliability of this study, all four stages of pilot studying were conducted for each research phase (discussed in the following sections, see sections 3.2.2 Pilot Study). Such approach helped assess the research instruments multiple times, and by the final stage, ensured any problems were eliminated.

3.1.3 Participant Selection and Sampling

Sampling refers to the process by which interpretation is made to the whole by examining only a part (Som, 1995). As Latpate et al., (2021) explains, solving scientific problems requires data; and this can be obtained through experiments or sample surveys. Researchers neither have time nor resources to collect data from the entire population. Population is defined by multiple authors such as Särndal (2003) and Latpate et al., (2021) as the group of units (e.g. people, objects etc.). Hence, a sample of the population will be obtained to make a generalisation. As illustrated in Figure 49, sampling techniques can be categorised into two main types: probability samples and non-probability samples.

Figure 49: Sampling Techniques (Taherdoost, 2020)
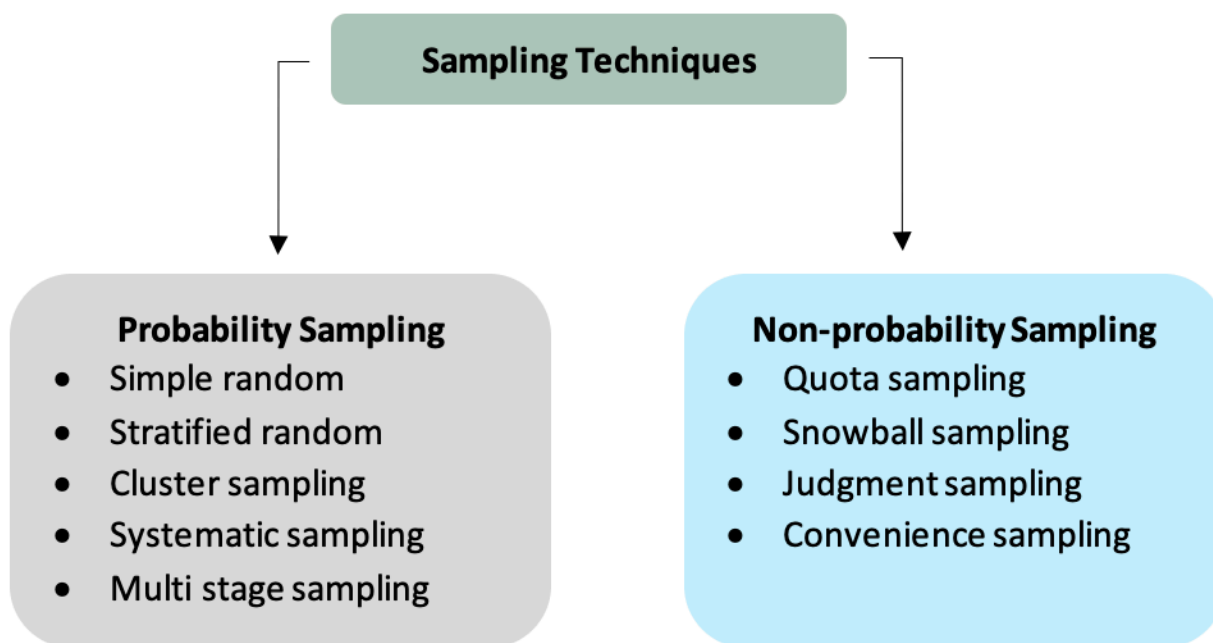
Probability sampling refers to each unit in the population having definite probability of being selected (Singh & Mangat, 1996). This selection is based on the principle of randomisation or chance. As explained by Neelankavil (2015), probability sampling allows researchers to obtain a more precise sample. On the other hand, non-probability sample uses the researcher's judgement to select a group.

Furthermore, it is important to acknowledge that with all the research methods available, errors can occur in the sampling. For example, the study sample used is not representative of the whole population (Monsen et al., 2007). There are several other errors which can arise, and for this reason it is important to have a well-crafted research design. As Monsen et al., (2007) describes thoughtful and adequate supervision is essential for accurate data collection.

For research phases one and two of this study, the survey will be administered using convenience and random sampling (specifically, through a network of university staff, faculty and students, friends and relatives etc.) and will be hosted on the online platform 'Qualtrics'. Additionally, to invite more people to participate the survey will also be posted on a number of social media platforms such as Instagram, Facebook and Snapchat. Further, the ideal population will consist of participants aged 18 and over, as research with minors (under 18) presents some unique challenges such as falling into a protected class of people and seeking parental consent (Lenhart, 2013).

On the other hand, for research phases three and four of this study, the online survey will also be hosted on 'Qualtrics', and administered using mainly purposeful sampling. The ideal population will include owners, directors and designers of graphic design/creative firms and out-of-home advertising agencies either specialised in social cause advertisements or had strong knowledge of their design.

Understanding your audience

One approach to target and understand an audience is by generation (Levinson et al., 2010). For example, in the study by Troy (2019), the researcher divided age group based on generations as this enabled the researcher to highlight the audiences' similarities and differences amongst these groups, yet conclude to more informed choices based on their preferences. As illustrated in Figure 50, generations are divided and labelled into different age groups (McCrindle & Wolfinger, 2009). This approach was also applied for this study, as it was important to understand the

different demographics and their preferences in order to develop a tailored graphic design framework for the public.

Figure 50: 7 different generations (Allen, 2018)
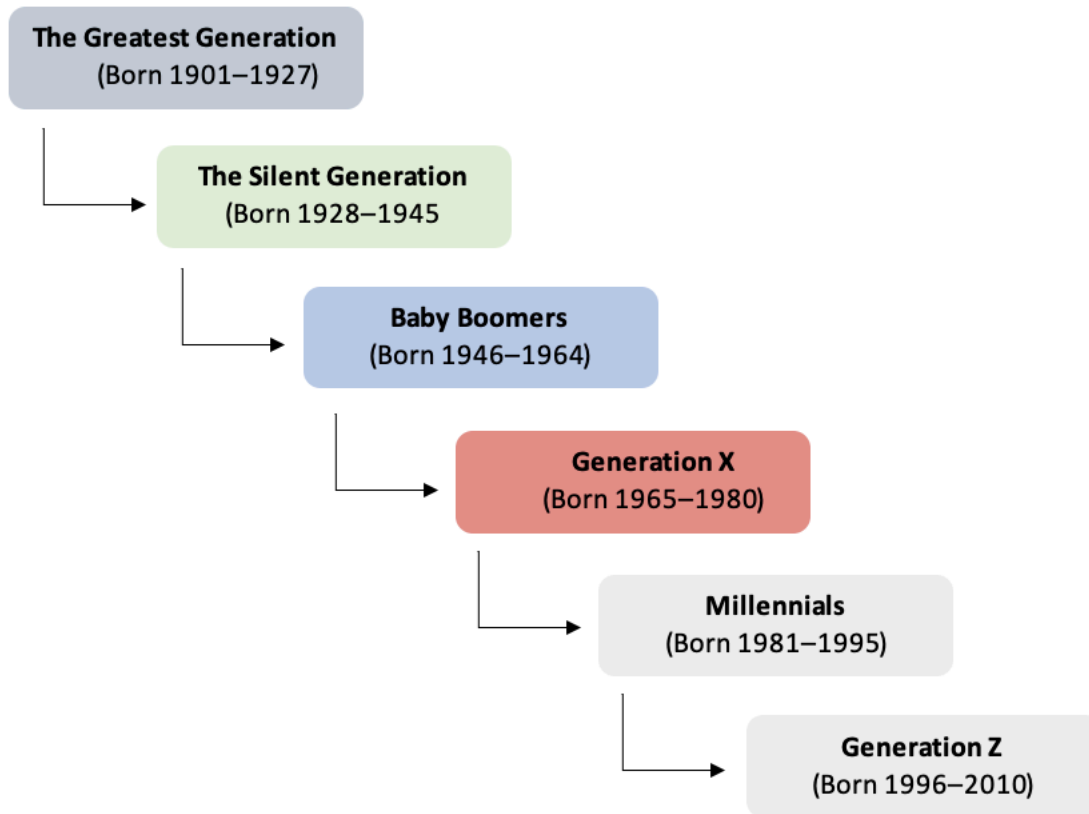
3.1.4 Research ethics

The general idea of research ethics in social sciences refers to privacy protection. Specifically, research ethics involves fundamental principles on how research is conducted in general, including design, implementation of research, research regulations, research misconduct (e.g. fabrication of data, acknowledgement of the research work of others), etc.

Oliver (2003) clarifies that this includes how the participants will be treated but also how the data artefacts will be protected. Derived from the European Commission (2013) and supported by multiple authors like Rusell and Purcell (2009) and Resnik (2018), Figure 51 presents the

principles of ethics. Lastly, Figure 52 presents by Sue and Ritter (2012) some additional ethical codes for web-based surveys. Nonetheless, this study will adhere to all ethical considerations / data protection protocols in order to make this study feasible.

Figure 51: Principles of ethics
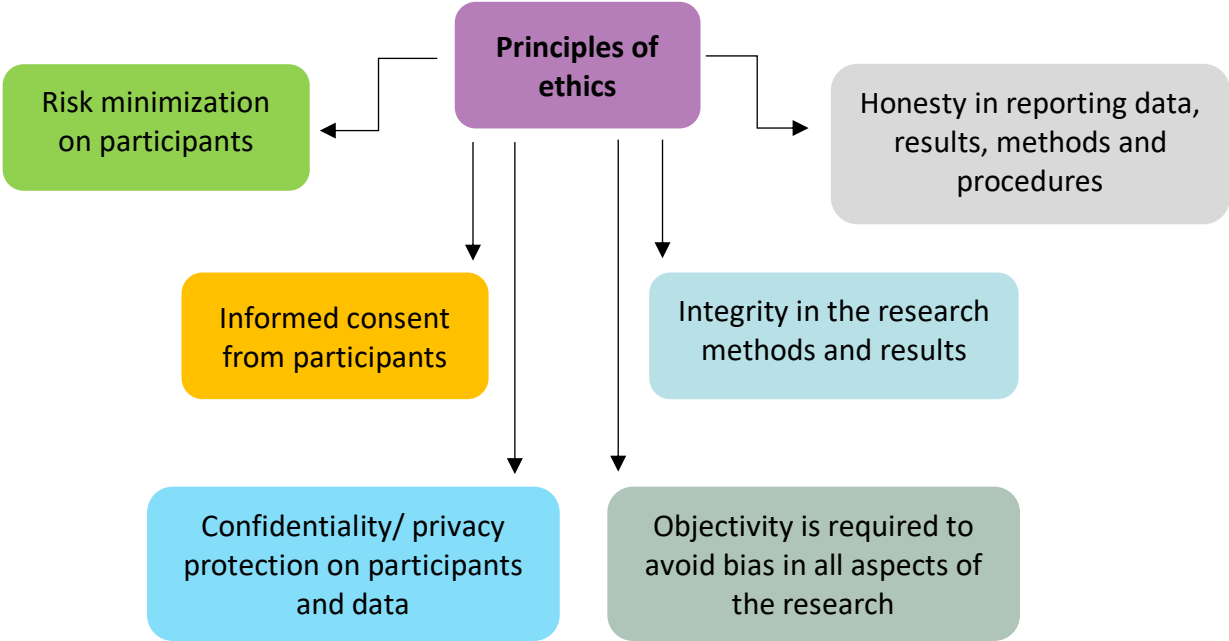
Figure 52: Ethical codes for web-based surveys (Sue & Ritter, 2012)
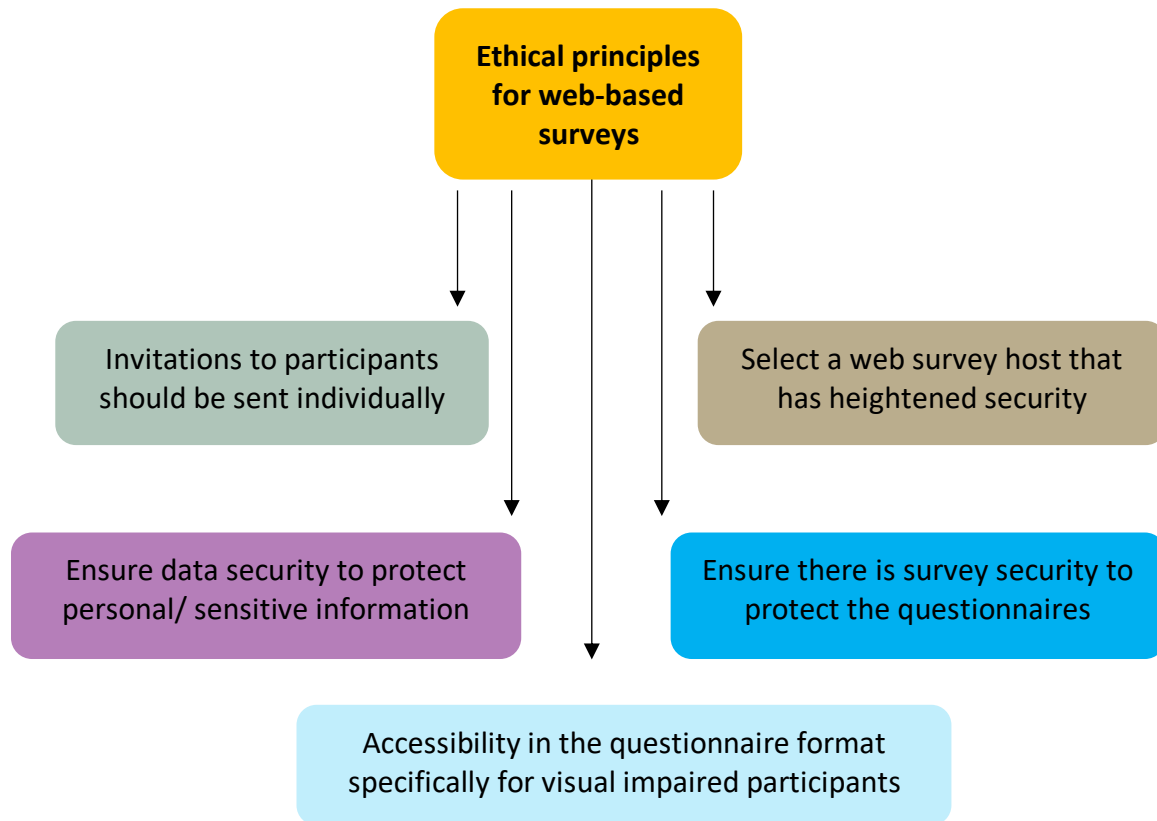
3.1.5. Research Approach Summary

Several methodological approaches were discussed, and the most appropriate were chosen to conduct this study. Figure 53 presents an overview of the research methodology. Additionally, the following sections discuss each of the research phases such as development of survey, pilot study and participant selection.

Figure 53: Overview of research methodology

Research Context
Designers apply a universal framework in the design of all types of advertisements.

↓

Problem Definition
Based on literature, minimal studies have been conducted on the graphic design elements and styles in social cause advertising. Therefore, there is limited information; but more precisely there is no framework (with the graphic design elements and styles) tailored specifically for out-of-home social cause advertisements.

↓

Research Aim
Identify graphic design elements and styles in order to create a tailored framework.

↓

Research Objective
Develop a framework with guidelines (presented as a toolkit) for designers / practitioners to design more effective out-of-home social cause *advertisements.*

↓

Research Objective
RQ1. Do various demographic groups (e.g. gender and age) exhibit different levels of attractiveness compared to each other for different graphic design elements and styles in out-of-home social cause advertising?

RQ2. Do different graphic design elements and styles have different likelihood of raising social awareness compared to one another through out-of-home social cause advertising?

RQ3. Do different graphic design elements and styles draw different levels of visual attention compared to one another in out-of-home social cause advertising?

RQ4. Do different graphic design elements and styles in social cause advertisements have different levels of influence on individual perception and attitude compared to one another?

Research Approach
Mixed methods design: Qualitative & quantitative research conducted in four phases. Both public and professional perspectives were incorporated.

↓

Research Phase One:
An online survey was created using Qualtrics. 150 responses were analysed from the general public.

Research Phase Two:
Facilitated phase one as an attractiveness test and its ability to recall an advertisement. Total of 50 responses were recorded from the general public.

Research Phase Three:
Designed to gather data from professionals. Total of 11 responses were obtained.

Research Phase Four:
Obtained in-depth opinions from professional. Total of 4 responses were analysed.

↓

Exhibition
As a practise-based PhD, publicly displayed research findings and created awareness; but also self-evaluated the researches design and received an indication / perception on the framework.

3.2 Research Phase One – Quantitative Data: Survey one (General public)

Purpose and Method

Phases one aimed to investigate the general publics level of attractiveness towards different graphic design elements and styles applicable in out-of-home social cause advertisements. Data were obtained through a self-designed web-based survey; and the population consisted of convenience and random sampling. This phase was very important to the data collection as it would allow the researcher to examine different perceptions and attitudes; but most importantly help determine which elements and styles are the most / least attractive.

3.2.1 Development Of Web-based Survey

Research was conducted on existing instruments, and their validity to this study. However, to the best of our knowledge, there were no existing instruments identified that would answer the research questions and achieve the research aim. Thus, using guidance from literature and key studies (like Green, 2015; Troy, 2019; and Nazim, 2020), the researcher developed her own instrument, and validated through pilot studying.

Survey one was designed on 'Qualtrics' and followed all ethical protocols set in section 3.1. While designing the survey, the main objective was to eliminate errors as Bethlehem (2009) explains this can have an impact on the quality of the survey outcomes. This meant that a number of factors such as accessibility, navigation, survey length and time, question formatting and layout had to be considered. Additionally, Sutton (2021) suggests for items in a survey to be ordered; but more precisely for items more subjective or complex to be placed later in a survey (Sutton, 2021).

Based on the aforementioned criteria, the design layout of the survey was simple: questions were placed in a logical manner starting with basic demographic information and navigating towards questions related to this research (see Appendix (C)). Hence, it was most appropriate to divide the survey into two main sections:

Section one: questions 1-5 examined some demographic variables like gender, age group, nationality, country of residence, and occupation. Such information would help findings be divided into different categories. For example, gender preference on the most/least attractive graphic design elements and styles.

Section two: questions 6-20 examined out-of-home mediums, social causes and different graphic design elements and styles. Precisely, questions 6-7 was to determine if participants had prior knowledge on the research topic and their perception towards different social causes. Question 8 aimed to distinguish which out-of-home mediums do respondents pay more attention to. Question 9 addressed multiple statements related to social cause ads as this would help determine some additional graphic principles for successful advertisements.

Further, question 10-11 aimed to distinguish which elements are the most effective in helping respondents understand and recall an out-of-home social cause advertisement. This question led to the following questions which will help determine the respondent's perception towards different elements and styles. For example, from question 12 the researcher could determine whether respondents associate specific colours to social causes. Using skip logic, if answered ´yes´, respondents were diverted to question 13 to provide some examples.

In order to get deeper data on the research topic, questions 14-19 investigated the respondent's attractiveness level on specific elements such as colour schemes, line variations, shapes graphic illustrations and photographs, typography and patterns. These questions were important as findings will be embedded in the framework this research aims to achieve. Finally, to build on the previous questions, question 20 asked respondents' preference on specific graphic design styles. Overall, this survey was designed to understand the public perception and distinguish the essential graphic design elements and styles for out-home social cause ads.

3.2.2 Pilot Study

As mentioned in section 3.1, a pilot study is an essential element of good research. By conducting a pilot study in four stages, the aim was to assess the validity of instruments, and improve the research (e.g. grammatical errors, time efficiency etc.).

Stage One

Stage one of the piloting was reviewed by the supervisory team of this research. The aim was to collect detailed assessment on the survey design (length), format (appearance), language, scaling and overall efficiency. The team indicated some errors on the aforementioned objectives and concluded that the survey should be reconstructed.

Implementing the feedback given, the survey was amended. Specifically, each question was re-examined individually. During this review, some questions were removed as they appeared to be irrelevant to the research topic, but also made the survey longer. Nonetheless, stage one minimised potential problems for the research, but also adapted the overall survey design.

Stage Two

Stage two was a small-scale study with 20 participants who resembled similar characteristics of the main study population sample. For example, different demographic variables such as age, gender, occupation etc. As Ornstein (2013) suggests, usually pre-testing includes 20-50 respondents. Using the `think-aloud´ technique, this phase focused on the participant's feedback (while taking the survey and after completion). This meant that respondents were to complete the online survey live (either via an audio or video call). At this point, it is essential to point out that due to COVID-19 restrictions, this stage was conducted remotely (via MS Teams). Further, once the survey was completed, a short interview followed for more feedback.

As all respondents chose to participate in a video call, this gave the opportunity to visually observe their reaction. At the start of the survey, participants appeared enthusiastic, and keen

to explore the research topic further. Amid of the survey, some respondents repetitively read certain questions. Precisely, three respondents wanted further elaboration of specific graphic design terminology. Lastly, towards the end of the survey, a majority of respondents appeared tired and eager to finish.

Moreover, after the survey completion the interviews that followed gave an overall indication on the survey experience. Particularly, respondents gave positive feedback on the mobile survey optimisation. Respondents also discussed that the survey was easy to comprehend and navigate. A majority of respondents stated that there was an "*interesting choice of questions, easy survey flow, and good choice of wording".* On the other hand, some respondents also stated that the "*survey should shorten*"; there are "*some minor grammatical errors";* and "*elaborate further on some graphic terms*".

Overall, the feedback provided information on the survey length and language (such as terminology consistency and grammatical mistakes). Furthermore, as stages one and two revealed that the survey length was a repetitive issue, it was most appropriate to add a supportive survey. More specifically, essential information would not be eliminated but rather additional data would be collected to support this research.

Stage Three

Stage three was the final testing stage. The information gained from stage two was implemented and all procedures proposed for the main study were mimicked. The online survey was distributed to the same 20 participants from stage two. Additionally, respondents were also asked to distribute the survey further to any potential participants, such as to family members, friends, colleagues etc. This was done in order to test the effectiveness of the proposed sampling methods (convenience and random sampling). Overall, the testing concluded with 40 participants.

This stage revealed that survey one was ready for the main study, but also, the choice of respondents was effective for this research. Evidently, the pilot analysis indicated that participants answered all survey questions and were necessary they applied their own comments rather than use skip logic. Lastly, the average completion time was 15 minutes.

Stage Four

Stage four was the final polishing stage. The researcher and the supervisory team had a final proofreading to ensure there were no unintentional errors. No further enhancements were necessary.

3.2.3 Participant Selection and Sampling

The population purposely consisted of participants aged 18 and over (Table 9); and with regards to the selection of participants, this phase was based on convenience and random sampling. Tashakkori et al., (2003) claim that random sampling is an unbiased approach which gives an equal chance to all participants to be included. On the other hand, convenience sampling is a common technique to recruit volunteer populations or easily accessible.

Table 9: Participant selection - age group

Gen	Age group
Generation Z & Millennials	18 - 30
Millennials	31 - 40
Millennials & Generation X	41 - 50
Generation X & Baby Boomers	51 - 60
Baby Boomers, The Silent Generation & The Greatest Generation	61 and above

The survey was initially administered by the University to faculty, staff and students, as this enabled the researcher to collect data from different demographic variables like academic

backgrounds etc. Additionally, to maximise the response rate, the survey was also posted on social media platforms like Instagram, Facebook and Snapchat. Some benefits of using social media on surveys include larger sample sizes, far audience reach and high demographic representations. Miller and Hinnant (2018) argue that respondents from indirect invitations do not compromise as a random sample; but rather as respondents who saw the survey opportunity. Lastly, the survey was also distributed amongst friends and relatives who were willing to participate in this research. Phase one obtained a total of 150 responses from the general public.

3.3 Research Phase Two – Quantitative Data: Survey two (General public)

Purpose and Method

Phases two aimed to assess through memory testing (recall and recognition testing) existing out-of-home social cause advertisements. This phase was a supportive extension to phase one, as findings would help determine which criteria attract the general public; but also identify elements and styles which aid the public to recognise and recall an advertisement (impact visual attention but also influence individual perception and attitude). Data were gathered through a self-design web-based survey, and validated through pilot studying.

Survey testing in advertising has been an effective research approach conducted by multiple researchers like Braun-LaTour et al., (2004), Tayebi (2010) and Troy (2019). For this survey, a total of thirty ads were used; precisely two sets of fifteen different social causes. Majority of the social issues were already addressed in survey one, while some additional ones were used. Nonetheless, the visual artefacts were purposely selected on the basis to test popular and recent out-of-home social cause ads. Popularity was determined on the advertisements success like positive reviews and campaign effectiveness (e.g. successful engagement and outcome with the social cause). This was highly important in order to be unbiased and not swayed by personal preference.

This survey was designed from a combination of key questions extracted from survey one. Hence, the same research approach was applied, including sampling method and demographic variables

(e.g. age, gender, occupation and nationality). The survey was administered on a separate link simultaneously as survey one and was hosted on the same online platform. Moreover, the survey had a combination of visuals and multiple-choice questions (see Appendix (C)). Specifically, to conduct a recall ad test in an out-of-home environment the visuals were divided into timed sets. Once each set was complete, participants were automatically asked which visual artefact attracted them the most and then diverted them to another question.

3.3.1 Development of Web-based Survey

As mentioned in section 3.2, the survey was self-developed and was a combination of picture choice questions and closed-ended multiple-choice. More specifically, photographs (visual artefacts) were used to elicit responses. According to Viktor (2021), photo method techniques can empower participants, gain new perspectives, insightful perceptions and more understanding and richer data. The researcher ensured this survey met all ethical procedures set in section 3.1; but also, images had copyrights to be published. As McJohn (2006) explains, this also means crediting the original author of a photo.

Furthermore, the use of high-resolution images was a crucial factor for this survey. Such images show greater detail and more subtle colour transitions (Botello & Reding, 2014). Additionally, several other factors were also taken in consideration such as question interpretation, survey accessibility (e.g. mobile friendly) and accuracy in question timing.

The survey was divided into two main sections:

Section one: questions 1-5 (see Appendix (C)) assessed demographic variables like gender, age group, nationality, country of residence, occupation and learning preference. Learning experience was an additional element not included in the hypothesis, but the researcher still wanted to test (as this is a factor affecting recall).

Section two: questions 6-25 (see Appendix (C)) were a series of short ad tests. Specifically, there were ten sets of different social cause ads tested. Each set consisted of three different style ads:

advert one gave emphasis on text, advert two on colour and advert third on image. Further, to give participants the experience of being out-of-home but simultaneously conduct a recall test, each set was given 30 seconds viewing time. Advertisers (Fliphound, N/A; Bmedia, 2019; Soofa, 2021) claim viewing time varies for each medium execution. For example, Fliphound (N/A) argue that a digital billboard on a highway has 10-20 seconds reading time. Whereas, street furniture ads offer a longer dwell time (Soofa, 2021). On the other hand, when referring to recall ad testing, study findings by Goldstein et al., (2011) suggest that exposure time up to one minute has a strong impact on the ad recognition and recall. Other studies conducted such as by Borkin et al., (2016) implemented 5-10 seconds recall time. Additionally, the survey offered the back button option. This enabled participants to go back if they wanted more reviewing time without losing their responses.

Once the time elapsed for each set, participants were automatically diverted to a new page to answer some related questions such as which visual artefact attracted them the most. Using skip logic, if answered ´none´, respondents were diverted to the next timed set (see Appendix (C)). However, if a visual artefact was selected, respondents were asked which criteria (e.g. typography (font), headline, colours, graphics (e.g. images, icon), ad design (layout), the ad was confusing, I don't understand the ad, the ad was informative, I am familiar with the advertisement, due to the social cause and other (please specify)) attracted them the most on the advertisement. This process was repeated until the end of the survey.

Overall, this survey was designed to understand the influence of attractiveness on the general public. From such, the researcher could grasp an understanding on the effectiveness of specific criteria towards initiating a social change.

3.3.2 Visual Artefact Selection & Analysis

With so many out-of-home social cause advertisements constantly being published, it was hard to distinguish which were really successful. As mentioned in 3.3, advertisements were selected based on their popularity. Such factor would allow the researcher to examine and compare data

from different dated advertisements. A total of thirty out-of-home social cause advertisements were used. Precisely, there were two sets of fifteen different social issues.

At this point, it is important to mention that the researcher wanted to examine common social issues in today´s society (21st Century). However, due to ethical reasons any social issues which were to contain brutal adverts were excluded. Concluded from a number of sources and authors (Chakraborty, 2013; Bonds, 2014; Singth, 2018; Tale, 2021) the social issues were as follow:

1. Anti-racism
2. Anti-smoking
3. Animal welfare
4. Breast cancer
5. Cardiovascular disease (e.g. heart failure & stroke)
6. Child abuse and neglect prevention
7. Child adoption
8. Climate change
9. Domestic violence
10. Hunger
11. Eating disorders
12. Environmental awareness
13. Mental health
14. Poverty
15. Road and safety

Nonetheless, it was most appropriate for a PhD thesis to examine a big number of artefacts; specifically double quantity in comparison to key master studies (Troy, 2019 and Nazim, 2020). The visual artefacts were as follows:

Anti-racism

Visual artefact one

'Everyone´s welcome on public transport' was designed in 2020 to celebrate the growing diversity in Ireland, and run on a range of platforms such as out-of-home (e.g. transit) and on social media. As illustrated in Figure 54, the advertisement was a combination of real-life photographs, which according to the Immigrant Council of Ireland (2020) this was to spotlight people of diverse backgrounds.

Figure 54: Everyone´s welcome on public transport (Immigrant Council of Ireland, 2020)

Visual Artefact Two

'Stop Asian Hate' (Figure 55:) was designed to address Anti-Asian racism in the era of COVID-19. Specifically, the LA based billboard was launched amidst of the pandemic, to convey a message of peace. A key element which contributed to the popularity of this campaign, was the rally slogan (Stop Asian Hate) as the main ad headline. As illustrated in Figure 55, even though the advertisement gave respondents many criteria to recall, it was argued by many that the overall design was confusing due to the vibrant composition.

Figure 55: Amazon Studios, KAFLA, and KYCC Team for #StopAsianHate Billboard Campaign (Korean Town Youth Community Center, 2021)

Anti-smoking

Visual artefact one

'Smoking causes premature ageing' was created to promote a product against smoking cravings. As illustrated in Figure 56, rather than telling the viewer to stop smoking, the advertisement created an engagement through the creative imagery of an old woman portrayed as a 42-year-old.

More specifically, the visual imagery was a main focal point that grabbed the viewers' attention, but also forward the ad message. Hence, the written words enacted as supportive element to the image, whereas rhetoric techniques (e.g. structure of words) applied created a persuasive

visual argument. As listed by multiple sources like Ads of the World (2008), this advertisement was listed as a powerful social issue advertisement.

Figure 56: Smoking causes premature ageing (presented in Ads of the World, 2008)

SMOKING CAUSES PREMATURE AGEING
Lose the smoke, keep the fire this World No Tobacco Day, 31ˢᵗ May

Visual artefact two

'Quit smoking. Get Healthier' was designed to raise awareness against smoking. The advertisement which appeared on Ads of the World (2011) due to its simple yet compelling visual (Figure 57: Quit Smoking. Get Healthier. (presented in Ads of the World, 2011), was repainted every two weeks to show the lung damage caused by smoking. As illustrated in Figure 57, primary principles like hierarchy were combined with elements like image and typography in order to create a focal point in the design.

Figure 57: Quit Smoking. Get Healthier. (presented in Ads of the World, 2011)

Animal welfare

Visual artefact one

'We need them. They need us.' was a national campaign launched by the Out-of-home Advertising Association of American, designed to raise awareness for animals in need but also, encourage the support for American Humane (Figure 58). As exhibited in Figure 58, the image created an emotional appeal to the viewer as it captured the people-animal bond, and evoked strong emotions to the viewer. On the other hand, the use of San-serif typeface gave a serious tone to the advertisement message.

Figure 58: We need them. They need us. (American Humane, 2019)

Visual artefact two

'Grown-Ass adult' was an award-winning campaign launched to promote the advantages of adopting adult and senior dogs. Even though the series of advertisements were published on posters the chosen artefact presented in **Figure 59**, scored the most points (Tapia, 2020). The design content created a connection with the viewer as the combination of elements (e.g., imagery, colour scheme and typeface) told a story. More specifically, the image supported the text, and the use of Serif font gave an informal tone.

Figure 59: Grown-Ass adult (presented by Tapia, 2020)

Breast cancer

Visual artefact one

'Don't miss the signs of breast cancer' was designed to raise awareness on early breast cancer detention by the National Breast Cancer Foundation (NBCF) in partnership with Service King Collision Repair Centre. According to NBCF the campaign was a big success with more than 100 billboards spreading awareness (National Breast Cancer Foundation, 2016). As presented in

Figure 60, the design layout followed a feminine style (e.g. shades of pink often associated with women). Further, the use of bold font emphasised the ad headline, whereas the personalised use of a semiotics (road sign) gave a distinctive touch to the design.

Figure 60: Don't miss the signs of breast cancer (Presented in BodyShop, 2016)

Visual artefact two

'Coming of Age' was a series of posters by the Breast Cancer Foundation to raise awareness on breast cancer for young women. The series of advertisements were published on a number of out-of-home mediums, but more specifically at locations targeting young women (e.g. driving schools, cinemas). Nonetheless, as shown in Figure 61, illustration was the main image type to reference coming-of-age activities. Even though the design composition (e.g. colour scheme, typography) were ideal for the target audience, it can also be argued that the ad message may be confusing to comprehend.

Figure 61: Coming of Age (presented in Winata, 2018)
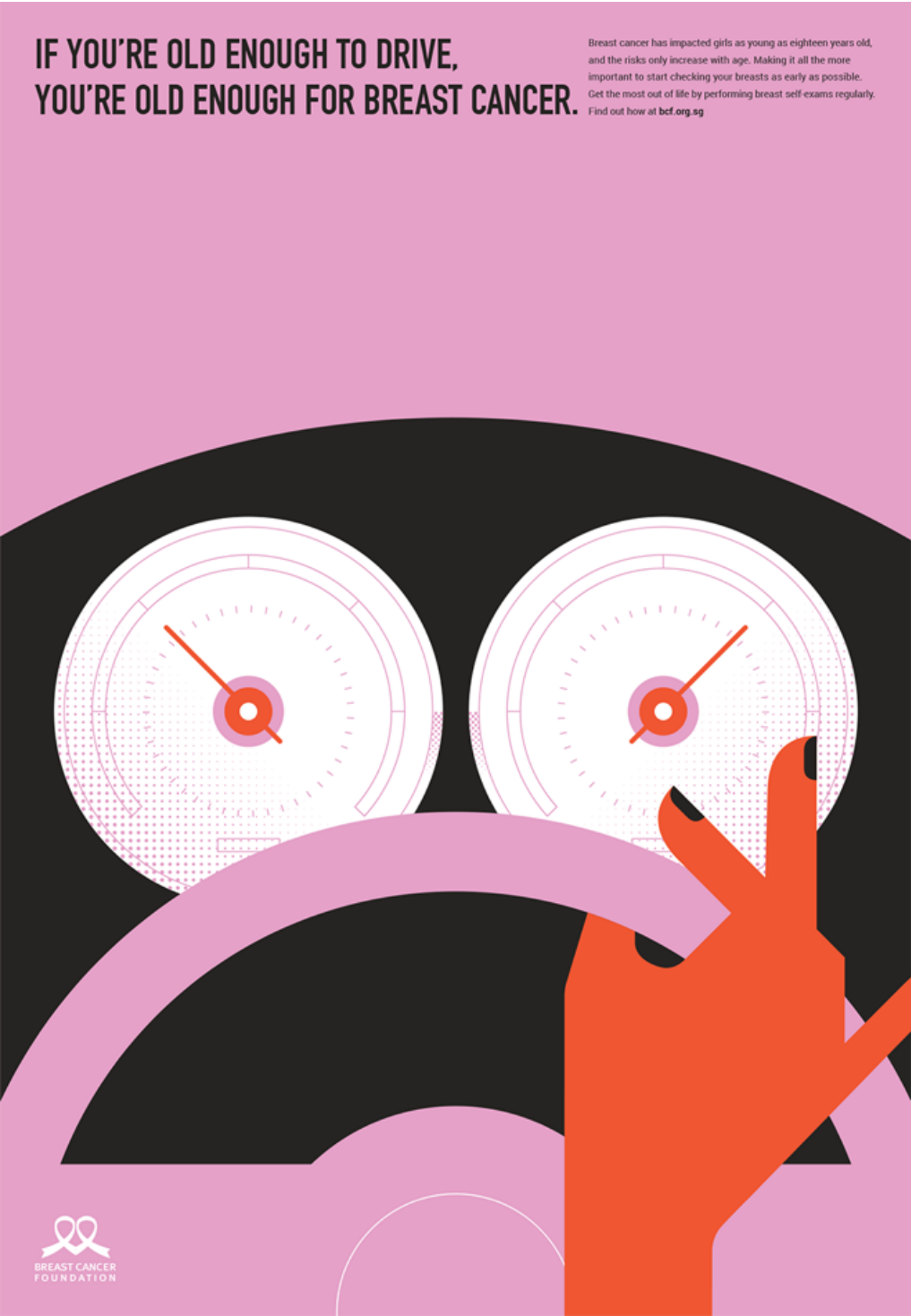
Cardiovascular disease

Visual artefact one

'Your greatest achievement is yet to come' was designed to raise awareness on heart disease and help charities continue funding medical research by design agency 10 and Leeds-based Heart Research UK. The aim of the campaign was to paint a picture of a person´s life by highlighting their biggest achievements. As shown in Figure 62, the aforementioned was accomplished using portrait photography. Such technique forms a connection between the viewer and the social cause; but more specifically, this illustrates how a still life photograph without modifications can be very effective.

Figure 62: Your greatest achievement is yet to come (10 Associates, 2019)

Visual artefact two

'No idling, heart' was designed to raise awareness on heart disease by design firm M&C Saatchi for Transport for London (Figure 63). Specifically, the ad was aimed at public and private transport drivers (e.g. car, bus, train, taxi) urging to switch off their vehicle engines when necessary. Call to action was the key ad message; therefore, it was most appropriate for the ad headline to be big and bold. However, the advertisers chose lower balance for their call to action, creating almost the subliminal type. Lastly, in comparison to the other design elements (e.g. headline), principles like hierarchy and scale were combined to create emphasises on the image, but also make the typography look delicate.

Figure 63: No idling, heart (presented in Ads of the World, 2012)
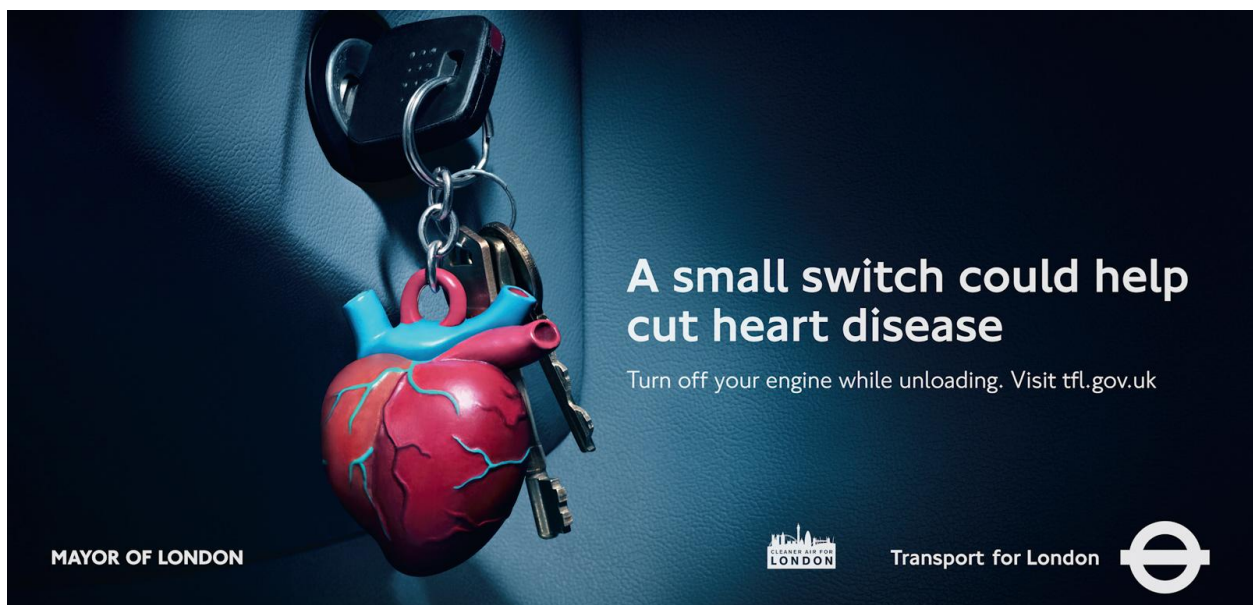
Child abuse and neglect prevention

Visual artefact one

'Adverse childhood experiences' was designed to raise awareness on childhood traumas (like abuse and neglect) by social network ACES. As shown in Figure 64, the design created a lens of how a child is perceived when in trouble; but more specifically, the composition of elements formed an emotional theme to the viewer e.g. the image of a child created a sensitive connection, whereas the colour black evoked sadness. Furthermore, even though the distribution of elements

may not be balanced, the headline scaling gives emphasis to the main message with a clear call to action.

Figure 64: Adverse childhood experiences (presented in Davich, 2020)

Visual artefact two

'Where kids overcome' was designed to increase engagement on the National Child Abuse Prevention month by local children advocate agency, D.A. Blodgett-St.John´s. As illustrated in Figure 65, to create a personal perspective, but also show the support offered by D.A. Blodgett-St.John, children's emotions were displayed in hand written words.

Even though such composition may be creative and attention grabbing due to its artistic visual expression of feelings (like anger, sadness, confusion), some may perceive the design as confusing. The lack of basic design principles such as scaling, balance, hierarchy, space, ad headline, imagery etc. reduces legibility and readability for the pass by.

Figure 65: Where kids overcome (presented in Billboardinsider, 2019)

Child adoption

Visual artefact one

'The children are waiting' was a social project that was created by the founders of *'The Road to Children'* childcare, with the objective to raise awareness on child adoption in Russia. As illustrated in Figure 66, abandoned children from Russian social childcare institutes were placed in an imaginative world. Such design strategy engages with the audience, yet detaches the viewer from the real world by building an irrational fantasy. Specifically, this is achieved through the element composition like image, subtle colour scheme, child-friendly typeface and ad headline.

Figure 66: The Road to Children - The children are waiting (1) (presented in Ads of World, 2012a)

Visual artefact two

'The children are waiting (2)' (Figure 67) was part of the same campaign as the aforementioned visual artefact. Hence, the same ad strategy was applied in a different design e.g. the ad headline was different in order to be suitable for the design objective, whereas the dark muted colour tones created an outer space aesthetic.

Figure 67: The Road to Children - The children are waiting (2) (presented in Ads of the World, 2012b)

Climate change

Visual artefact one

'A perfect planet' was designed to raise awareness on climate change by the BBC creative team and advertising agency Taylon Outdoor. As illustrated in Figure 68, the digital advertisement was initially designed to show a perfect planet. However, as presented in Figure 69, using visual effects the design revolved to create an image of a destructive forest. The advertisement remained on display with a before and after design, and as shown in Figure 70, more visual effects were applied to reinforce a stronger call to action.

Figure 68: A perfect planet (1) (BBC Creative, 2021)

Figure 69: A perfect planet (2) (BBC Creative, 2021)

Figure 70: A perfect planet (3) (BBC Creative, 2021)

Visual artefact two

As illustrated in Figure 71, multi-disciplinary artist Elen Rutt, designed an abstract collage advertisement to spread awareness on climate change. Even though there was a combination of design elements (like lines, icons, colour palettes and typefaces), emphasis was given on the typography. Specifically, the terms 'global emergency' was written with bold italic font and printed on a vibrant colour to highlight and reflect the seriousness of climate change.

Figure 71: Climate Change Is A Global Emergency (Rutt, 2021)

Domestic violence

Visual artefact one

Phoenix non-profit domestic violence shelter and agency AOR R&R Partners, launched their first-ever awareness campaign on domestic violence. As presented in Figure 72, the minimalist style advertisement gave focus specifically on the visual language: self-persuasion text. According to (Andrews, 2019; Andrews et al., 2019), self-persuasion is one of the 33 psychological influence techniques in advertising. Such text gives the viewer a positive argument which they are more likely to take action towards the cause. Lastly, with regards to the design composition, the centre alignment of the text created a balanced design layout, but more precisely the negative space created a direct visual flow.

Figure 72: He did mean to hurt (presented in OOH Today, 2018)

Visual artefact two

As illustrated in Figure 73, the advisement was designed to raise awareness against domestic violence during the COVID-19 pandemic. The design layout was purposely divided into two sections: section one gave focus on the imagery, while section two gave focus on the visual language (encouraging the call to action). Interesting, the combination of (primary principle) hierarchy with the element of colour and typography created an emphasis on the social issue. with the element of colour and typography created an emphasis on the social issue.

Figure 73: Now is the time…to Help a Friend (presented in Cavanaugh, 2020)
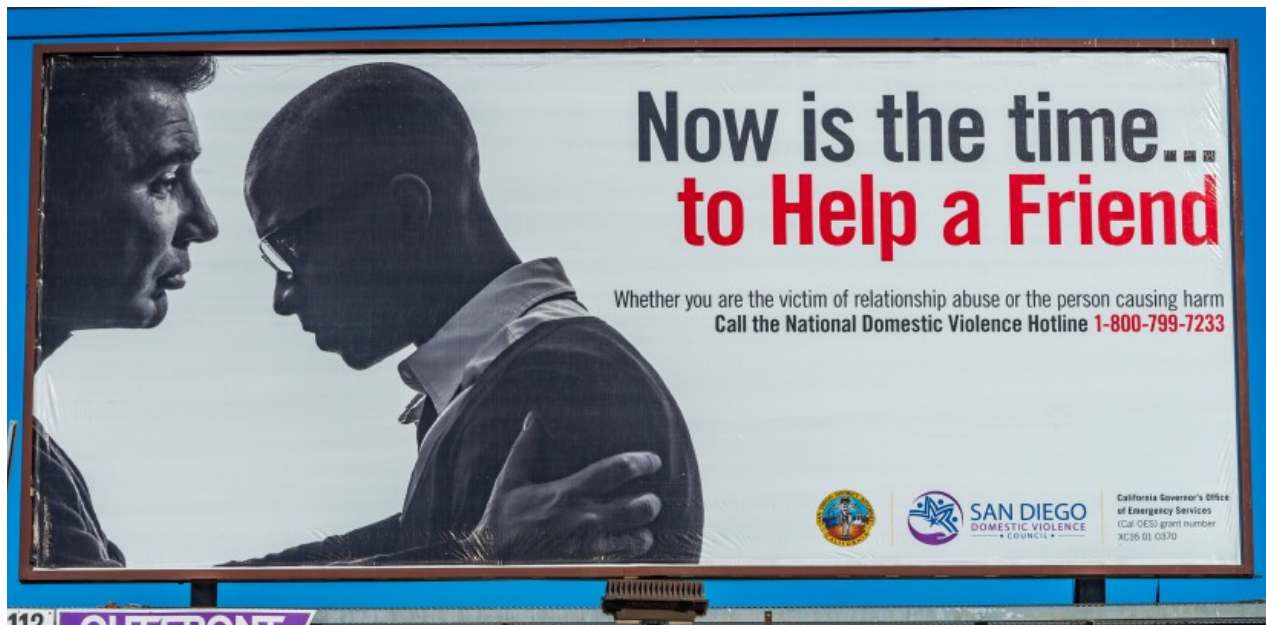
Hunger

Visual artefact one

Designed by advertising agency Clear Channel Outdoor and social cause foundation No Kid Hungry to raise awareness on childhood hunger in America. The ad (Figure 74) used a simple layout: plain background with basic information. Precisely, creatives used an attention-grabbing colour, while the visual language appealed the urgency for action. Furthermore, a contrasting colour highlighted how contributions can be made. This type of image is classified by Hancock (2005) as impact graphics because a sign is combined with words to deliver a message.

Figure 74: No Kid Hungry (Clear Channel Outdoors, 2020)

Visual artefact two

'1$ feeds 3 hungry kids' was designed to build awareness on hunger in North Texas and raise donations for the North Texas Food Bank (NTFB). According to the creatives RSW (2020), multiple approaches were tested which resulted to the acknowledgement that the public were most attracted to real life stories. In order to achieve this outcome, a realistic painting of young girl was developed in a digital image and in a single hue (Figure 75). The monochromatic colour scheme (orange) which was the National Texas Food Bank brand identity was applied to accompany the young girl's story.

Figure 75: 1$ feeds 3 hungry kids (Rswcreative, 2020)

Eating disorders awareness

Visual artefact one

'Got cravings? (1)' was part of a campaign series to raise awareness on eating disorders; specifically, to encourage women not to suppress cravings or their appetite. As illustrated in Figure 76, the advertisement was designed on a green monochromatic colour scheme that complemented the remaining elements like typography and imagery. Furthermore, the imagery was a real-life photograph (without any modifications), whereas the visual language evoked human emotions such as courage and happiness.

Figure 76: Got cravings? (1) (presented in The militant baker, 2018)

Visual artefact two

'Got Cravings (2)' (Figure 77) was part of the same campaign as aforementioned. Therefore, the same design principles were applied with some minor adjustments e.g. colour scheme and ad message.

Figure 77: Got cravings? (2) (presented in The militant baker, 2018)

Environmental awareness

Visual artefact one

'Bottle Caps' was designed by advertising Agency: JWT, Dubai, with the aim was to raise environmental awareness. As illustrated in Figure 78, the advertisement followed a minimalistic graphic design style using only essential elements like few distinctive colours, negative and white space, balance, and imagery. Specifically, the image was the main call to action as it was the focal point of the design.

Figure 78: Bottle Caps (presented in Ads of the World, 2008)

What goes around comes around. Keep the sea clean.

Visual artefact two

'I Love You Earth' was part of a series of advertisements designed by artist Yoko Ono, to raise awareness on environmental issues on Earth Day. The minimalistic advertisement (Figure 79) simply consisted of black text on a white background, with the use of negative and white space to create a balanced design layout.

Figure 79: I Love You Earth (presented in Waite, 2021)

Mental health

Visual artefact one

'Sound the Excuse' (Figure 80) was part of a series of advertisements to increase mental health awareness during the COVID-19 pandemic by advertising agency 'TBWA\London' and men's media platform 'The Book of Man'. The advertisement was strategically designed with the aim to

minimise negative emotions (e.g. vibrant colour palette projected energetic emotions) but also, to grab the viewers' attention, whereas the visual language created a sense of humour. Lastly, as observed, the text was the dominant element in the design layout, and the image was subordinate. This meant that the text was aligned purposely to support the illustration.

Figure 80: Sound the Excuse (TBWA, 2020)

Visual artefact two

'Mindfulness' was created to raise awareness on the issue of mindfulness by the Mental Health Foundation (Figure 81). As presented in Figure 81, a real-life photograph was modified to show the impact of life's stress on the human mind. More specifically, creatives used image as the

dominant element and text as subordinate. As observed to create a focal point on the image, the type size was small and placed on the design frames.

Figure 81: Mindfulness by Mental health foundation outdoor (presented in Kessels Kramer, 2010)
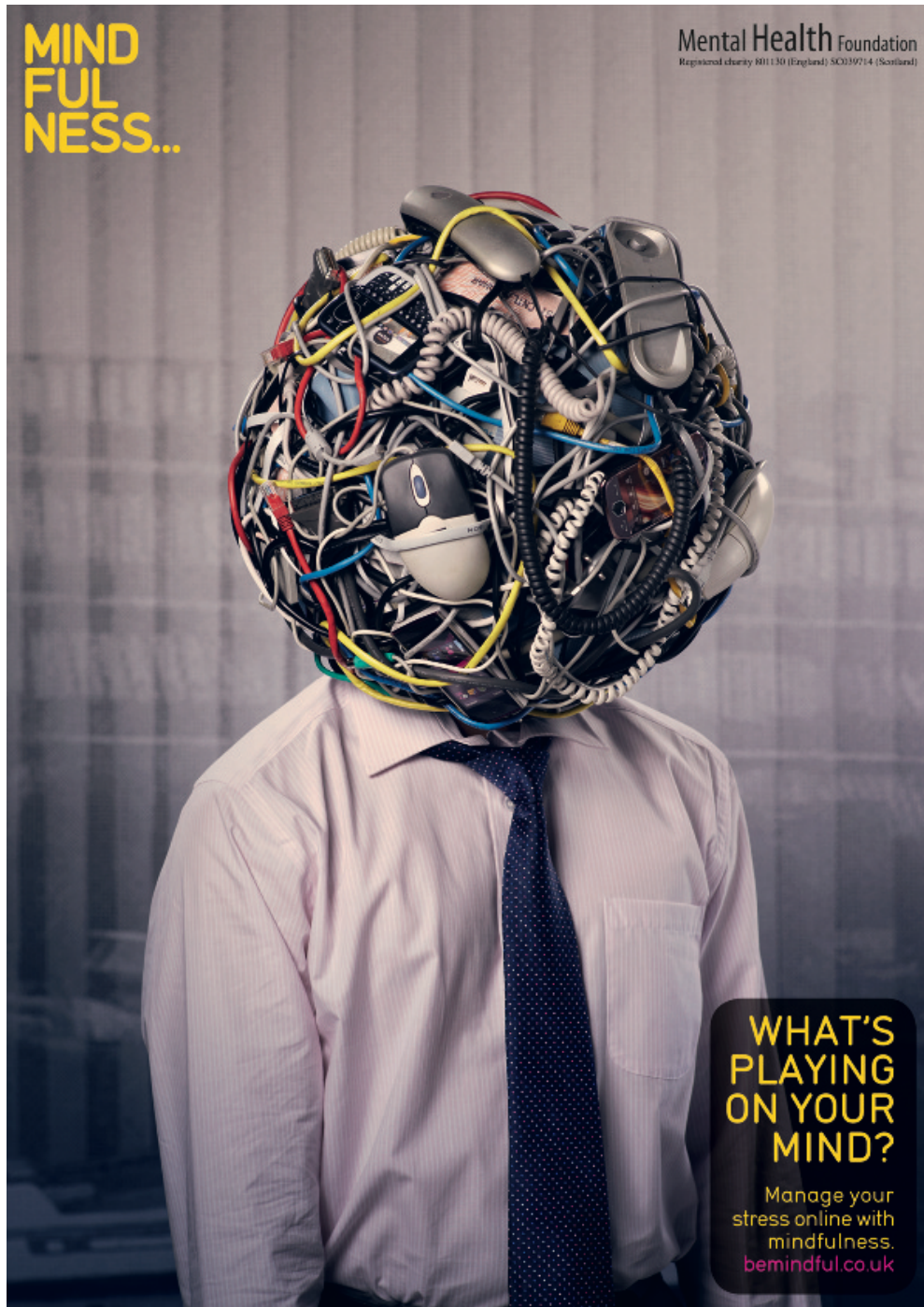
Poverty awareness

Visual artefact one

'Winter Collection' was created to raise awareness on poverty in India by advertising agency Ogilvy & Mather, India (Figure 82). Even though the advertisement used real life photography to engage with the audience and create an emotional appeal, it can be argued that the small type size reduced the importance of the call to action.

Figure 82: Winter Collection (presented in Yoo, 2011)

Visual artefact two

'Poverty, Don't Let It Get Unnoticed' was designed to raise awareness against poverty in Portugal (Figure 83). The call for action in the advertisement was created using photography, yet the visual image was also complimented by the choice of typeface.

Figure 83: Poverty, Don't Let It Get Unnoticed (presented in Adeevee, 2007)
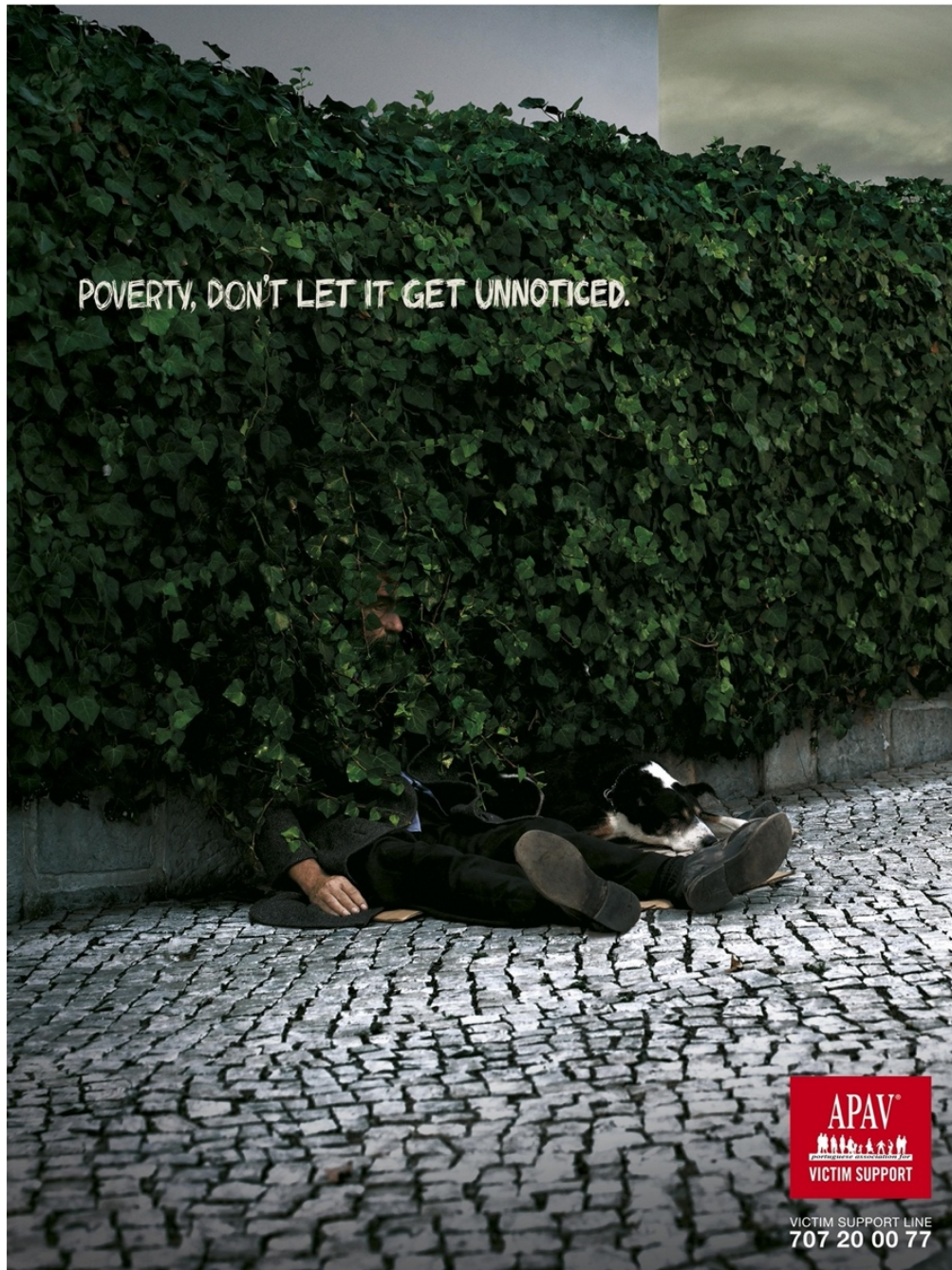
Road and safety

Visual artefact one

'French road safety Lagerfeld' was designed to raise awareness on French road safety (Figure 84). As observed celebrity endorsement was used to increase awareness towards the social cause; but also, to achieve a desired outcome graphic design software's were used to manipulate the photograph. For example, visual effects (e.g. brightness and contrast) were applied, but also visual components such as prompts (e.g. background, car image and traffic signal) to create an illusion of the perfect scene.

Figure 84: French road safety Lagerfeld by Lowe Strateus, Paris (see Ads of the World, 2008)

Visual artefact two

'Tailgating isn't worth it' (Figure 85) was designed to raise awareness on tailgating by advertising agency Amelie Company. As shown in Figure 85, the 3D billboard showed a visual effect of tailgating. Such technique adds depth to the design, but also creates a visual pleasure for the

viewer. Further, even though the advertisement relied heavily on the visual image to communicate a key message, the typeface and choice of text also added a serious tone to the design.

Figure 85: Tailgating isn't worth it (presented in BillboardSource, 2017)

The visual analysis of existing advertisements focused on examining how particular design elements, including imagery, were employed to engage viewers and communicate messages effective. This analysis helped identify common patterns, styles, and elements that contributed to visual attention and emotional response in social cause ads. Although the investigation did not delve into the specific content within the images themselves, the visual analysis allowed for a broader understanding of how images and other graphic elements influence perception and recognition in out-of-home advertising contexts.

3.3.3 Pilot Study

As stated in section 3.2.2, the pilot study was conducting in four stages with the aim to measure the validity of the study, and enhance the research.

Stage One

Stage one was reviewed by the supervisory team which indicated major errors in the survey. Precisely, the team concluded that more knowledge was needed on conducting an attractiveness test. Nevertheless, once in-depth research was carried out, the researcher re-structed the survey. More specifically, stage one enabled the researcher to create a survey that would achieve the research objectives and collect valuable data for this study.

Stage Two

Similarly, to section 3.2.2, this stage was conducted with the same number of participants and techniques. Precisely, respondents were invited to participate in this stage when recruited for research phase one section 3.2.2. As all twenty respondents agreed to a video call, the visual observation indicated errors in the survey length and wording/phrasing. Precisely, towards the end of the survey, respondents showed signs of frustration.

Moreover, the interviews that followed gave a clear indication that the survey needed further enhancement. Majority of respondents gave negative feedback on the mobile survey optimisation, stating precisely that the visual content needed adjusting. Some respondents also discussed that the survey was not easy to follow as there was a lot of scrolling. Additionally, it was also stated that some questions gave the same response; while some were unnecessary and created confusion. Respondents also had a difficult time recalling some ads as they were difficult to identify. Nevertheless, the feedback indicated that the survey needed further restructuring in order to minimise errors.

Stage Three

As this was the final testing stage, all feedback was applied effectively. Precisely, the survey was redesigned. Furthermore, the survey was disturbed to the same number of participants as section 3.2.2. However, participants chose not to distribute the survey further, and the testing concluded with 20 respondents. Nevertheless, stage three analysis showed that this survey will

gather interesting findings that will support the research data. Additionally, the average completion time was 20 minutes.

Stage Four

Stage four consisted of a final revision from the supervisory team and the researcher. No further enhancements were necessary.

3.3.4 Participant Selection and Sampling

The participant selection consisted of the same sampling as survey one. Precisely, the same respondents from phase one were invited to participate in this survey. This meant that participants had to be 18 and over, and the selection was based on convenience and random sampling. Phase two obtained a total of 50 responses.

3.4 Research Phase Three – Quantitative Data: Survey three (Design agencies)

Purpose and Method

Phase three was to understand how social cause advertisements are designed, but also how different elements and styles are perceived from a professional perspective. By obtaining such data this will help gain a deeper insight on the design of social cause advertisements. Further, in order to collect data a web-bases survey was designed and participants were selected mainly through purposeful sampling; however snowball sampling was also partially used as some design firms offered to recruit potential participants.

3.4.1 Development of Web-based Survey

Following the same method as sections 3.2.1 and 3.3.1, the survey was self-developed and validated through pilot studying. While developing a survey, it is advised by Brace (2008) to work from general topics through to the most specific. Such method was applied in phase one (3.2.1) therefore, it was most appropriate to use the same research approach. Additionally, it is also

important to mention that the survey was designed on 'Qualtrics' and followed all ethical protocols set in section 3.1. The survey was administered in a personalised email invitation to the target population. More specifically, the email contained all necessary information on the research and concluded with link to the survey (Appendix (D)).

Further, the survey was divided into two main sections:

Section one: questions 1-3 (Appendix (D)) obtained demographic variables like gender, age group and agency location. Such information would help evaluate cultural diversity in the sample, but also that build a complete profile of the respondents.

Section two: questions 4-21 (Appendix (D)) assessed respondents' knowledge and perception on social cause advertising, out-of-home mediums, and lastly different graphic design elements and styles. More specifically, questions 4 -5 obtained expertise knowledge on the research topic. Question 6 was to determine the effectiveness of specific out-of-home mediums with regards to social cause advertising.

Question 7-8 (Appendix (D)) assessed the level of importance given to primary and secondary design principles when designing an out-of-home social cause advertisement. Precisely, such findings would help determine the key principles. Further, question 9 (Appendix (D)) aimed to identify which graphic elements are given more emphasis. Question 10-19 (Appendix (D)) examined key design elements (e.g. colour schemes, line variations, shapes graphic illustrations) for the design of out-of-home social cause ads. Using skip logic, respondents were also offered to give their opinion to specific questions. For example, in question 13 respondents are asked if they associate specific colours with certain social causes. If answered ´yes´, respondents were diverted to question 14 to provide examples. Moreover, question 20 was to distinguish the factors that determine the design of such ads; and lastly, question 21 aims to identify the most/least favourable design styles. Overall, this survey was designed to identify the key elements and styles currently applied by professionals when designing social cause ads. This would allow the researcher to combine and compare all research findings and categorise the elements and styles accordingly. More specifically, findings would assist to build the framework

of this research with key elements and styles that are more likely to influence the audience to take action and initiate a social change in out-of-home social cause ads.

3.4.2 Pilot Study

As mentioned in sections 3.2.2 and 3.3.3 the need to conduct a pilot study (in four stages) was important in order to examine feasibility of this study (especially as the research instrument was self-developed, and phases four was obtaining data from professionals).

Stage One

Followed the same procedure as the two previous pilot studies. Based on the supervisory team's feedback, only minor errors were indicated in this survey. For example, survey length, wording/phrasing and lastly some questions were more appropriate for the qualitative phase. Nevertheless, after reviewing each survey question separately, the researcher extracted as appropriate and amended the survey.

Stage Two

Conducted on a small-scale study with five participants. These participants were faculty of the university with experience in graphic design. Such approach would allow the researcher to mimic the main study but also prepare for pilot study stage three. Moreover, the survey was administered in a personalised email invitation to network of design academics. Participants were also informed if they had any suggestions or feedback to be sent via email. Nevertheless, based on the research analysis, all questions were successfully completed, while the researcher received one email suggesting to revise minor grammatical errors. Thus, once the feedback was implemented the survey was ready for the next stage.

Stage Three

As stage three was the final testing stage, it was most appropriate to recruit participants from the target population sample: (1) graphic design, (2) design for social change and (3) out-of-home advertising. Precisely, ten agencies from each industry were invited; however only five participated (claiming that agencies were understaffed due to COVID-19). This gave the

researcher a good indication on the participant recruiting time, but also, acknowledgement on the expected target sample. Furthermore, the data analysis indicated that all questions were completed and were necessary respondents offered their opinion. Additionally, the average completion time was 15 minutes.

Stage Four

A final revision was conducted by the researcher and her director of studies. No further enhancements were necessary.

3.4.3 Participant Selection and Sampling

The population included owners, directors and designers of graphic design/creative firms and out-of-home advertising agencies either specialised in social cause advertisements or had strong knowledge of their design. Agencies from across the world were selected using purposeful sampling, whereby the researcher made the choice who to recruit. Precisely, agencies were selected depending on their portfolio to ensure they had experience with social cause advertisements. Brace (2008) suggests screening respondents for eligibility when including a number of professions or industries, in order to distinguish whether or not they belong to the research population. Thus, prior to recruiting, agency websites were researched and an address book of applicable agencies was compiled. However, as such population consists of busy professionals that are hard to recruit, it was most appropriate for a member of each agency to enact as a representative.

Table 10 outlines the thirteen participants who agreed to take part in this study. A code was dedicated to each participant which refers to their job title and industry. Participants were assigned to three industries: (1) graphic design, (2) design for social change and (3) out-of-home advertising.

Table 10: Design agency sample

ID	Job Title	Industry
A	Owner	Advertising
B	Owner	Graphic design
C	Owner	Graphic design
D	Owner	Design for social change
E	Head designer	Design for social change
F	Creative director	Graphic design
G	Head and creative director	Design for social change
H	Director	Graphic design
I	Creative director	Graphic design
J	Director	Design for social change
K	Director	Design for social change

3.5 Research Phase Four – Qualitative Data: Interviews (Design agencies)

Purpose and Method

Phase four aimed to obtain qualitative data (through interviews with design agencies) that would enrich findings from phases three; but also during analysis identify similarities and patterns and contradictions in the findings. Questions were self-developed (through literature and phases three), in order to gather data on the graphic design elements and styles used in out-of-home social cause advertisements. Lastly, structured interviews were used as they are close approximations of questionnaires (Given, 2008).

Potential participants were invited simultaneously with research phase three. Precisely, the email invitation (Appendix (E)) also asked agency's if they were interested in a short virtual interview via MS Teams and advised to contact the researcher in order to participate. On responding, all necessary documents were forwarded (e.g. consent form, information sheet) and arrangements were made regarding the date and time.

3.5.1 Development of Interviews

The interview questions were organised in a similar format to section 3.4.1, in order to compile data orderly and make the data interpretation easier. Questions 1-3 (Appendix (E)) observed the nature of social cause advertising and the type of strategies applied. Questions 4 - 6 (Appendix (E)) aimed to get background knowledge on how often (average of 6 months) design agencies create social cause ads, but also distinguish within this time frame which social cause were advertised the most/least.   Furthermore, this led to the demographic questions (questions 7-8) (Appendix (E)) that aimed to determine if specific social causes are associated to variables like age and gender.

Question 9 (Appendix (E)) examined the impact design trends may have on social cause advertisements, in order to determine if any further graphic styles should be suggested. Further, this question built towards questions 10-12 (Appendix (E)). More specifically, the following questions obtained experts' opinion on graphics styles. Questions 13-14 (Appendix (E)) assessed the element of typography, whereas questions 15-16 (Appendix (E)) examined semiotics and rhetoric techniques. Such information would add further findings to the essential principles that will be presented at end of this research. Additionally, question 17 (Appendix (E)) aimed to find what criteria is applied in the visual language in social cause advertising.

Questions 18-21 (Appendix (E)) were designed to enhance the researcher's knowledge. Precisely, questions 18-19 were designed to identify which factors determine if a social cause advertisement was successful/unsuccessful, whereas questions 20-21 (Appendix (E)) investigate from a professional perspective which factors determine which outdoor medium is most/least favourable from the general public.

3.5.2 Pilot Study

The pilot was conducted in four stages, and provided valuable insight to the interview process, but also input to the structure of questions.

Stage One

The interview questions were reviewed by the supervisory team which indicated minor grammatical errors. Moreover, the team agreed that the set of questions were appropriate for this research.

Stage Two

Stage two was conducted on a small-scale study with two participants, as this stage was prompt to improvise conducting an interview. The two participants were recruited from the researchers' friends who were junior graphic designers and agreed only to participate in the pilot interview (due to time constraints). An email invitation was sent to participants, and upon agreement a date and time was set up. The interview lasted for approximately 30 minutes and upon completion the participants were welcomed to offer any suggestions. Overall, there were no errors indicated in the interview; rather, participants gave positive feedback on the question choice.

Stage Three

As stage three was the final testing, it was most appropriate to mimic the main study. Therefore, as stated in 3.4.3 ten agencies from each industry were invited. However, only three agreed to participate. Prior to setting up the interview, all necessary documents were sent to the agency's representative. Once the documents were signed and sent back, a date and time was set up for each interview. Specifically, no issues were identified in this process nor in conducting interviews via MS Teams. Once the interview was completed, participants were also informed if they had any suggestions or feedback. All three participants stated how interested they were in the research and eager to see the findings. Additionally, the average completion time was 30-45 minutes.

Stage Four

As no errors were indicated in the previous stage, a final review was conducted specifically on grammar and phrasing. No further enhancement was necessary.

3.5.3 Participant selection and Sampling

The participant selection consisted of the same population sample as section 3.4.3. This included participants from: (1) graphic design, (2) design for social change and (3) out-of-home advertising. Interestingly, during this phase, it was noted that Participant A discussed how their agency (specialised in social impact) conducted multiple field studies similar to the exhibition of this study. Such input was important for this research, as it would help justify literature but also receive some expert knowledge on measuring effectiveness in social cause advertising. Overall, phase four obtained data from five interviews.

Chapter 4: Data analysis and findings

This chapter presents the data analysis and findings of the research conducted in all the research phases as described in Chapter 3 in order to provide a clear presentation on the framework that will be developed in Chapter 5. The chapter begins with the data preparation and an overview on the most appropriate statistical analysis. Each survey is presented and discussed separately, while interview data are discussed together. Further, during data analysis it was noted that there were minor differences amongst some demographics; therefore, in order to achieve the research objectives (see section 1.4) (e.g. identify graphic design elements and styles which were most/least favourable among different demographics), findings were divided into four different sections: (1) age group, (2) gender, (3) nationality and (4) country of residence.

It should be noted that:

1. Studies performed throughout this research took measures that allowed participants to declare a nonbinary gender identity (other). However, during the studies, all participants declared themselves as either males or females.

2. Data sets had no missing values as all surveys had strict response requirements (e.g. required response in order to move to the next question) and validation (e.g. ensured respondents select the right number of answers in multiple-choice).

All findings present the top three choices (highest ranking) as this will give designers more options when designing an out-of-home social cause advertisement; but also, as according to Arnold (2010), the 'rule of three' is a principle which makes it easier for an audience to remember information in a group of three.

4.1 Data preparation: Quantitative data

Quantitative data were collected through the surveys conducted during research phases one-three. This data was nominal and ordinal. Questions with a rating scale were generally treated as ordinal, and questions which did not follow any numerical significance like preference/favourability were treated as nominal (Sharma & Nandi, 2020).
The data was conducted using:

1. Microsoft Excel: identify some patterns in the data and get an overview of the findings.

2. SPSS: statistical analysis.

Firstly, normality of the data (to assess the distribution of the Likert scale responses) was conducted through the Kolmogorov-Smirnov (K-S) test. The Kolmogorov-Smirnov (K-S) test is commonly used to examine whether data are normally distributed (Salkind, 2010). More specifically, the Kolmogorov-Smirnov test quantifies the distance between the empirical distribution of the sample and the cumulative distribution of the reference distribution. Further, the null hypothesis of the K-S test assumes no difference between the observed and the theoretical distribution. Rejection of the null hypothesis indicates that the observation does not follow the assumed distribution (Jose, 2019).The data (impact rating: Likert scale 1 -5) assessed for this study did not follow a normal distribution ($p<0.05$), leading to all analysis conducted using non-parametric tests.

4.1.1 Parametric and Non-Parametric tests

As claimed by Weaver et al. (2017), there are two data types known as parametric and non-parametric. Parametric tests are statistical tests that assume the data follow a normal distribution. Some common parametric tests are the t-test, Analysis Of Variance (ANOVA), linear regression and Pearson correlation. On the other hand, non-parametric tests are a class of statistical analysis that do not rely on assumptions to follow a normal distribution (Ramalingam & Kumar, 2018). Examples of non-parametric tests include the Mann-Whitney U test, Wilcoxon Signed-Rank Test and Kruskal Wallis test. Table 11 outlines the different non-parametric tests and their parametric counterparts as presented by Corder and Foreman (2014).

Table 11: Non-parametric tests and parametric counterparts (Corder & Foreman, 2014)

Type of anaylsis	Nonparametric test	Parametric counterpart
Comparing two related samples	Wilcoxon signed ranks test and signed test	T-test for dependent samples
Comparing two unrelated samples	Mann-Whitney U test and Kolmogorov-Smirnov two sample test	T-test for independent samples
Comparing three or more related samples	Friedman test	Repeated measures, analysis of variance (ANOVA)
Comparing three or more unrelated samples	Chi square (χ^2) tests and Fisher exact test	None
Comparing two rank-ordered variables	Spearman rank-order correlation	Pearson product-moment correlation
Comparing two variables when one variable is discrete dichotomous	Point-biserial correlation	Pearson product-moment correlation
Comparing two variables when one variable is continuous dichotomous	Biserial correlation	Pearson product-moment correlation
Examining a sample for randomness	Runs test	None

Even though in comparison to parametric tests, non-parametric tests have a lower power in identifying a significant difference (Vaughan, L., & American Society for Information Science, 2001), non-parametric tests can be used with all type of scales, make fewer assumptions and do not impose certain requirements on the data. Figure 86 illustrates the non-parametric tests applied for this study.

Figure 86: Non-parametric tests applied for this study

Friedman Test *(Fr)*	Chi square (χ^2) Test
• Two-way analysis of variance exists for the case with one observation per cell. Based on ranking observations within each row (Dalgaard, 2008).	• Two or more samples. Examines the difference between expected and observed distribution (Weaver et. al, 2017).

Firstly, descriptive statistics were obtained (e.g. mean, percentages), followed by inferential statistics (tests for differences/associations). An overview of the tests conducted were:

1. Demographic/Background information: frequency and cross-tabulation were conducted in order to obtain associations between variables of interest.

2. Ranking scales: Friedman (*Fr*) test was used to determine if there was a statistically significant difference between the rating of two or more factors.

3. Paired comparison scales: Chi-square (χ^2) test was used to determine if there was a relationship between two categorical variables.

4.2 Data Preparation: Qualitative data

Qualitative data was gathered through interviews during research phases four. As consent was given by the interviewees, interviews were recorded. The steps for analysing the interviews were:

1. Interviews were recorded and automatically transcribed on MS Teams.

2. Transcripts were exported into Microsoft Word in order to clean the data (e.g. anonymise participant) but also detect patterns and general themes.

3. Transcripts were imported in NVivo for the analysis.

4. Each transcript was 'coded' individually (manually), firstly based on the research objectives and then sub-coded using the themes and patterns identified during the Microsoft Word analysis (step 1).

5. To assist with the interview analysis, 'queries' were run in NVivo. For example, which factors determine the public favourability of a graphic design style.

6. The interviews were then discussed.

4.3 Data analysis – Quantitative Data

4.3.1 Survey one (General public)

Section One

Section one (questions 1-5) obtained demographic / background data (Appendix (C)). The demographic data collected concerned 150 respondents: 82 (54.7%) females and 68 (45.3%) males. 35 (23.3%) of the respondents were between the age 18 - 30, 69 (46.0%) were 31 - 40, 23 (15.3%) were 41 - 50, 12 (8.0%) were 51 – 60, and 11 (7.3%) were 61 and above. Table 12 presents the demographic characteristics for survey one. Demographic / background data information was used to detect differences/associations, but more specifically, to inform the framework developed.

Table 12: Survey one – demographic characteristics

Demographic	Category	Number of respondents *(n)*	Percentage of respondents (%)
Gender (*N*=150)	Female	82	54.7%
	Male	68	45.3%
Age (*N*=150)	18 – 30	35	23.3%
	31 – 40	69	46.0%
	41 – 50	23	15.3%
	51 – 60	12	8.0%
	61 and above	11	7.3%
Occupation (*N*=150)	Business professional	34	22.7%
	Designer *(architect, interior design, graphic designer etc.)*	25	16.7%
	Educator	22	14.7%
	Government / Civil Services	4	2.7%
	Hospitality	6	4.0%
	Medical / Healthcare professional	4	2.7%
	Retired	5	3.3%
	Sales	6	4.0%
	Secretary	5	3.3%
	Self-employed	10	6.7%
	Technology / Engineer	4	2.7%
	Student	14	9.3%
	Unemployed	8	5.3%
	Other	3	2.0%
Nationality *(N=150)*	Africa	8	5.3%
	Asia	65	43.3%
	Europe	68	45.3%
	America	7	4.7%
	Oceania	2	1.3%
Country of residence *(N=150)*	Africa	7	4.7%
	Asia	70	46.7%
	Europe	65	43.3%
	America	7	4.7%
	Oceania	1	0.7%

For data analysis, information collected on nationality and country of residence was grouped into continents as divided by the world population review (2022) (Figure 87). For example, participants from Bahrain, Kuwait and Saudi Arabia were grouped as Asia. Such approach would reduce large datasets and present data in a clear and concise form (Manchester Open Learning, 1993).

As illustrated in Table 12**:** Survey one – demographic characteristics, anaylsis based on nationality and country of residence indicated that findings could not be tailored for the two demographic characteristics. Some nationalities/country of residence had small data collection to have a scientific value (e.g. Oceania). However, anaylsis indicated small differences between the two chractertstics: element and style preference (see section 7.5 Future research).

Figure 87: List of countries by continent 2022 (World population review, 2022)[3]

Continent

Africa | Asia | Europe | North America | Oceania | South America

Africa
- Egypt
- Morrocco
- Sudan

Asia
- Armenia
- Bahrain
- Jordan
- Kuwait
- India
- Iran
- Israel
- Lebanon
- Philippines
- Qatar
- Saudi Arabia
- Turkey
- United Arab Emirates

Europe
- Albania
- Belarus
- Belgium
- Cyprus
- Czech Republic
- Denmark
- France
- Germany
- Greece
- Ireland
- Romania
- Russia
- Spain
- Ukraine
- United Kingdom of Great Britain and Northern Ireland

Oceania
- Australia

North America
- Dominican Republic
- Canada
- United States of America

South America
- Brazil

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[3] Due to the small size of north and south America, the continents were merged together as 'America'.

Section Two

Section two (questions 6-20) obtained different data in order to determine the essential elements and styles for this study (Appendix (C)).

Question 6

Examined participants knowledge on social cause advertising, by asking participants to select the term which best defines it. Participants were allowed to select multiple answers for this question. Out of the 150 respondents, social cause advertising was defined as:

- "*a form of advertising to inform the public about a social cause or to influence behaviour*" by 60% (*n*=90)

- "*a form of advertising to promote a non-profit organisation*" by 24.7% (*n*=37)

- "*simply another form of advertising*" by 23.3% (*n*=35)

- "*a form of marketing*" by 8.7% (*n*=13)

- "*other*" by 0% selected the option to input their own definition.

Question 7

Participants were asked to indicate which social cause they are most likely to be interested in (multiple answers were allowed). Three most preferred social causes were:

- Health awareness (e.g. mental, health, cancer, heart & brain, disabilities etc.) by 80% (*n*=120)

- Climate change awareness by 48.7% (*n*=73)

- Environmental awareness by 36.0% (*n*=54)

With regards to gender preference, Table 13 presents the most preffered social causes. For both females and males, the most preferred social cause was 'health awareness (e.g. mental, health, cancer, heart & brain, disabilities etc.), followed by 'climate change awareness'. However, data indicated a difference for the third preferred cause, as females selected 'animal welfare awareness', and males 'environmental awareness'.

Table 13: Social awareness campaign - cross-tabulation: gender

Social awareness campaign	Gender			
	Female		Male	
	Number of respondents *(n)*	Percentage of respondents *(%)*	Number of respondents *(n)*	Percentage of respondents *(%)*
Animal welfare awareness	30	36.6%	12	17.6%
Anti-smoking awareness	23	28.8%	20	29.4%
Child adoption awareness	19	23.2%	6	8.8%
Climate change awareness	40	48.4%	33	48.5%
Domestic violence awareness	22	26.8%	11	16.2%
Eating disorders awareness	23	28.0%	6	8.8%
Environmental awareness	23	32.9%	27	39.7%
Health awareness (e.g. mental health, cancer, heart & brain, disabilities etc.)	68	82.9%	52	76.5%
Hunger awareness	14	17.7%	11	11.8%
Poverty awareness	22	26.8%	12	17.6%
Road safety awareness	11	13.4%	16	23.5%
Other	0	0%	1	1.5%

Table 14 presents findings for the most preferred social cause based on age. As the data suggests, 'health awareness (e.g. mental health, cancer, heart & brain, disabilities etc.)' was the most popular amongst all ages.

Table 14: Social awareness campaign - cross-tabulation: age group

Age group	Social awareness campaign	Number of respondents *(n)*	Percentage of respondents (%)
18 – 30	Animal welfare awareness	19	54.3%
	Anti-smoking awareness	5	14.3%
	Child adoption awareness	7	20.0%
	Climate change awareness	20	57.1%
	Domestic violence awareness	12	34.3%
	Eating disorders awareness	9	25.7%
	Environmental awareness	17	48.6%
	Health awareness (e.g. mental health, cancer, heart & brain, disabilities etc.)	24	68.6%
	Hunger awareness	10	28.6%
	Poverty awareness	9	25.7%
	Road safety awareness	7	20.0%
	Other	1	2.9%
31 – 40	Animal welfare awareness	19	27.5%
	Anti-smoking awareness	18	26.1%
	Child adoption awareness	11	15.9%
	Climate change awareness	37	53.6%
	Domestic violence awareness	11	15.9%
	Eating disorders awareness	15	21.7%
	Environmental awareness	25	36.2%
	Health awareness (e.g. mental health, cancer, heart & brain, disabilities etc.)	57	82.6%
	Hunger awareness	8	11.6%
	Poverty awareness	14	20.3%
	Road safety awareness	10	14.5%
	Other	0	0%
41 – 50	Animal welfare awareness	3	13%
	Anti-smoking awareness	12	52.2%
	Child adoption awareness	5	21.7%
	Climate change awareness	9	39.1%
	Domestic violence awareness	7	30.4%

	Eating disorders awareness	3	13.3%
	Environmental awareness	7	30.4%
	Health awareness (e.g. mental health, cancer, heart & brain, disabilities etc.)	19	82.6%
	Hunger awareness	3	13.0%
	Poverty awareness	9	39.0%
	Road safety awareness	4	17.4%
	Other	0	0%
51 – 60	Animal welfare awareness	0	0%
	Anti-smoking awareness	3	25.0%
	Child adoption awareness	0	0%
	Climate change awareness	4	33.3%
	Domestic violence awareness	2	16.7%
	Eating disorders awareness	1	8.3%
	Environmental awareness	3	25.0%
	Health awareness (e.g. mental health, cancer, heart & brain, disabilities etc.)	9	75.0%
	Hunger awareness	0	0%
	Poverty awareness	0	0%
	Road safety awareness	5	41.7%
	Other	0	0%
61 and above	Animal welfare awareness	1	9.1%
	Anti-smoking awareness	5	45.5%
	Child adoption awareness	2	18.2%
	Climate change awareness	3	27.3%
	Domestic violence awareness	1	9.1%
	Eating disorders awareness	1	9.1%
	Environmental awareness	2	18.2%
	Health awareness (e.g. mental health, cancer, heart & brain, disabilities etc.)	11	100.0%
	Hunger awareness	1	9.1%
	Poverty awareness	2	18.2%
	Road safety awareness	1	9.1%
	Other	0	0%

Further, with regards to the social cause preference based on nationality and country of residence, the following social causes were selected:

Nationality: Africa

1. Health awareness (e.g. mental health, cancer, heart & brain, disabilities etc.) by 100.0% (*n*=8)

2. Anti-smoking awareness by 25.0% (*n*=2)

3. Climate change awareness by 25.0% (*n*=2)

Country of residence: Africa

1. Health awareness (e.g. mental health, cancer, heart & brain, disabilities etc.) by 100.0% (*n*=7)

2. Anti-smoking awareness by 28.6% (*n*=2)

3. Child adoption by 14.3% (*n*=1)

Nationality: Asia

1. Health awareness (e.g. mental health, cancer, heart & brain, disabilities etc.) by 78.5% (*n*=51)

2. Climate change awareness by 44.6% (*n*=29)

3. Environmental awareness by 30.8% (*n*=20)

Country of residence: Asia

1. Health awareness (e.g. mental health, cancer, heart & brain, disabilities etc.) by 80.0% (*n*=56)

2. Climate change awareness by 43.3% (*n*=31)

3. Environmental awareness by 31.4% (*n*=22)

Nationality: Europe

1. Health awareness (e.g. mental health, cancer, heart & brain, disabilities etc.) by 76.9% (*n*=10)

2. Climate change awareness by 69.2% (*n*=9)

3. Domestic awareness by 38.2% (*n*=5)

Country of residence: Europe

1. Health awareness (e.g. mental health, cancer, heart & brain, disabilities etc.) by 75.4% (*n*=49)

2. Climate change awareness by 58.5% (*n*=38)

3. Environmental awareness by 44.6% (*n*=29)

Nationality: America

1. Health awareness (e.g. mental health, cancer, heart & brain, disabilities etc.) by 100% (*n*=7)

2. Climate change awareness by 71.4% (*n*=5)

3. Animal welfare awareness by 57.1% (*n*=4)

4. Environmental awareness by 57.1% (*n*=4)

Country of residence: America

1. Health awareness (e.g. mental health, cancer, heart & brain, disabilities etc.) by 100% (*n*=6)

2. Animal welfare awareness by 66.7% (*n*=4)

3. Child adoption awareness by 50.0% (*n*=3)

4. Climate change awareness by 50.0% (*n*=3)

5. Eating disorders awareness by 50.0% (*n*=3)

6. Poverty awareness by 50.0% (*n*=3)

Nationality: Oceania

1. Climate change awareness by 100.0% (*n*=2)

2. Animal welfare awareness by 50.0% (*n*=1)

3. Child adoption awareness by 50.0% (*n*=1)

4. Poverty awareness by 50% (*n*=1)

Country of residence: Oceania

1. Health awareness (e.g. mental health, cancer, heart & brain, disabilities etc.) by 100.0% (*n*=1)

2. Climate change awareness by 100.0% (*n*=1)

Furthermore, analysis suggests that regardless of the demographic (e.g. nationality and country of residence), participants have the same social cause campaign preference.

<u>Question 8</u>

Examined participants level of attention (where 1=Never and 5=Always) on different out-of-home mediums: (1) billboard advertising, (2) transit advertising, (3) posters, (4) street advertising and (5) place-based advertising. Based on Friedman's test it is suggested that there is a statistically significant difference on the level of attention based on the out-of-home mediums (χ^2 (4,*n* = 150) =168.0, *p*<0.05, with the highest level of attention being for 'billboard advertising' (*Md* = 3.98), followed by 'place-based advertising' (*Md* = 3.23) and 'transit advertising' (*Md* = 3.16) (Table 15).

Table 15: Out-of-home medium - Friedman test median rank

Out-of-home medium	Mean Rank
Billboard advertising	3.98
Transit advertising	3.16
Posters	2.05
Street advertising	2.58
Place-based advertising	3.23

Data analysis based on gender suggests that both females and males selected the same medium. (*Fr* test: female χ^2 (4,*n* = 82) =81.86, *p*<0.05, and male χ^2 (4,*n* = 68) =87.86, *p*<.0.05, (Table 16).

Table 16: Out-of-home medium - Friedman test median rank: gender

Out-of-home medium	Female Mean Rank	Male Mean Rank
Billboard advertising	3.95	4.01
Transit advertising	3.20	3.11
Posters	2.13	1.96
Street advertising	2.56	2.60
Place-based advertising	3.16	3.32

On the other hand, analysis based on age, indicated that the median for billboard advertising was the highest amongst all ages, followed by place-based and transit advertising (Table 17).

Table 17: Out-of-home medium - Friedman test median rank: age group

Out-of-home medium	Age group				
	18 - 30	31 - 40	41 - 50	51 - 60	61 and above
Billboard advertising	4.04	3.96	3.89	4.17	3.86
Transit advertising	2.84	3.17	3.30	3.46	3.41
Posters	2.20	1.97	2.24	1.63	2.18
Street advertising	2.64	2.68	2.33	2.50	2.36
Place-based advertising	3.27	3.22	3.24	3.25	3.18

Further, regarding nationality, the analysis results suggested that there was a significant difference on the level of attention (*Fr* test: χ^2 (5,*n* = 150) =412.3, *p*<0.05). The highest level of attention was 'billboard advertising' (*Md* = 4.03), followed by 'place-based advertising' (*Md* = 3.28) and 'transit advertising' (*Md* = 3.20).

Lastly, with regards to the country of residence, analysis revealed a significant difference on the level of attention and country of residence χ^2 (5,*n* = 150) =420.7, *p*<0.05). Inspection of the median values indicated that 'billboard advertising' (*Md* = 4.04) had the highest level of attention, 'place-based advertising' (*Md* = 3.28) and 'transit advertising' (*Md* = 3.20).

Question 9

Question 9 examined additional criteria and concepts that are hidden behind the visual and aesthetic dimensions of advertising (e.g. semiotics, visual language). According to Andrews et al. (2019), such concepts influence the public on an unconscious level. Participants were asked to select the level of agreement or disagreement for different statements (e.g. '*celebrity endorsement in out-of-home social cause advertisements can increase awareness towards the cause*').

As illustrated in Figure 88, results for each statement were as follows:

1. *'Celebrity endorsement in out-of-home social cause advertisements can increase awareness towards the cause'*: n=38 (25.3%) strongly disagreed, n=21 (14.%) disagreed, n=19 (12.7%) neutral, n=36 (24.0%) agreed, and n=36 (24.0%) strongly agreed.

2. *'Celebrity endorsement in out-of-home social cause advertisements can increase the chances of taking action towards the cause'*: n=39 (26.0%) strongly disagreed, n=20 (13.3%) disagreed, n=25 (16.7%) neutral, n=32 (21.3%) agreed, and n=34 (22.7%) strongly agreed.

3. *'It is unacceptable to use disturbing content in social cause advertising'*: n=5 (3.3%) strongly disagreed, n=13 (8.7%) disagreed, n=30 (20.0%) neutral, n=46 (30.7%) agreed, and n=56 (37.3%) strongly agreed.

4. *'The inclusion of disturbing graphic content can increase the awareness towards the social cause advertisement'*: n=24 (16.0%) strongly disagreed, n=26 (17.3%) disagreed, n=29 (19.3%) neutral, n=31 (20.7%) agreed, and n=40 (26.7%) strongly agreed.

5. *'The inclusion of disturbing graphic content can increase the attention towards the social cause advertisement'*: n=24 (16.0%) strongly disagreed, n=26 (17.3%) disagreed, n=26 (17.3%) neutral, n=31 (20.7%) agreed, and n=43 (28.7%) strongly agreed.

6. *'It is desirable to advertise social issues from across the world within different nations'*: n=3 (2.0%) strongly disagreed, n=10 (6.7%) disagreed, n=31 (20.7%) neutral, n=46 (30.7%) agreed, and n=60 (40.7%) strongly agreed.

7. *'Out-of-home social cause advertising should be multi-lingual'*: n=3 (2.0%) strongly disagreed, n=12 (8.0%) disagreed, n=30 (20.0%) neutral, n=47 (31.3%) agreed, and n=58 (38.7%) strongly agreed.

8. *'The style of the add doesn't matter'*: n=50 (33.3%) strongly disagreed, n=32 (21.3%) disagreed, n=22 (14.7%) neutral, n=9 (6.0%) agreed, and n=37 (24.7%) strongly agreed.

Figure 88: Level of agreement and disagreement for different statements
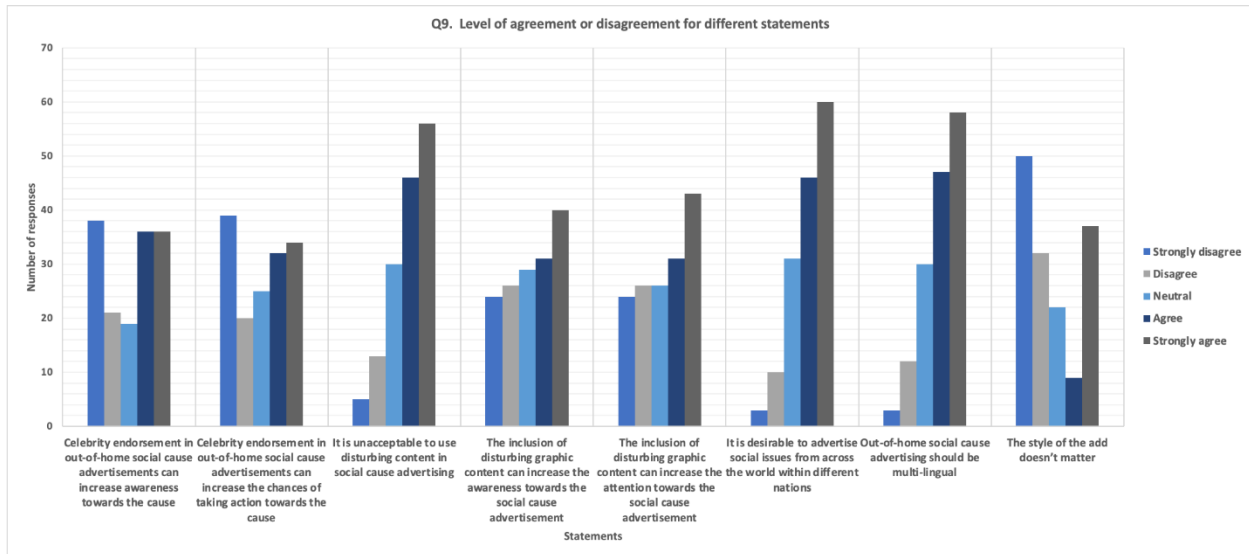
In order to determine which statements had the highest level of agreement, responses of this question were separated into three categories: (1) positive: strongly agree + agree, (2) neutral and (3) negative: strongly disagree + disagree.

Results suggest that firstly, celebrity endorsement is an advantage in creating awareness (*n*=72) and in taking action towards the cause (n=64). Further, even though a significant number of participants (*n*=102) indicated that it is unacceptable to use disturbing content in social cause advertising, a lot of participants (*n*=71) also indicated that inclusion of disturbing graphic content can increase the awareness and attention towards the social cause advertisements. Participants *(n=106)* also believe that it is desirable to advertise social issues from across the world in different nations, and out-of-home social cause advertising should be multi-lingual *(n=105).* Lastly, participants *(n=82)* strongly disagree that the style of the advertisement doesn't matter.

In order to examine if there was a difference in female and male ratings further analysis was conducted. Results showed a statistical difference for females (*Fr* test: χ^2 (7,*n* = 82) =84.98, *p*<0.005), and males (*Fr* test: χ^2 (7,*n* = 68) =71.3, *p*<0.005).

Analysing median values (Table 18), the three most popular statements amongst female and male participants were as following:

1. *'It is desirable to advertise social issues from across the world within different nations'*
2. *'Out-of-home social cause advertising should be multi-lingual'*
3. *'It is unacceptable to use disturbing graphic content in social cause advertising'*

Table 18: Statement preference median rank: gender

Statement	Gender	
	Female	Male
Celebrity endorsement in out-of-home social cause advertisements can increase awareness towards the cause	4.10	4.22
Celebrity endorsement in out-of-home social cause advertisements can increase the chances of taking action towards the cause	3.93	3.97
It is unacceptable to use disturbing content in social cause advertising	5.10	5.13
The inclusion of disturbing graphic content can increase the awareness towards the social cause advertisement	4.24	4.29
The inclusion of disturbing graphic content can increase the attention towards the social cause advertisement	4.34	4.49
It is desirable to advertise social issues from across the world within different nations	5.47	5.27
Out-of-home social cause advertising should be multi-linguistic	5.33	5.47
The style of the add doesn't matter	3.48	3.15

On the other hand, data analysis based on age (Table 19) reveals a statistical difference for ages 18-30 (*Fr* test: χ^2 (7,*n* = 35) =23.4, *p*<0.05), 31-40 (*Fr* test: χ^2 (7,*n* = 69) =101.9, *p*<0.05), and 41 - 50 (*Fr* test: χ^2 (7,*n* = 23) =28.6, *p*<0.05). However, for ages 51- 60 (*Fr* test: χ^2 (7,*n* = 12) =13.6, *p*>0.05) and 61 and above (*Fr* test: χ^2 (7,*n* = 11) =15.6, *p*>0.05) there was no statical difference.

Table 19: Statement preference median rank: age group

Statement	Age group				
	18 - 30	31 - 40	41 - 50	51 - 60	61 and above
Celebrity endorsement in out-of-home social cause advertisements can increase awareness towards the cause	4.83	3.92	4.20	4.08	3.45
Celebrity endorsement in out-of-home social cause advertisements can increase the chances of taking action towards the cause	4.53	3.64	4.26	3.75	3.64
It is unacceptable to use disturbing content in social cause advertising	4.54	5.39	4.98	5.50	5.09
The inclusion of disturbing graphic content can increase the awareness towards the social cause advertisement	3.94	4.26	4.28	4.83	4.68
The inclusion of disturbing graphic content can increase the attention towards the social cause advertisement	4.29	4.43	4.41	4.50	4.50
It is desirable to advertise social issues from across the world within different nations	5.30	5.49	5.61	4.63	5.32
Out-of-home social cause advertising should be multi-linguistic	5.17	5.56	5.35	5.04	5.55
The style of the add doesn't matter	3.40	3.31	2.91	3.67	3.77

Lastly, with regards to the nationality and country of residence, analysis of the median rank presented the following statements:

Nationality: Africa

1. *'It is desirable to advertise social issues from across the world within different nation'* (*Md = 6.25*)

2. *'Out-of-home social cause advertising should be multi-lingual'* (*Md = 6.00*)

3. **'**It is unacceptable to use disturbing content in social cause advertising' (*Md = 5.00*)

Country of residence: Africa

1. *It is desirable to advertise social issues from across the world within different nation'* (*Md = 6.00*)

2. *'Out-of-home social cause advertising should be multi-lingual'* (*Md = 5.71*)

3. '*It is unacceptable to use disturbing content in social cause advertising'* (*Md = 5.14*)

Nationality: Asia

1. *'Out-of-home social cause advertising should be multi-lingual'* (*Md = 5.64*)

2. *'It is unacceptable to use disturbing content in social cause advertising'* (*Md = 5.41*)

3. *'It is desirable to advertise social issues from across the world within different nation'* (*Md = 5.18*)

Country of residence: Asia

1. *'Out-of-home social cause advertising should be multi-lingual'* (*Md = 5.61*)

2. *'It is unacceptable to use disturbing content in social cause advertising'* (*Md = 5.49*)

3. *'It is desirable to advertise social issues from across the world within different nation'* (*Md =5.19)*

 Nationality: Europe

1. '*It is desirable to advertise social issues from across the world within different nation'* (*Md = 5.35)*

2. '*Out-of-home social cause advertising should be multi-lingual'* (*Md = 5.18*)

3. '*Celebrity endorsement in out-of-home social cause advertisements can increase awareness towards the cause'* (*Md = 4.54*)

Country of residence: Europe

1. *It is desirable to advertise social issues from across the world within different nation'* (*Md = 5.35)*

2. '*Out-of-home social cause advertising should be multi-lingual'* (*Md = 5.13*)

3. '*Celebrity endorsement in out-of-home social cause advertisements can increase awareness towards the cause'* (*Md = 4.68*)

Nationality: America

1. '*It is desirable to advertise social issues from across the world within different nation'* (*Md = 6.08*)

2. *'Celebrity endorsement in out-of-home social cause advertisements can increase awareness towards the cause'* (*Md* = 4.92)

3. *'It is unacceptable to use disturbing content in social cause advertising'* (*Md = 4.92*)

Country of residence: America

1. *'It is desirable to advertise social issues from across the world within different nation'* (*Md = 6.75*)

2. *'Out-of-home social cause advertising should be multi-lingual'* (*Md = 5.25*)

3. *'It is unacceptable to use disturbing content in social cause advertising'* (*Md = 4.83*)

Nationality: Oceania

1. *'It is desirable to advertise social issues from across the world within different nation'* (*Md = 6.25*)

2. *'It is unacceptable to use disturbing content in social cause advertising'* (*Md = 6.25*)

3. *Out-of-home social cause advertising should be multi-lingual'* (*Md = 5.50*)

Additionally, for the country of residence: Oceania, there were not enough valid cases (small sample size) to analyse the median rank. Nevertheless, the overall analysis for Question 9 suggests that regardless of the demographic, participants have the same statement preference.

Question 10

Examined elements that participants find most effective in helping them recall an out-of-home social cause advertisement (multiple answers allowed). 'Graphics (illustrations and icons)' was selected by 69.3% (*n*=104), and 'colours' by 57.3% (*n*=86). 'Pictures (photography)' was selected by 51.3% (*n*=77), 'text (e.g. headings or slogans)' by 37.3% (*n*=56), and 'symbols and icons' by 14.7% (*n*=22). Lastly, 0.7% (*n*=1) had 'no preference' and 0.7% (*n*=1) selected 'other'.

With regards to gender, a Chi-test for independence (with Yates Continuity Correction) indicated no significant association between categorical variables gender and element preference: (1) colours (χ^2 (1,*n* = 150) = .11, *p* = .25, *phi* = -.11); (2) graphics (illustrations and icons) (χ^2 (1,*n* = 150) = .91, *p* = .35, *phi* = -.09); (3) symbols & icons (χ^2 (1,*n* = 150) = .12, *p* = .24, *phi* = .12); picture

(photography) (χ^2 (1,*n* = 150) = .30, *p* = .85, *phi* = .03); and (3) text (e.g. headings and slogans) (χ^2 (1,*n* = 150) = .00, *p* = 1, *phi* = .-00). Lastly, there was also no significant association between gender and 'no preference', (χ^2 (1,*n* = 150) = .90, *p* = .93, *phi* = .09); and gender and 'other' (χ^2 (1,*n* = 150) = .90, *p* = .93, *phi* = .09).

Table 20 presents each element and its frequency based on gender. The three elements to recall an out-of-home social cause advertisement for female participants were as following:

1. Graphics (illustrations and icons) by 73.2% (*n*=60)
2. Colours by 62.2% (*n*=51)
3. Pictures (photography) by 50% (*n*=41)

On the other hand, for male participants, the three elements were as following:

1. Graphics (illustrations and icons) by 64.7% (*n*=44)
2. Pictures (photography) by 52.9% (*n*=36)
3. Colours by 51.5% (*n*=35)

Table 20: Effective elements to recall an advertisement: Gender

Elements to recall an out-of-home social cause advertisement	Gender			
	Female		Male	
	Number of respondents *(n)*	Percentage of respondents *(%)*	Number of respondents *(n)*	Percentage of respondents *(%)*
Colours	51	62.2%	35	51.5%
Graphics (illustrations, icons)	60	73.2%	44	64.7%
Pictures (photography)	41	50%	36	52.9%
Symbols & icons	9	11.0%	13	19.1%
Text (e.g. heading and slogans)	31	37.8%	25	36.8%

No preference	0	0%	1	1.5%
Other	0	0%	1	1.5%

Chi-square statistics were used to examine association between categorical variables, age and element preference. There was no significant association for the elements: (1) colours (χ^2 =2.861, df = 4, p =.581); (2) graphics (χ^2 =2.205, df = 4, p =.698); (3) symbols & icons (χ^2 =8.569, df = 4, p =.072); and (4) other χ^2 =3.308, df = 4, p =.508). However, there was a significant association between age and variables: (1) text (e.g. headings or slogans) (χ^2 =13.454, df = 4, p =.491); (2) symbols & icons (χ^2 =8.569, df = 4, p =.072); and (3) no preference (χ^2 =11.577, df = 4, p =.021). Table **21** illustrates the element preference by age groups.

Table 21: Effective elements to recall an advertisement: Age group

Age group	Elements to recall an out-of-home social cause advertisement	Number of respondents *(n)*	Percentage of respondents (%)
18 – 30	Colours	23	65.7%
	Graphics (illustrations, icons)	25	71.4%
	Pictures (photography)	25	71.4%
	Symbols & icons	5	14.3%
	Text (e.g. heading and slogans)	18	51.4%
	No preference	0	0%
	Other	1	2.9%
31 – 40	Colours	40	58.0%
	Graphics (illustrations, icons)	50	72.5%
	Pictures (photography)	30	43.5%
	Symbols & icons	8	11.6%
	Text (e.g. heading and slogans)	19	27.5%
	No preference	0	0%
	Other	0	0%
41 – 50	Colours	10	43.5%
	Graphics (illustrations, icons)	16	69.6%
	Pictures (photography)	15	65.2%
	Symbols & icons	6	26.1%
	Text (e.g. heading and slogans)	10	43.5%

	No preference	0	0%
	Other	0	0%
51 – 60	Colours	7	58.3%
	Graphics (illustrations, icons)	7	58.3%
	Pictures (photography)	3	25.0%
	Symbols & icons	1	8.3%
	Text (e.g. heading and slogans)	3	25.0%
	No preference	0	0%
	Other	0	0%
61 and above	Colours	6	45.5%
	Graphics (illustrations, icons)	6	54.5%
	Pictures (photography)	4	36.4%
	Symbols & icons	2	18.2%
	Text (e.g. heading and slogans)	6	54.5%
	No preference	0	0%
	Other	0	0%

Further, with regards to nationality and country of residence, results were as follows:

Nationality: Africa

1. Graphics (illustrations and icons) by 87.5% (*n*=7)

2. Text (e.g. headings or slogans) by 50% (*n*=4)

3. Colours by 37.5% *(n*=3)

4. Pictures (photography) by 37.5% (*n*=3)

Country of residence: Africa

1. Graphics (illustrations and icons) by 57.1% (*n*=4)

2. Colours by 57.1% *(n*=4)

3. Text (e.g. headings or slogans) by 57.1% (*n*=4)

Nationality: Asia

1. Graphics (illustrations and icons) by 66.2% (*n*=43)

2. Colours by 52.3% (*n*=34)

3. Pictures (photography) by 46.2% (*n*=30)

Country of residence: Asia

1. Graphics (illustrations and icons) by 67.1% (n=47)

2. Colours by 51.4% *(n=36)*

3. Pictures (photography) by 41.4% (n=29)

Nationality: Europe

1. Graphics (illustrations and icons) by 70.6% (n=48)

2. Colours by 67.6% (n=46)

3. Pictures (photography) by 57.4% (n=39)

Country of residence: Europe

1. Graphics (illustrations and icons) by 72.3% (n=47)

2. Colours by 67.7% (n=44)

3. Pictures (photography) by 61.5% (n=40)

Nationality: America

1. Graphics (illustrations and icons) by 71.4% (n=5)

2. Pictures (photography) by 57.1% (n=4)

3. Text (e.g. headings or slogans) by 42.9% (n=3)

Country of residence: America

1. Graphics (illustrations and icons) by 71.4% (n=5)

2. Pictures (photography) by 57.1% (n=5)

3. Text (e.g. headings or slogans) by 57.1% (n=4)

Nationality: Oceania

1. Colours by 100% (n=2)

2. Graphics (illustrations and icons) by 50% (n=1)

3. Pictures (photography) by 50% (n=1)

4. Text (e.g. headings or slogans) by 50% (n=1)

Country of residence: Oceania

1. Colours by 100% (*n*=1)

2. Graphics (illustrations and icons) by 100% (*n*=1)

3. Pictures (photography) by 100% (*n*=1)

Question 11

Examined elements that participants find most effective in helping them understand an out-of-home social cause advertisement (multiple answers allowed). 'Text (headings or slogans)' was selected by 58.7% (*n*=88), and pictures (photography)' by 52.7% (*n*=79). Graphics (illustrations and icons)' was selected by 39.3% (*n*=59), 'colours' by 16.0% (*n*=24) and 'symbols ad icons' by 16.0% (*n*=24). Lastly, 2.0% (*n*=3) had no 'preference' and 0% (*n*=0) selected 'other'.

With regards to gender, the analysis results indicated that there was no signifant association between gender and the elements: (1) 'Colours' (χ^2 =.707, df = 1, p =.400); (2) 'graphics' (χ^2 =.177, df = 1, p =.674); (3) 'pictures (photography)' (χ^2 =1.096, df = 1, p =.295); (4) 'symbols & icons' (χ^2 =.155, *df* = 1, *p* =.694); '(5) 'text (e.g. headings or slogans) (χ^2 =.001, *df* = 1, *p* =.972); and (6) 'no preference' (χ^2 =2.539, *df* = 1, *p* =.111).

Table 22 presents each element and its frequency based on gender. The three elements to understand an out-of-home social cause advertisement for female participants were as follows:

1. Text (headings or slogans) by 58.5% (*n*=48)

2. Pictures (photography) by 48.8% (*n*=40)

3. Graphics (illustrations and icons) by 37.8% (*n*=31)

On the other hand, for male participants, the three elements were as follow:

1. Text (headings or slogans) by 58.0% (*n*=40)

2. Pictures (photography) by 57.4% (*n*=39)

3. Graphics (illustrations and icons) by 41.2% (*n*=28)

Table 22: Effective elements to understand an advertisement: Gender

Elements to recall an out-of-home social cause advertisement	Gender			
	Female		Male	
	Number of respondents *(n)*	Percentage of respondents *(%)*	Number of respondents *(n)*	Percentage of respondents *(%)*
Colours	15	18.3%	9	13.2%
Graphics (illustrations, icons)	31	37.8%	28	41.2%
Pictures (photography)	40	48.8%	39	57.4%
Symbols & icons	14	17.1%	10	14.7%
Text (e.g. heading and slogans)	48	58.5%	40	58.8%
No preference	3	3.7%	0	0%
Other	0	0%	0	0%

Further, an examination on the association between variables age and element, revealed that there was no significant association between age and the elements: (1) 'colours' (χ^2 =.2.611, *df* = 4, *p* =.625); (2) 'graphics' (χ^2 =2.247, *df* = 4, *p* =.690); (3) 'pictures (photography)' (χ^2 =4.121, *df* = 4, *p* =.390); (4) 'symbols & icons' (χ^2 =.3.882, *df* = 4, *p* =.422); '(5) 'text (e.g. headings or slogans) (χ^2 =1.479,, *df* = 4, *p* =.830); and (6) 'no preference' (χ^2 =1.354, *df* = 4, *p* =.852). Table 23 illustrates the element preference by age groups.

Table 23: Effective elements to understand an advertisement: Age group

Age group	Elements to recall an out-of-home social cause advertisement	Number of respondents *(n)*	Percentage of respondents (%)
18 – 30	Colours	6	17.1%
	Graphics (illustrations, icons)	16	45.7%
	Pictures (photography)	22	62.9%
	Symbols & icons	9	25.7%
	Text (e.g. heading and slogans)	22	62.9%
	No preference	1	2.9%
	Other	0	0%
31 – 40	Colours	12	17.4%
	Graphics (illustrations, icons)	25	36.2%
	Pictures (photography)	31	44.9%
	Symbols & icons	10	14.5%
	Text (e.g. heading and slogans)	41	59.4%
	No preference	1	1.4%
	Other	0	0%
41 – 50	Colours	2	8.7%
	Graphics (illustrations, icons)	10	43.5%
	Pictures (photography)	14	60.9%
	Symbols & icons	2	8.7%
	Text (e.g. heading and slogans)	14	60.9%
	No preference	1	4.3%
	Other	0	0%
51 – 60	Colours	1	8.3%
	Graphics (illustrations, icons)	3	25.0%
	Pictures (photography)	7	58.3%
	Symbols & icons	2	16.7%
	Text (e.g. heading and slogans)	6	50.0%
	No preference	0	0%
	Other	0	0%
61 and above	Colours	3	27.3%
	Graphics (illustrations, icons)	5	45.5%
	Pictures (photography)	5	45.4%
	Symbols & icons	1	9.1%
	Text (e.g. heading and slogans)	5	45.5%
	No preference	0	0%
	Other	0	0%

Lastly, with regards with to nationality and country of residence, results were as follows:

Nationality: Africa

1. Graphics (illustrations and icons) by 62.5% (n=5)

2. Text (e.g. headings or slogans) by 62.5% (n=5)

3. Pictures (photography) by 12.5% (n=1)

Country of residence: Africa

1. Text (e.g. headings or slogans) by 71.4% (n=5)

2. Graphics (illustrations and icons) by 57.1% (n=4)

3. Pictures (photography) by 14.3% (n=1)

Nationality: Asia

1. Pictures (photography) by 55.4% (n=36)

2. Text (e.g. headings or slogans) by 49.2% (n=32)

3. Graphics (illustrations and icons) by 43.1% (n=28)

Country of residence: Asia

1. Pictures (photography) by 52.9% (n=37)

2. Text (e.g. headings or slogans) by 51.4% (n=36)

3. Graphics (illustrations and icons) by 37.1% (n=26)

Nationality: Europe

1. Text (e.g. headings or slogans) by 64.7% (n=44)

2. Pictures (photography) by 54.4% (n=37)

3. Graphics (illustrations and icons) by 36.8% (n=25)

Country of residence: Europe

1. Text (e.g. headings or slogans) by 63.1% (n=41)

2. Pictures (photography) by 55.4% (n=36)

3. Graphics (illustrations and icons) by 41.5% (n=27)

Nationality: America

1. Text (e.g. headings or slogans) by 85.7% (*n*=6)

2. Pictures (photography) by 57.1% (*n*=4)

3. Graphics (illustrations and icons) by 14.3% (*n*=1)

4. Colours by 14.3% (*n*=1)

Country of residence: America

1. Text (e.g. headings or slogans) by 71.4% (*n*=5)

2. Pictures (photography) by 71.4% (*n*=5)

3. Graphics (illustrations and icons) by 28.6% (*n*=2)

Nationality: Oceania

1. Pictures (photography) by 50% (*n*=1)

2. Text (e.g. headings or slogans) by 50% (*n*=1)

Country of residence: Oceania

1. No preference by 100% (*n*= 1)

Question 12 & 13

Participants were asked to indicate whether they associate certain colours to specific social causes. Using skip logic, if answered 'no', participants were diverted to question 14. 87.3% (*n*=131) of the participants answered 'no', while 12.7% (*n*=19) selected 'yes' (Figure 89).

Figure 89: Question 12 - Colour association

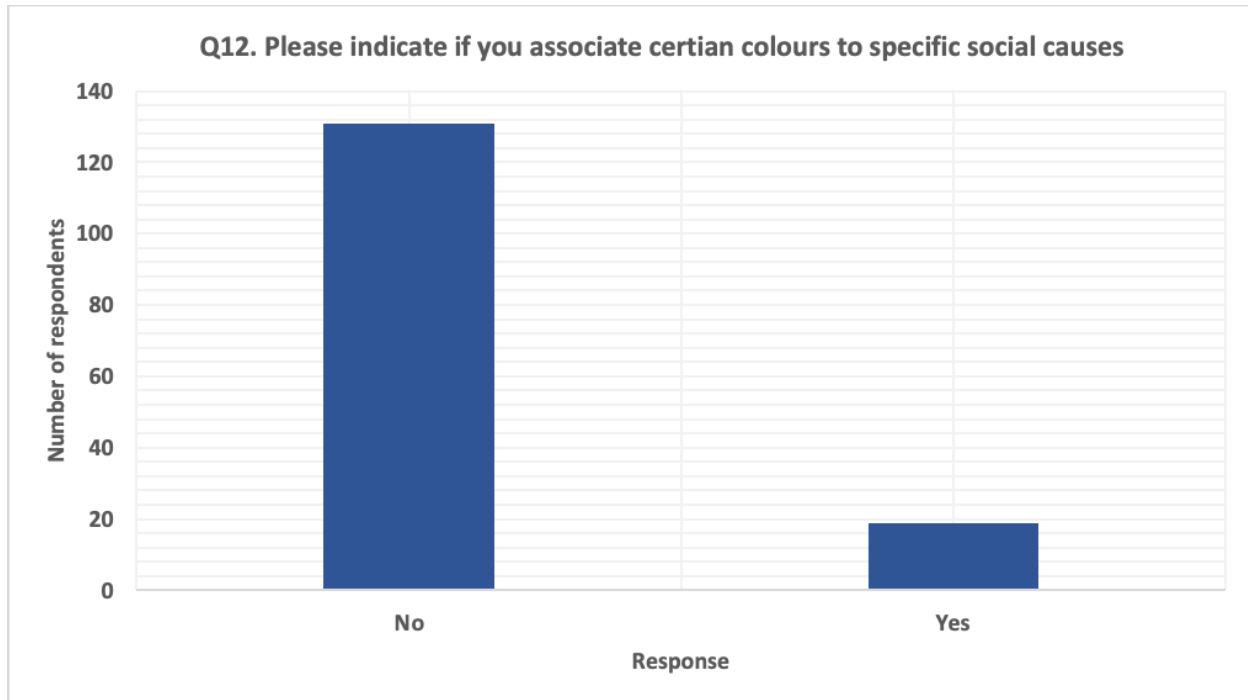Table 24 presents an overview of the colour's respondents (*n*=19) associate to social causes. It is evident that the colours associated (Table 24) are linked to some universal awareness ribbons (Appendix (H)). Hence, this suggests that ribbon symbolism could be applied in the design of out-of-home social cause advertisements (discussed further in Chapter 5).

Question 14

Examined which of the six colour schemes participants found most attractive (multiple answers allowed). 'Monochromatic colour schemes' was selected by 60% (*n*=91), followed by 'no preference' by 22.0% (*n*=33) and 'complementary schemes' by 16.7% (*n*=25). 'Triadic colour schemes' was selected by 14.7% (*n*=22), 'tetriad colour schemes' by 13.3% by (*n*=20), 'analogous colour schemes' by 11.3% (*n*=17) and 'split-complementary colour schemes' by 10% (*n*=16).

With regards to gender, analysis showed that there was no difference in the relationship between gender and colour scheme: (1) 'monochromatic colour schemes': χ^2 =.1.193, *df* = 1, *p* =.275; (2) 'complementary colour schemes': χ^2 =.022, *df* = 1, *p* =.883; (3) 'split-complementary colour schemes': χ^2 =.443, *df* = 1, *p* =.505; (4) 'triadic colour schemes': χ^2 =.000, *df* = 1, *p* =.909; (5)

'analogous colour schemes': χ^2 =.134, *df* = 1, *p* =.715; (6) 'tetriad colour schemes': χ^2 =.001, *df* = 1, *p* =.974; and (7) 'no preference': χ^2 =5.719, *df* = 1, *p* =.017. This indicates that there was no difference between gender preference and colour schemes.

Table 24: Question 13 - Colour and social cause

Colour	Social Cause
Red	• HIV awareness • Heart awareness • Violence • Blood donation • Aid – helping people in need
Pink	• Breast cancer awareness • Health related awareness
Orange	• Animal well-fare awareness • Leukaemia
Green	• Climate awareness • Environmental (e.g saving forests) • Well-being
Yellow	• Sarcoma cancer
Rainbow	• LGBT issues
Blue	• Health e.g. COVID awareness • Ocean pollution • Autism • Men's mental health issues (movember)
Black	• Death • Accidents • Anti-smoking awareness
Grey	• Anti-smoking awareness • Depression

As presented in Table 25, the three most preferred colour schemes for females were:

1. Monochromatic colour schemes by 64.6% (*n*=53)

2. Complementary colour schemes by 17.1% (*n*=14)

3. Tetriad colour schemes by 14.6% (*n*=12)

On the other hand, the three most preferred colour schemes for males were:

1. Monochromatic colour schemes by 55.9% (*n*=38)

2. Complementary colour schemes by 16.2% (*n*=11)

3. Triadic colour schemes by 14.7% (*n*=10)

Table 25: Colour scheme preference: Gender

| Colour scheme | Gender | | | |
| | Female | | Male | |
	Number of respondents *(n)*	Percentage of respondents *(%)*	Number of respondents *(n)*	Percentage of respondents *(%)*
Monochromatic	53	64.6%	38	55.9%
Complementary	14	17.1%	11	16.2%
Split-complementary	10	12.2%	6	8.8%
Triadic	12	14.6%	10	14.7%
Analogous	10	12.2%	7	10.3%
Tetriad	11	13.4%	9	13.2%
No preference	12	14.6%	21	30.9%

With regards to age (Table 26) analysis indicated no significant difference between age and colour scheme preference: (1) 'monochromatic colour schemes': χ^2 =.6.463, df = 4, p =.167; (2) 'complementary colour schemes': χ^2 =.9.733, df = 4, p =.045; (3) 'split-complementary colour schemes': χ^2 =.3.420, df = 4, p =.490; (4) 'triadic colour schemes': χ^2 =1.482, df = 4, p =.830; (5) 'analogous colour schemes': χ^2 =6.390, df = 4, p =.172; (6) 'tetriad colour schemes': χ^2 =8.845, df = 4, p =.065; and (7) 'no preference': χ^2 =6.682, df = 4, p =.154.

Table 26: Colour scheme preference: Age group

Age group	Colour Scheme	Number of respondents (n)	Percentage of respondents (%)
18 – 30	Monochromatic	21	60.0%
	Complementary	9	25.7%
	Split-complementary	6	17.1%
	Triadic	7	20.0%
	Analogous	6	17.1%
	Tetriad	9	25.7%
	No preference	6	17.1%
31 – 40	Monochromatic	43	62.3%
	Complementary	7	10.1%
	Split-complementary	6	8.7%
	Triadic	9	13.0%
	Analogous	5	7.2%
	Tetriad	4	5.8%
	No preference	13	18.8%
41 – 50	Monochromatic	11	47.8%
	Complementary	7	30.4%
	Split-complementary	3	13.0%
	Triadic	3	13.0%
	Analogous	5	21.7%
	Tetriad	4	17.4%
	No preference	6	26.1%
51 – 60	Monochromatic	6	50.0%
	Complementary	0	0%
	Split-complementary	0	0%
	Triadic	1	8.3%
	Analogous	0	0%
	Tetriad	1	8.3%

	No preference	6	50.0%
	Monochromatic	10	90.0%
61 and above	Complementary	2	18.2%
	Split-complementary	1	9.1%
	Triadic	2	18.2%
	Analogous	1	9.1%
	Tetriad	2	18.2%
	No preference	2	18.2%

Lastly, with regards to nationality and country of residence, results were as follows:

Nationality: Africa

1. Monochromatic colour schemes by 87.5% (*n*=7)

2. Triadic colour schemes by 25.0% (*n*=2)

3. Tetriad colour schemes by 25.0% (*n*=2)

Country of residence: Africa

1. Monochromatic colour schemes by 87.5% (*n*=6)

2. Triadic colour schemes by 28.6% (*n*=2)

3. Tetriad colour schemes by 28.6% (*n*=2)

Nationality: Asia

1. Monochromatic colour schemes by 87.5% (*n*=7)

2. Tetriad colour schemes by 25.0% (*n*=2)

3. Triadic colour schemes by 25.0% (*n*=2)

Country of residence: Asia

1. Monochromatic colour schemes by 60.0% (*n*=42)

2. Tetriad colour schemes by 12.9% (*n*=9)

3. Triadic colour schemes 11.4% *n*=8)

Nationality: Europe

1. Monochromatic colour schemes by 58.8% (*n*=40)

2. Complementary colour schemes by 25.0% (*n*=17)

3. Spit-complementary colour schemes by 14.7% (*n*=10)

Country of residence: Europe

1. Monochromatic colour schemes by 58.5% (*n*=38)

2. Complementary colour schemes by 26.2% (*n*=17)

3. Spit-complementary colour schemes by 15.4% (*n*=10)

4. Triadic colour schemes by 15.4% (*n*=10)

Nationality: America

1. Monochromatic colour schemes by 71.4% (*n*=5)

2. Spit-complementary colour schemes by 28.6% (*n*=2)

3. Triadic colour schemes by 14.3% (*n*=1)

Country of residence: America

1. Monochromatic colour schemes by 57.1% (*n*=4)

2. Spit-complementary colour schemes by 42.9% (*n*=3)

3. Triadic colour schemes by 28.6% (*n*=2)

4. Tetriad colour schemes by 28.6% (*n*=2)

Nationality: Oceania

1. Monochromatic colour schemes by 50.0% (*n*=1)

2. No preference by 50.0% (*n*=1)

Country of residence: Oceania

1. Monochromatic colour schemes by 100% (*n*=1)

Question 15

Examined the level of attractiveness for different line variations (where 1=Not at all attractive and 5= Extremely attractive). Analysis suggested that there was a statistical difference on the level of attractiveness based on the line variations (*Fr* test: χ^2 (7,*n* = 150) =166.87, *p*<0.05), with the highest level of attractiveness being 'delineating line' (*Md* = 5.98), followed by 'implied line' (*Md* = 5.63) and 'calligraphic line' (*Md* = 4.70) (Table 27).

Table 27: Line variations - Friedman test median rank

Line variation	Mean Rank
Delineating line	5.98
Diagonal line	3.65
Calligraphic line	4.70
Curved line	4.20
Horizontal line	4.11
Implied line	5.63
Vertical	3.65
Zigzag line	4.09

Gender based data analysis suggests that both females and males selected the same line variations (*Fr* test: female χ^2 (7,*n* = 82) =110.78, *p*<0.05, and male χ^2 (7,*n* = 68) =62.18, *p*<0.05, (Table 28).

Table 28: Line variations - Friedman test median rank: gender

Line variations	Female Mean Rank	Male Mean Rank
Delineating line	5.98	5.98
Diagonal line	3.38	3.97
Calligraphic line	4.69	4.71
Curved line	4.27	4.10
Horizontal line	3.97	4.28
Implied line	5.89	5.32
Vertical	3.68	3.63
Zigzag line	4.14	4.02

On the other hand, analysis based on age, indicated that the median for 'delineating line' was the highest amongst all age groups, except for ages 61 and above (Table 29). For ages 61 and above 'implied line' had the highest median rank (*Md* = 6.23). As illustrated in Table 29: Line variations - Friedman test median rank: age group for ages 18-30, 'horizontal line' had the second highest ranking (*Md* = 5.36), followed by 'implied line' (*Md*= 5.19). For ages 31-40, 'implied line' had the second highest ranking (*Md* = 5.78), followed by 'calligraphic line' (*Md* = 4.61). For ages 41-50, 'calligraphic line' had the second highest ranking (*Md* = 5.26), followed by 'zigzag line' (*Md*

= 4.98). For ages 51-60, 'implied line' had the second highest ranking (*Md* = 5.83), followed by 'horizontal line' (*Md* = 4.61). Lastly, for ages 61 and above, delineating line' had the second highest ranking (*Md* = 6.23), followed by 'vertical line' (*Md* = 4.59).

Table 29: Line variations - Friedman test median rank: age group

Line variations	Age group				
	18 - 30	31 - 40	41 - 50	51 - 60	61 and above
Delineating line	5.40	6.25	5.54	6.71	6.23
Diagonal line	3.83	3.75	3.30	3.17	3.68
Calligraphic line	4.80	4.61	5.26	4.33	4.14
Curved line	4.49	4.01	4.80	3.92	3.50
Horizontal line	5.36	4.12	3.61	4.54	3.86
Implied line	5.19	5.78	5.26	5.83	6.68
Vertical	4.17	3.42	3.24	3.42	4.59
Zigzag line	3.77	4.07	4.98	4.08	3.32

With regards to nationality, analysis suggested that there was a significant difference on the level of attractiveness for the line variations (*Fr* test: χ^2 (8,*n* = 150) =184.7, *p*<0.05). Lastly, analysis on the country of residence, also indicated a significant difference on the level of attractiveness for the line variations (*Fr* test: χ^2 (8,*n* = 150) =184.89, *p*<0.05).For each variable (nationality and country of residence), results were as follows:

Nationality: Africa

1. Delineating line (*Md* = 6.81)
2. Implied line (*Md* = 6.44)
3. Curved line (*Md* = 4.44)

Country of residence: Africa

1. Implied line (*Md* = 6.71)
2. Delineating line (*Md* = 6.57)
3. Curved line (*Md* = 4.79)

Nationality: Asia

1. Delineating line (Md = 6.10)

2. Implied line (Md = 5.61)

3. Calligraphic line (Md = 4.50)

Country of residence: Asia

1. Delineating line (Md = 6.30)

2. Implied line (Md = 5.86)

3. Calligraphic line (Md = 4.48)

Nationality: Europe

1. Delineating line (Md = 5.79)

2. Implied line (Md = 5.62)

3. Calligraphic line (Md = 4.93)

Country of residence: Europe

1. Delineating line (Md = 5.56)

2. Implied line (Md = 5.46)

3. Calligraphic line (Md = 4.84)

Nationality: America

1. Delineating line (Md = 5.36)

2. Calligraphic line (Md = 5.36)

3. Curved line (Md = 5.00)

Country of residence: America

1. Calligraphic line (Md = 6.07)

2. Delineating line (Md = 5.86)

3. Curved line (Md = 5.71)

Nationality: Oceania[4]

1. Delineating line (*Md* = 7.50)

2. Implied line (*Md* = 7.50)

3. Curved line (*Md* = 4.75)

Question 16

Examined the level of attractiveness for three different shape groups (where 1=Not at all attractive and 5=Extremely attractive). There was a statistical difference on the level of attractiveness based on the shape groups (*Fr* test: χ^2 (2,*n* = 150) =58.36, *p*<0.05), with the highest level of attractiveness being 'geometric shapes' (*Md* = 2.44), followed by 'organic shapes' (*Md* = 1.86) and 'abstract shapes' (*Md* = 1.86) (Table 30).

Table 30: Shape groups - Friedman test median rank

Shape group	Mean Rank
Abstract shapes	1.70
Geometric shapes	2.44
Organic shapes	1.86

With regards to gender, there was a statically significant difference in shape groups (*Fr* test: female χ^2 (2,*n* = 82) =33.882, *p*<0.05, and male χ^2 (2,*n* = 68) =24.915, *p*<0.05), with 'geometric shapes' having the highest median rank (Table 31).

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[4] **Country of residence: Oceania -** not enough valid cases for statical analysis.

Table 31: Shape groups - Friedman test median rank: gender

Shape group	Female Mean Rank	Male Mean Rank
Abstract shapes	2.34	1.67
Geometric shapes	3.70	2.45
Organic shapes	2.55	1.88

Further, aged based data analysis also indicated a significant difference in shape groups (*Fr* test: age χ^2 (3,*n* = 150) =75.537, *p*<0.05), with 'geometric shapes' having the highest median rank amongst all age group (Table 32).

Table 32: Shape groups - Friedman test median rank: age group

Shape group	Age group				
	18 - 30	31 - 40	41 - 50	51 - 60	61 and above
Abstract shapes	1.64	1.67	1.65	2.04	1.82
Geometric shapes	2.30	2.52	2.43	2.17	2.68
Organic shapes	2.06	1.80	1.91	1.79	1.50

Last, with regards to nationality and country of residence, results presented a significant difference for both variables (*Fr* test: nationality χ^2 (3,*n* = 150) =69.886, *p*<0.05; *Fr* test: country of residence: χ^2 (3,*n* = 150) =71.571, *p*<0.05), with 'geometric shapes' having the highest median rank. For each variable (nationality and country of residence), results were as follows:

Nationality: Africa

1. Geometric shapes (*Md* = 3.00)
2. Abstract shapes (*Md* = 1.63)
3. Organic shapes (*Md* = 1.38)

Country of residence: Africa

1. Geometric shapes (*Md* = 2.79)
2. Abstract shapes (*Md* = 1.71)
3. Organic shapes (*Md* = 1.50)

Nationality: Asia

1. Geometric shapes (Md = 2.50)

2. Organic shapes (Md = 1.85)

3. Abstract shapes (Md = 1.65)

Country of residence: Asia

1. Geometric shapes (Md = 2.53)

2. Organic shapes (Md = 1.84)

3. Abstract shapes (Md = 1.64)

Nationality: Europe

1. Geometric shapes (Md = 2.33)

2. Organic shapes (Md = 1.90)

3. Abstract shapes (Md = 1.70)

Country of residence: Europe

1. Geometric shapes (Md = 2.33)

2. Organic shapes (Md = 1.91)

3. Abstract shapes (Md = 1.76)

Nationality: America

1. Geometric shapes (Md = 2.29)

2. Organic shapes (Md = 1.93)

3. Abstract shapes (Md = 1.79)

Country of residence: America

1. Geometric shapes (Md = 2.14)

2. Organic shapes (Md = 2.00)

3. Abstract shapes (Md = 1.86)

Nationality: Oceania[5]

1. Geometric shapes (*Md* = 2.50)

2. Organic shapes (*Md* = 2.25)

3. Abstract shapes (*Md* = 1.25)

Question 17

Examined which design element (drawings, graphic/illustrations or photographs) was the most favourable (multiple answers allowed). 'Graphics/illustrations' was selected by 61.3% (*n*=92), 'photographs' by 46.7% (*n*=70), 'drawings' by 22.0% (*n*=33) and 'no preference' by 17.3% (*n*=26) (Figure 90)

Figure 90: Favourable design element
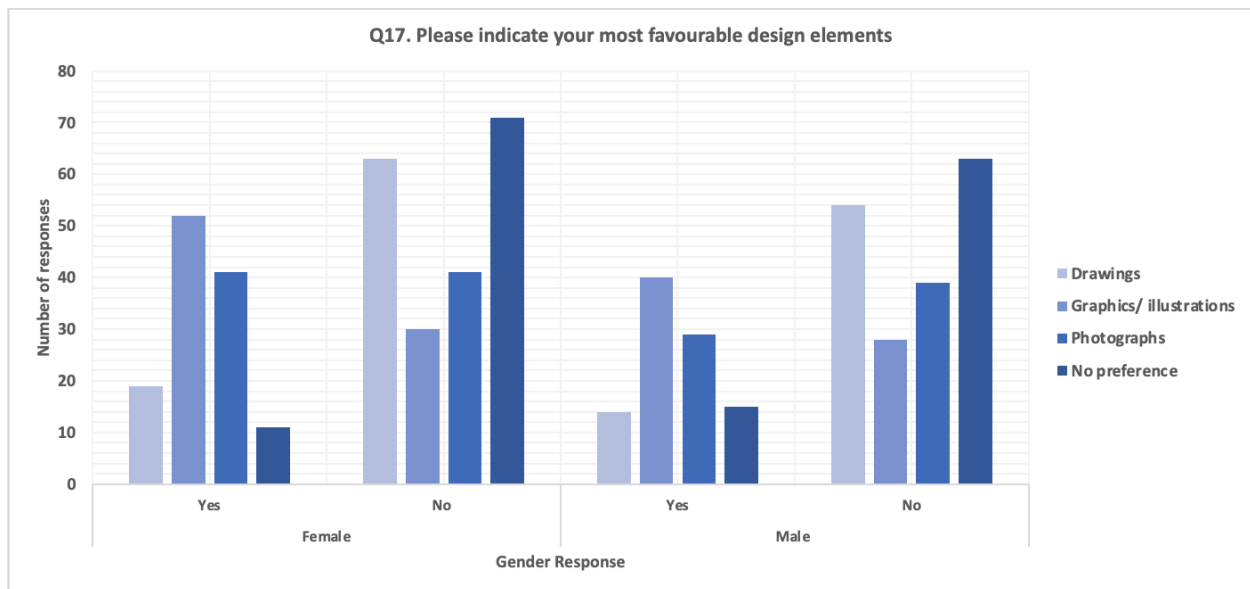
Further, with regards to gender, 'graphics/ illustrations' was selected the most amongst both females and males (Table 33). Analysis indicated no significant difference between gender and the design elements: (1) 'drawings': χ^2 .144, *df* = 1, *p* =.704; (2) 'graphics/illustrations': χ^2 .330, *df* = 1, *p* =.565; (3) 'photographs': χ^2 .808, *df* = 1, *p* =.369; (4) 'no preference': χ^2 .1.939, *df* = 1, *p* =.164.

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[5] **Country of residence: Oceania -** not enough valid cases for statical analysis.

Table 33: Favourable design element: Gender

Design element	Gender			
	Female		**Male**	
	Number of respondents (n)	**Percentage of respondents (%)**	**Number of respondents (n)**	**Percentage of respondents (%)**
Drawings	19	23.3%	14	20.6%
Graphics/ illustrations	52	63.4%	40	58.8%
Photographs	41	50.0%	29	42.6%
No preference	11	13.4%	15	22.1%

Age based data analysis also indicated no significant difference between age and the design elements: (1) 'drawings': χ^2 9.669, *df* = 4, *p* =.046; (2) 'graphics/illustrations': χ^2 1.295, *df* = 4, *p* =.862; (3) 'photographs': χ^2 2.934, *df* = 4, *p* =.569; (4) 'no preference': χ^2 .5.742, *df* = 4, *p* =.219 (Table 34), except for ages 51-60 who equally preferred 'photographs'.

Table 34: Favourable design element: Age group

Age group	Colour Scheme	Number of respondents (n)	Percentage of respondents (%)
18 – 30	Drawings	14	40.0%
	Graphics/ illustrations	22	62.9%
	Photographs	15	42.9%
	No preference	2	5.7%
31 – 40	Drawings	13	18.8%
	Graphics/ illustrations	42	60.9%
	Photographs	32	46.4%
	No preference	16	23.2%
41 – 50	Drawings	4	17.4%
	Graphics/ illustrations	14	60.9%
	Photographs	14	60.9%
	No preference	3	13.0%
51 – 60	Drawings	1	8.3%
	Graphics/ illustrations	6	50.0%
	Photographs	6	50.0%

	No preference	4	33.3%
61 and above	Drawings	1	9.1%
	Graphics/ illustrations	8	72.7%
	Photographs	5	45.4%
	No preference	2	18.2%

Lastly, with regards to nationality and country of residence, results were as follows:

Nationality: Africa

1. Graphics/illustrations by 75.0% (*n*=6)

2. Photographs by 75.0% (*n*=6)

Country of residence: Africa

1. Graphics/illustrations by 85.7% (*n*=6)

2. Photographs by 57.1% (*n*=4)

Nationality: Asia

1. Graphics/illustrations by 61.5% (*n*=40)

2. Photographs by 21.5% (*n*=14)

3. Drawings by 15.4% (*n*=10)

Country of residence: Asia

1. Graphics/illustrations by 62.9% (*n*=44)

2. Photographs by 40.0% (*n*=28)

3. Drawings by 15.7% (*n*=11)

Nationality: Europe

1. Graphics/illustrations by 61.8% (*n*=42)

2. Photographs by 50.0% (*n*=34)

3. Drawings by 29.4% (*n*=20**)**

Country of residence: Europe

1. Graphics/illustrations by 61.5% (*n*=40)

2. Photographs by 53.8% (*n*=35)

3. Drawings by 27.7% (*n*=18**)**

Nationality: America

1. Graphics/illustrations by 57.1% (*n*=4)
2. Photographs by 42.9% (*n*=3)
3. Drawings by 28.6% (*n*=2)

Country of residence: America

1. Drawings by 57.1% (*n*=4)
2. Graphics/illustrations by 28.6% (n=2)
3. Photographs by 28.6% (n=2)

Nationality: Oceania

1. Drawings by 50.0% (n=1)
2. Photographs by 50.0% (n=1)

Country of residence: Oceania

1. Photographs by 100.0% (n=1)

Question 18

Examined the level of attractiveness for different typography (where 1=Not at all attractive and 5= Extremely attractive). The results of the Friedman Test indicated that there was no statically significant difference in the attractiveness for typography (*Fr* test: χ^2 (13,*n* = 150) =497.691, *p*<0.05), with the highest level of attractiveness being 'Garamond typeface' (*Md* = 10.16), followed by 'Didot' (*Md* = 10.10) and 'Times new roman' (*Md* = 9.85) (Table 35).

Table 35: Typography attractiveness – Friedman test median rank

Typography	Mean Rank
Arial typeface	7.34
Baskerville typeface	9.39
Berlin Sans typeface	6.65
Calibri typeface	7.30
Didot typeface	10.10
Franklin typeface	5.81
Garamond typeface	10.16
Georgia typeface	9.21

Gill Sans typeface	3.81
Helvetica typeface	6.47
Lucida Grande typeface	6.39
Tahoma typeface	6.34
Times New Roman	9.85
Verdana typeface	6.20

Gender based data Analysis suggested that there was no statistically significant difference in the attractiveness for typography (*Fr* test: female χ^2 (13,n = 82) =275.450, $p<0.05$, and male χ^2 (13,n = 68) =227.521, $p<.0.05$). Results with the three highest typography choices for females and males were as follow (Table 36).

Females:

1. Garamond typeface (*Md* = 10.23)

2. Times New Roman typeface (*Md* = 10.15)

3. Didot typeface (*Md* = 10. 01)

Males:

1. Didot typeface (*Md* = 10.21)

2. Garamond typeface (*Md* = 10.07)

3. Georgia typeface (*Md* = 9.58)

Table 36: Typography attractiveness – Friedman test median rank: gender

	Gender	
Typography	**Female**	**Male**
Arial typeface	7.02	7.74
Baskerville typeface	9.31	9.49
Berlin Sans typeface	6.80	6.46
Calibri typeface	7.27	7.33
Didot typeface	10.01	10.21
Franklin typeface	5.67	5.97
Garamond typeface	10.23	10.07
Georgia typeface	8.90	9.58
Gill Sans typeface	3.74	3.88

Helvetica typeface	6.58	6.33
Lucida Grande typeface	6.49	6.26
Tahoma typeface	6.50	6.14
Times New Roman	10.15	9.49
Verdana typeface	6.33	6.04

On the other hand, analysis based on age indicated that typography preference differed amongst all age groups (Table 37). The three highest median ranks for each age group were as follows:

18-30

1. Didot typeface (*Md*= 10.27)

2. Baskerville typeface (*Md*= 9.29)

3. Times new roman typeface (*Md*= 9.00)

31-40

1. Garamond typeface (*Md*= 10.84)

2. Times new roman typeface (*Md*= 10.49)

3. Didot typeface (*Md*= 10.45)

41-50

1. Baskerville typeface (*Md*= 9.59)

2. Garamond typeface (*Md*= 9.46)

3. Georgia typeface (*Md*= 9.02)

51-60

1. Georgia typeface (*Md*= 11.08)

2. Didot typeface (*Md*= 10.21)

3. Times New Roman typeface (*Md*= 10.17)

61 and above

1. Garamond typeface (*Md*= 11.32)

2. Times New Roman typeface (*Md*= 10.73)

3. Didot typeface (*Md*= 11.09)

Table 37: Typography attractiveness – Friedman test median rank: Age group

Out-of-home medium	Age group				
	18 - 30	31 - 40	41 - 50	51 - 60	61 and above
Arial typeface	7.30	7.67	7.37	6.79	5.95
Baskerville typeface	9.29	9.30	9.59	9.17	10.18
Berlin Sans typeface	6.83	6.22	8.67	5.50	5.82
Calibri typeface	6.89	7.46	8.54	5.54	6.91
Didot typeface	10.27	10.49	8.15	10.21	11.09
Franklin typeface	6.36	5.72	5.24	5.88	5.73
Garamond typeface	8.99	10.84	9.46	9.92	11.32
Georgia typeface	8.96	8.85	9.02	11.08	10.64
Gill Sans typeface	4.39	3.59	3.61	4.13	3.41
Helvetica typeface	7.56	6.04	6.70	6.92	4.68
Lucida Grande typeface	5.71	6.49	6.78	7.17	6.23
Tahoma typeface	7.00	6.13	6.37	6.21	5.59
Times New Roman typeface	9.00	10.49	8.63	10.17	10.73
Verdana typeface	6.47	5.72	6.87	6.33	6.73

Lastly, with regards to the nationality and country of residence, results of the three highest median ranks were as follows:

Nationality: Africa

1. Garamond typeface (*Md*= 12.00)

2. Didot typeface (*Md*= 11.63)

3. Baskerville typeface (*Md*= 11.31)

Country of residence: Africa

1. Garamond typeface (*Md*= 12.21)

2. Didot typeface (*Md*= 11.79)

3. Baskerville typeface (*Md*= 11.43)

Nationality: Asia

1. Garamond typeface (*Md*= 10.78)
2. Didot typeface (*Md*= 10.75)
3. Times New Roman typeface (*Md*= 10.52)

Country of residence: Asia

1. Didot typeface (*Md*= 11.01)
2. Garamond typeface (*Md*= 10.99)
3. Times New Roman typeface (*Md*= 10.51)

Nationality: Europe

1. Didot typeface (*Md*= 9.34)
2. Garamond typeface (*Md*= 9.31)
3. Times New Roman typeface (*Md*= 8.90)

Country of residence: Europe

1. Didot typeface (*Md*= 9.06)
2. Georgia typeface (*Md*= 9.02)
3. Garamond typeface (*Md*= 8.905)

Nationality: America

1. Times New Roman typeface (*Md*= 11.07)
2. Baskerville typeface (*Md*= 9.86)
3. Garamond typeface (*Md*= 9.79)

Country of residence: America

1. Times New Roman typeface (*Md*= 11.36)
2. Garamond typeface (*Md*= 10.64)
3. Baskerville typeface (*Md*= 914)

Nationality: Oceania[6]

1. Garamond typeface (*Md*= 12.75)

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[6] **Country of residence: Oceania -** not enough valid cases to determine a median rank.

2. Georgia typeface (*Md*= 12.75)

3. Baskerville typeface (*Md*= 11.25)

Question 19

Examined which pattern (alternate rhythm, flowing rhythm, progressive rhythm, random rhythm, regular rhythm) was the most attractive (multiple answers allowed). Results indicated that 'alternate rhythm' was selected by 50.7% (*n*=76), 'progressive rhythm' by 34.7% (*n*=52), 'random rhythm' by 29.3% (*n*=44), 'flowing rhythm' by 27.3% (*n*=41), 'regular rhythm' by 13.3% (*n*=20), and 'no preference' by 8.7% (*n*=13) (Figure 91).

Figure 91: Pattern attraction
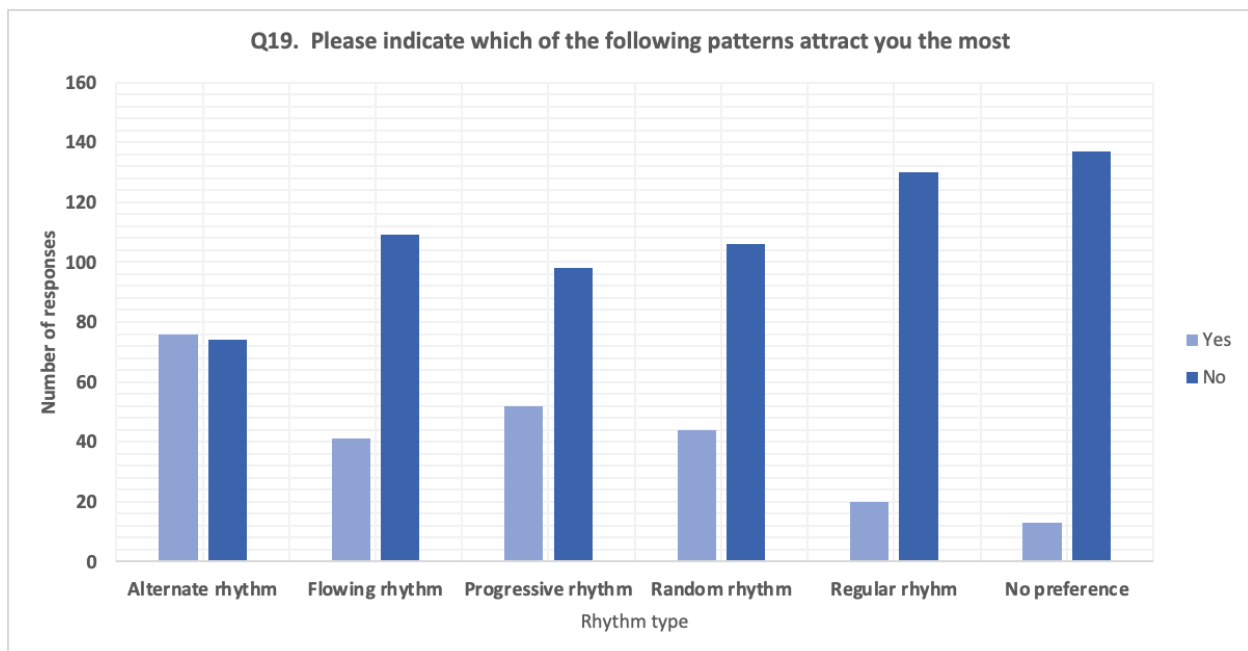
A chi-square test indicated no significant association between gender and patterns: (1) 'alternate rhythm': χ^2 .032, *df* = 1, *p* =.858; (2) 'flowing rhythm': χ^2 2.638, *df* = 1, *p* =.104; (3) 'progressive rhythm': χ^2 .294, *df* = 1, *p* =.588; (4) 'random rhythm': χ^2 .3.314, *df* = 1, *p* =.069; (5) 'regular rhythm': χ^2 .870, *df* = 1, *p* =.351; (5) 'no preference': χ^2 .416, *df* = 1, *p* =.519. Table 38 presents the pattern preference for females and males.

Table 38: Pattern preference: Gender

Pattern	Gender			
	Female		Male	
	Number of respondents *(n)*	Percentage of respondents *(%)*	Number of respondents *(n)*	Percentage of respondents *(%)*
Alternate rhythm	41	50.0%	35	51.5%
Flowing rhythm	18	22.0%	23	33.8%
Progressive rhythm	30	36.6%	22	32.4%
Random rhythm	19	23.2%	25	36.8%
Regular rhythm	9	11.0%	11	16.2%
No preference	6	7.3%	7	10.3%

Further, with regards to age, 'alternate rhythm' was selected the most by all age groups (Table 39). However, the three most preferred pattern types were as follows:

18-30

1. Alternate rhythm by 42.9% (*n*=15)

2. Flowing rhythm by 40.0% (*n*=14)

3. Progressive rhythm by 40.0% (*n*=114)

31-40

1. Alternate rhythm by 47.8% (*n*=33)

2. Progressive rhythm by 30.4% (*n*=21)

3. Random rhythm by 30.4% (*n*=21)

41-50

1. Alternate rhythm by 60.9% (*n*=14)

2. Progressive rhythm by 34.8% (*n*=8)

3. Random rhythm by 34.8% (*n*=28)

51-60

1. Alternate rhythm by 50.0% (*n*=6)

2. Flowing rhythm by 33.3% (*n*=4)

3. Progressive rhythm by 33.3% (*n*=4)

61 and above

1. Alternate rhythm by 72.2% (*n*=8)

2. Progressive rhythm by 45.5% (*n*=5)

3. Regular rhythm by 27.3% (*n*=3)

Table 39: Pattern preference: Age group

Age group	Colour Scheme	Number of respondents (*n*)	Percentage of respondents (%)
18 – 30	Alternate rhythm	15	42.9%
	Flowing rhythm	14	40.0%
	Progressive rhythm	14	40.0%
	Random rhythm	11	31.4%
	Regular rhythm	5	14.3%
	No preference	2	5.7%
31 – 40	Alternate rhythm	33	47.8%
	Flowing rhythm	14	20.3%
	Progressive rhythm	21	30.4%
	Random rhythm	21	30.4%
	Regular rhythm	7	10.1%
	No preference	7	10.1%
41 – 50	Alternate rhythm	14	60.9%
	Flowing rhythm	7	30.4%
	Progressive rhythm	8	34.8%
	Random rhythm	8	34.8%
	Regular rhythm	5	21.7%
	No preference	3	13.0%
51 – 60	Alternate rhythm	6	50.0%
	Flowing rhythm	4	33.3%
	Progressive rhythm	4	33.3%
	Random rhythm	2	16.7%
	Regular rhythm	0	0%
	No preference	1	8.3%
61 and above	Alternate rhythm	8	72.7%
	Flowing rhythm	2	18.2%

	Progressive rhythm	5	45.5%
	Random rhythm	2	18.2%
	Regular rhythm	3	27.3%
	No preference	0	0%

Lastly, with regards to nationality and country of residence, the three most preferred patterns were as follows:

Nationality: Africa

1. Progressive rhythm by 62.5% (*n*=5)

2. Alternate rhythm by 37.5% (*n*=3)

3. Random rhythm by 25.0% (*n*=2)

Country of residence: Africa

1. Alternate rhythm by 57.1% (*n*=4)

2. Flowing rhythm by 28.6% (*n*=2)

3. Progressive rhythm by 28.6% (*n*=2)

4. Random rhythm by 28.6% (*n*=2)

Nationality: Asia

1. Alternate rhythm by 58.5% (*n*=38)

2. Random rhythm by 35.4% (n=23)

3. Progressive rhythm by 30.8% (*n*=20)

Country of residence: Asia

1. Alternate rhythm by 55.7% (*n*=39)

2. Progressive rhythm by 31.4% (*n*=22)

3. Random rhythm 31.4% (*n*=22)

Nationality: Europe

1. Alternate rhythm by 45.6% (*n*=31)

2. Progressive rhythm by 33.8% (*n*=23)

3. Flowing rhythm by 29.4% (*n*=20)

Country of residence: Europe

1. Alternate rhythm by 44.6% (*n*=29)

2. Progressive rhythm by 36.9% (*n*=24)

3. Random rhythm by 30.8% (*n*=20)

Nationality: America

1. Alternate rhythm by 57.1% (*n*=4)

2. Progressive rhythm by 42.9% (*n*=3)

3. Regular rhythm by 42.9% (*n*=3)

Country of residence: America

1. Alternate rhythm by 57.1% (*n*=4)

2. Regular rhythm by 57.1 (*n*=4)

3. Progressive rhythm by 42.9% (*n*=3)

Nationality: Oceania

1. Progressive rhythm by 50.0% (*n*=1)

2. No preference by 50.0% (*n*=1)

Country of residence: Oceania

1. Progressive rhythm by 50.0% (*n*=1)

Question 20

Examined the level of attractiveness for different graphic design styles (where 1=Not at all attractive and 5= Extremely attractive). The results of the Friedman Test indicated that there was no statically significant difference in the attractiveness for the graphic design styles (*Fr* test: χ^2 (13,*n* = 150) =335.177, *p*<0.05), with the highest level of attractiveness being 'geometric designs' (*Md* = 10.93), followed by 'minimalist' (*Md* = 9.58) and 'photorealism' (*Md* = 8.84) (Table 40).

Table 40: Style attractiveness - Friedman test median rank

Typography	Mean Rank
Minimalist design style	9.58
3D design style	5.68
Abstract design style	5.98
Contemporary design style	8.56
Elegant design style	7.41
Playful design style	6.47
Organic & natural design style	7.65
Geometric design style	10.93
Illustrated design style	5.95
Feminine design style	7.04
Masculine design style	6.70
Photorealism design style	8.84
Professional/Corporate design style	8.21
Typographic design style	5.99

With regards to gender, analysis indicated a significant association between gender and style preference (χ^2 (14,n = 150) =418, $p<.0.05$). Results with the three highest typography choices for females and males were as follows (Table 41).

Females:

1. Geometric design style (Md = 10.63)

2. Minimalist design style (Md = 9.46)

3. Photorealism design style (Md = 9.13)

Males:

1. Geometric design style (Md = 11.29)

2. Minimalist design style (Md = 9.72)

3. Contemporary design style and Professional/Corporate design style (Md = 8.74)

4. Minimalist design style (Md = 9.72)

5. Contemporary design style and Professional/Corporate design style (Md = 8.74)

Table 41: Style attractiveness – Friedman test median rank: Gender

Typography	Gender	
	Female	Male
Minimalist design style	9.46	9.72
3D design style	5.82	5.52
Abstract design style	5.91	6.06
Contemporary design style	8.40	8.74
Elegant design style	8.05	6.64
Playful design style	6.13	6.88
Organic & natural design style	7.79	7.49
Geometric design style	10.63	11.29
Illustrated design style	5.56	6.42
Feminine design style	7.68	6.26
Masculine design style	6.81	6.57
Photorealism design style	9.13	8.50
Professional / Corporate design style	7.77	8.74
Typographic design style	5.84	6.17

On the other hand, analysis based on age, indicated that style preference differed amongst all age groups (Table 42). The three highest median ranks for each age group were as follows:

18-30

1. Geometric design style (*Md*= 9.51)

2. Contemporary design style (*Md*= 9.33)

3. Minimalist design style (*Md*= 8.90)

31-40

1. Geometric design style (*Md*= 11.45)

2. Minimalist design style (*Md*= 9.83)

3. Photorealism design style (*Md*= 8.96)

41-50

1. Geometric design style (*Md*= 10.00)

2. Minimalist design style (*Md*= 9.59)

3. Professional/Corporate design style (*Md*= 8.91)

51-60

1. Geometric design style (*Md*= 12.50)

2. Photorealism design style (*Md*= 10.54)

3. Minimalist design style and Contemporary design style (*Md*= 9.83)

61 and above

1. Geometric design style (*Md*= 12.41)

2. Minimalist design style (*Md*= 9.82)

3. Photorealism design style (*Md*= 8.68)

Table 42: Style attractiveness – Friedman test median rank: Age group

Out-of-home medium	Age group				
	18 - 30	31 - 40	41 - 50	51 - 60	61 and above
Minimalist design style	8.90	9.83	9.59	9.83	9.82
3D design style	5.73	5.96	5.41	4.46	5.68
Abstract design style	6.87	5.57	6.24	5.00	6.23
Contemporary design style	9.33	8.57	7.52	9.83	6.77
Elegant design style	7.60	7.05	7.93	6.96	8.50
Playful design style	7.50	6.15	7.02	5.83	4.73
Organic & natural design style	6.86	8.14	7.61	7.96	6.91
Geometric design style	9.51	11.45	10.00	12.50	12.41
Illustrated design style	6.97	5.31	5.96	6.21	6.41
Feminine design style	7.07	7.19	7.17	5.04	7.91
Masculine design style	6.74	6.87	6.57	5.88	6.73
Photorealism design style	8.31	8.96	8.50	10.54	8.68
Professional/Corporate design style	6.97	8.43	8.91	9.04	8.36
Typographic design style	6.63	5.51	6.57	5.92	5.86

Lastly, with regards to nationality and country of residence, the three highest median ranks were as follows:

Nationality: Africa

1. Geometric design styles (*Md* = 12.38)

2. Contemporary design styles (*Md* = 11.19)

3. Photorealism design style (*Md* = 8.94)

Country of residence: Africa

1. Geometric design styles (*Md* = 12.43)
2. Minimalist design styles (*Md* = 10.57)
3. Professional/Corporate design style (*Md* = 10.21)

Nationality: Asia

1. Geometric design style (*Md* = 11.29)
2. Minimalist design style (*Md* = 9.52)
3. Photorealism design style (*Md* = 9.46)

Country of residence: Asia

1. Geometric design style (*Md* = 11.41)
2. Minimalist design style (*Md* = 9.52)
3. Photorealism design style (*Md* = 9.41)

Nationality: Europe

1. Geometric design style (*Md* = 10.38)
2. Minimalist design style (*Md* = 9.90)
3. Contemporary design style (*Md* = 8.55)

Country of residence: Europe

1. Geometric design style (*Md* = 10.23)
2. Minimalist design style (*Md* = 9.67)
3. Contemporary design style (*Md* = 8.71)

Nationality: America

1. Geometric design style (*Md* = 11.29)
2. Elegant design style (*Md* =9.00)
3. Photorealism design style (*Md* = 8.50)

Country of residence: America

1. Geometric design style (*Md* = 10.86)
2. Professional /Corporate design style (*Md* =7.64)

3. Abstract design style (*Md* = 8.57)

Nationality: Oceania[7]

1. Minimalist design style and Photorealism design style (*Md* = 11.50)

2. Geometric design style (*Md* = 11.00)

3. Professional/Corporate design style (*Md* = 9.50)

4.3.2 Survey two (General public)

Section one

Questions 1-5 obtained demographic/background data (Appendix (D)). The demographic data collected concerned 50 respondents: 29 (58.0%) females and 21 (42.0%) males. 15 (30.0%) of the respondents were between the age 18 - 30, 21 (42.0%) were 31 - 40, 9 (18.0%) were 41 - 50, 2 (4.0%) were 51 – 60, and 3 (6.0%) were 61 and above. Table 43 presents the demographic characteristics for survey two. Lastly, Figure 92 illustrates the different learning styles as defined by Pritchard (2008).

Table 43: Survey two – demographic characteristics

Demographic	Category	Number of respondents *(n)*	Percentage of respondents *(%)*
Gender (*N*=50)	Female	29	58.0%
	Male	21	42.0%
Age (*N*=50)	18 – 30	15	30.0%
	31 – 40	21	42.0%
	41 – 50	9	18.0%
	51 – 60	2	4.0%
	61 and above	3	6.0%
Nationality *(N=50)*	Africa	3	6.0%
	Asia	19	38.0%
	Europe	28	56.0%
	America	0	0%
	Oceania	0	0%

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[7] **Country of residence: Oceania -** not enough valid cases for statical analysis.

Country of residence (N=50)	Africa	4	8.0%
	Asia	19	38.7%
	Europe	26	52.0%
	America	2	2.0%
	Oceania	0	0%
Learning preference (N=50)	Auditory learner	1	2.0%
	Kinesthetic learner	8	16.0%
	Reading/ Writing	12	24.0%
	Visual learner	36	52.0%
	I don't know	3	6.0%

Figure 92: Learning styles (Pritchard, 2008)

Auditory Learners

Learning by listening
Individuals have a good auditory memory and enjoy repetition sequence.

Kinesthetic Learners

Learning by seeing
Individuals have a good visual recall and prefer information to be presented visually.

Reading / Writing

Learning through linguistic/verbal: related to language that is written or spoken.

Visual Learners

Learning by doing: individuals prefer physical activities.

Section two

Question 6-25 were a series of short ad tests based on attractiveness, recall and recognition.

Question 6

Set One

Participants were asked to select the advertisement they perceived was most attractive (only one answer allowed). Data analysis indicated that 'visual artefact 2' (social cause: anti-racism awareness) was selected by 40.0% (n=20), 'visual artefact 1' by 28.0% (n=14), 'visual artefact 3' by 28.0% (n=14) and 'other' by 4.0% (n=2) (Figure 93).

Figure 93: Question 6 (Set one - visual artefact)
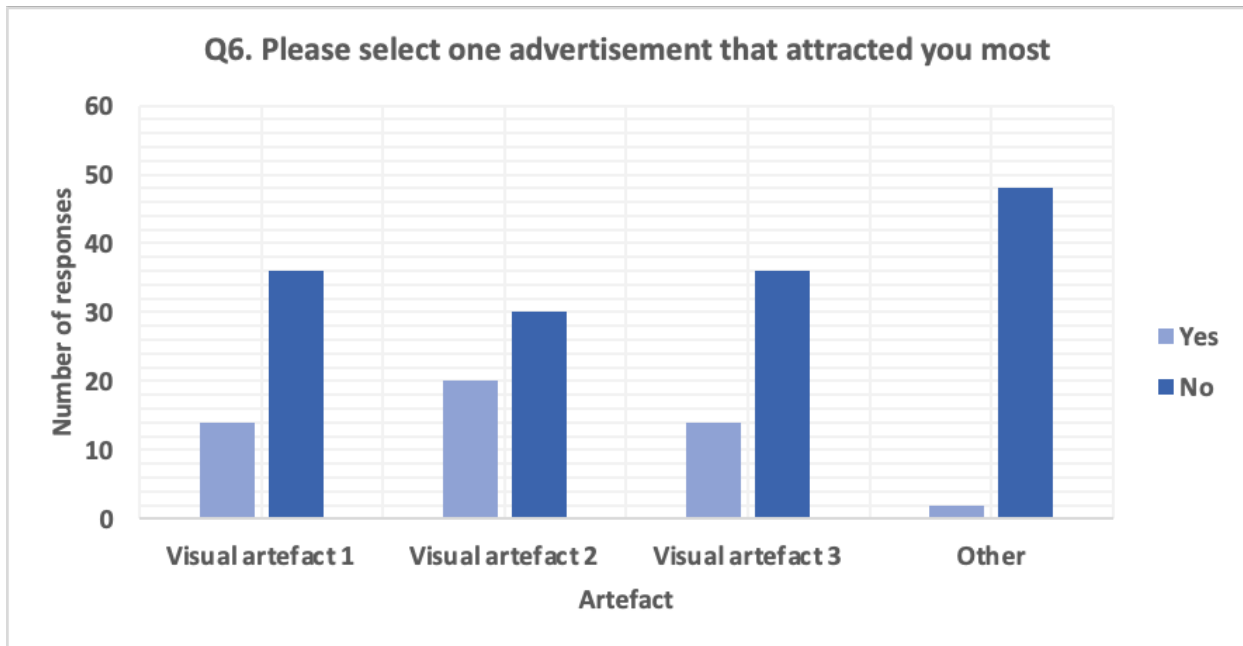
Q6. Please select one advertisement that attracted you most

Question 7

Participants were asked to select the criteria that attracted them the most on the chosen advertisement for question 6 (multiple answers allowed). Analysis indicated a significant association between participants and criteria like: (1) 'typography': χ^2 8.000, $df = 1$, $p = <0.05$; (2) 'ad design (layout)': χ^2 11.520, $df = 1$, $p = <0.05$; (3) 'the ad was informative': χ^2 38.720, $df = 1$, $p = <0.05$; (4) 'due to the social cause': χ^2 23.120, $df = 1$, $p = <0.05$; and (5)'other': χ^2 42.320, $df = 1$, $p = <0.05$. Precisely, descriptive analysis indicated that 'graphics (e.g images, icons)' was selected by 44.0% ($n=20$), 'colours' by 42.0% ($n=21$) and 'headline' by 32.0% ($n=16$) (Table 44).

Table 44: Question 7 (Set one - criteria frequency)

Criteria	Number of respondents *(n)*	Percentage of respondents (%)
Typography	15	30.0%
Headline	16	32.0%
Colours	21	42.0%
Graphics (e.g. images, icons)	22	44.4%
Ad design (layout)	13	26.0%
The ad was confusing	0	0%
I don't understand the ad	0	0%
The ad was informative	3	6.0%
I am familiar with the ad	0	0%
Due to the social cause	8	16.0%
Other	2	4.0%

Further analysis based on gender (Table 45) indicated that females selected 'colours' by 44.8% (*n*=13), 'headline' by 34.5% (n=10, and 'graphics (e.g. images, icons)' by 37.9% *(n*=11). Males selected 'graphics (e.g. images, icons) by 52.4% (*n*=11), 'typography' by 42.95 (*n*=9) and 'colours' by 38.1% (*n*=8).

Table 45: Question 7 (Set one - criteria frequency: gender)

Criteria	Gender			
	Female		Male	
	Number of respondents *(n)*	Percentage of respondents *(%)*	Number of respondents *(n)*	Percentage of respondents *(%)*
Typography	6	20.7%	9	42.9%
Headline	10	34.5%	6	28.6%
Colours	13	44.8%	8	38.1%
Graphics (e.g. images, icons)	11	37.9%	11	52.4%
Ad design (layout)	7	24.1%	6	28.6%
The ad was confusing	0	0%	0	0%
I don't understand the ad	0	0%	0	0%
The ad was informative	2	6.9%	1	4.8%
I am familiar with the ad	0	0%	0	0%
Due to the social cause	5	17.2%	3	14.3%
Other	0	0%	2	9.5%

On the other hand, analysis based on age (Table 46) indicated that for ages 18-30, 'ad design (layout)' was selected by 66.7% (*n*=10), ages 31-40 selected 'colours' by 47.6% (*n*=10), ages 41-50 selected 'graphics (e.g. images, icons)' by 66.7% (*n*=6), ages 51-60 equally selected 'typography' and 'headline' by 50.0% (=1), and ages 61 and above 'colours' by 100.0% (*n*=3).

Table 46: Question 7 (Set one - criteria frequency: age group)

Age group	Criteria	Number of respondents *(n)*	Percentage of respondents (%)
18 – 30	Typography	7	46.7%
	Headline	5	33.3%
	Colours	4	26.7%
	Graphics (e.g. images, icons)	7	46.7%
	Ad design (layout)	10	66.7%
	The ad was confusing	0	0%
	I don't understand the ad	0	0%
	The ad was informative	1	6.7%
	I am familiar with the ad	0	0%
	Due to the social cause	3	20.0%
	Other	1	6.7%
31 – 40	Typography	2	9.5%
	Headline	7	33.3%
	Colours	10	47.6%
	Graphics (e.g. images, icons)	8	38.1%
	Ad design (layout)	0	0%
	The ad was confusing	0	10.1
	I don't understand the ad	0	0%
	The ad was informative	0	0%
	I am familiar with the ad	0	0%
	Due to the social cause	3	24.3%
	Other	1	4.8%
41 – 50	Typography	5	55.6%
	Headline	2	22.2%
	Colours	4	44.4%
	Graphics (e.g. images, icons)	6	66.7%
	Ad design (layout)	3	33.3%
	The ad was confusing	0	13.0%
	I don't understand the ad	0	0%
	The ad was informative	2	22.2%

	I am familiar with the ad	0	0%
	Due to the social cause	2	22.2%
	Other	0	0%
51 – 60	Typography	1	50.0%
	Headline	1	50.0%
	Colours	0	0%
	Graphics (e.g. images, icons)	0	0%
	Ad design (layout)	0	0%
	The ad was confusing	0	0%
	I don't understand the ad	0	0%
	The ad was informative	0	0%
	I am familiar with the ad	0	0%
	Due to the social cause	0	0%
	Other	0	0%
61 and above	Typography	0	0%
	Headline	1	33.3%
	Colours	0	0%
	Graphics (e.g. images, icons)	1	33.3%
	Ad design (layout)	0	0%
	The ad was confusing	0	0%
	I don't understand the ad	0	0%
	The ad was informative	0	0%
	I am familiar with the ad	0	0%
	Due to the social cause	0	0%
	Other	0	0%

Lastly, with regards to nationality and country of residence, the data analysis indicated the following preferences:

Nationality: Africa

1. Graphics (e.g. images, icons) by 66.7% (*n*=2)
2. Typography by 33.3% (*n*=1)

Country of residence: Africa

1. Graphics (e.g. images, icons) by 50.0% (*n*=2)
2. Typography by 25.0% (*n*=1)
3. Colours by 25.0% (*n*=1)

Nationality: Asia

1. Colours by 57.9% (*n*=11)

2. Headline by 42.1% (n=8)

3. Graphics (e.g. images, icons) by 31.6% (*n*=6)

Country of residence: Asia

1. Colours by 52.6% (*n*=10)

2. Headline by 47.4% (n=9)

3. Graphics (e.g. images, icons) by 36.8% (*n*=7)

Nationality: Europe

1. Graphics (e.g. images, icons) by 50.0% (*n*=14)

2. Typography by 39.3% (*n*=11)

3. Ad design (layout) by 39.3% (*n*=11)

Country of residence: Europe

1. Graphics (e.g. images, icons) by 50.0% (*n*=13)

2. Typography by 42.3% (*n*=11)

3. Ad design (layout) by 42.3% (*n*=11)

Country of residence: America

1. Colours by 100% (*n*=1)

Question 8

Set two

Participants were asked to select the advertisement they perceived was most attractive (one answer allowed). Data analysis indicated that 'visual artefact 3' (social cause: breast cancer awareness) was selected by 50.0% (*n*=25), 'visual artefact 2' by 34.0% (n=17), 'visual artefact 1' by 16.0% (*n*=8) and 'other' by 0% (n=0) (Figure 94).

Figure 94: Question 8 (Set two - visual artefact)

Q8. Please select one advertisement that attracted you most
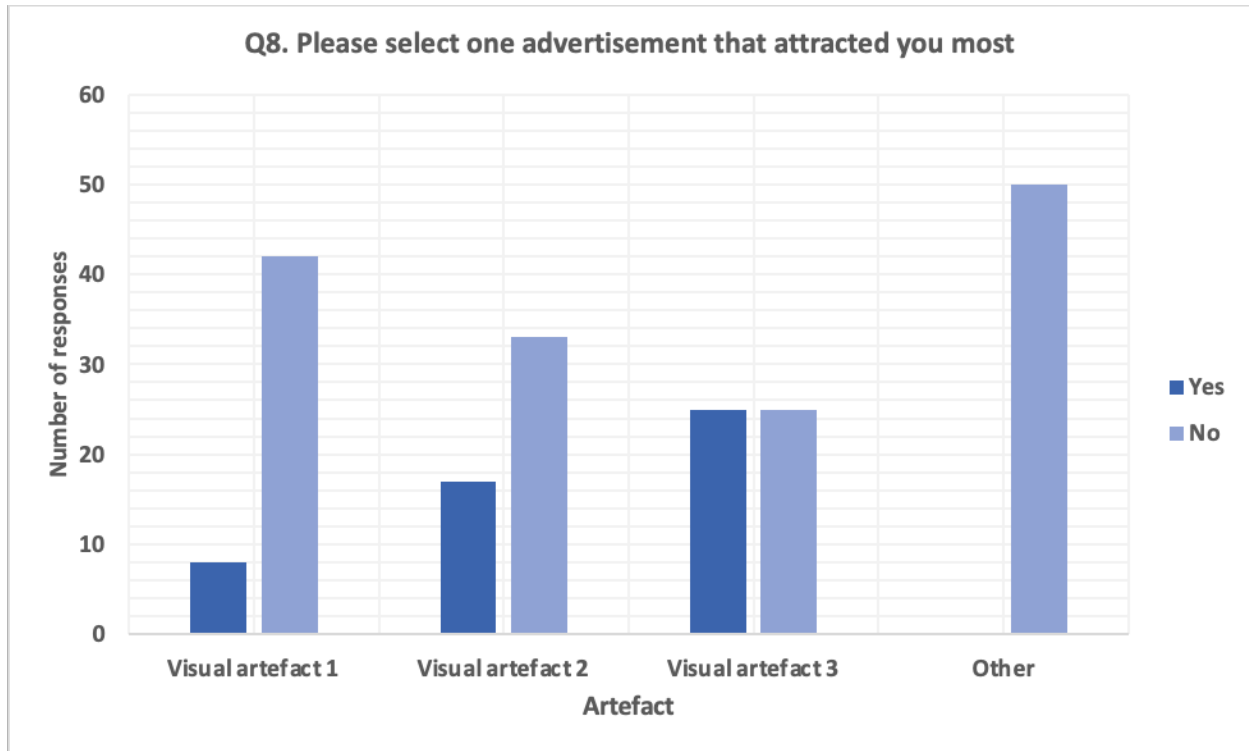
Question 9

Participants were asked to select the criteria that attracted them the most on the chosen advertisement for question 8 (multiple answers allowed). Data analysis indicated a significant association between participants and all criteria except for: (1) 'typography': χ^2 6.480, df = 1, p =>0.05; (2) 'colours': χ^2 .720, df = 1, p =>0.05; and (3) 'graphics (images, icons): χ^2 .720, df = 1, p =>0.05. Moreover, further analysis (Table 47), indicated that 'colours' was selected by 56.0% (n=28), 'graphics (e.g. images, icons)' by 44.0% (n=22) and 'typography' by 32.0% (n=16).

Table 47: Question 9 (Set two - criteria frequency)

Criteria	Number of respondents *(n)*	Percentage of respondents (%)
Typography	16	32.0%
Headline	8	16.0%
Colours	28	56.0%
Graphics (e.g. images, icons)	22	44.0%
Ad design (layout)	13	26.0%
The ad was confusing	3	6.0%
I don't understand the ad	7	14.0%
The ad was informative	7	14.0%
I am familiar with the ad	4	8.0%
Due to the social cause	10	20.0%
Other	2	4.0%

Analysis based on gender (Table 48), indicated that 'colours' was selected the most by both females (55.2%/n=16) and males (57.1%/n=12), followed by 'graphics (e.g. images, icons' (females: 41.4%/n=12; males: 47.6%/n=10). With regards to females, third criteria choice was typography' with 37.9% (n=11), whereas for males was 'ad design (layout)' with 28.6% (n=6).

Table 48: Question 9 (Set two - criteria frequency: gender

Criteria	Gender			
	Female		Male	
	Number of respondents *(n)*	Percentage of respondents *(%)*	Number of respondents *(n)*	Percentage of respondents *(%)*
Typography	11	37.9%	5	23.8%
Headline	3	10.3%	5	23.8%
Colours	16	55.2%	12	57.1%
Graphics (e.g. images, icons)	12	41.4%	10	47.6%
Ad design (layout)	7	24.1%	6	28.6%
The ad was confusing	2	6.9%	1	4.8%
I don't understand the ad	5	17.2%	2	9.5%
The ad was informative	4	13.8%	3	14.3%
I am familiar with the ad	2	6.9%	2	9.5%
Due to the social cause	6	20.7%	4	19.0%
Other	0	0%	2	9.5%

Analysis based on age (Table 49) indicated that for ages 18-30, the highest selection was 'graphics (e.g. images, icons)' by 73.3% (*n*=11), ages 31 -40 was 'colours' by 38.1% (*n*=8), ages 41-50 was equally 'typography' and 'colours' by 66.7% (*n*=6), ages 51-60 was 'typography' by 50.0% (*n*=1) and lastly, 61 and above was 'colours' by 66.7% (*n*=2).

Table 49: Question 9 (Set two - criteria frequency: age group)

Age group	Criteria	Number of respondents *(n)*	Percentage of respondents (%)
18 – 30	Typography	6	40.0%
	Headline	6	40.0%
	Colours	10	66.7%
	Graphics (e.g. images, icons)	11	73.3%
	Ad design (layout)	5	33.3%
	The ad was confusing	0	0%
	I don't understand the ad	2	13.3%
	The ad was informative	5	33.3%
	I am familiar with the ad	4	26.7%
	Due to the social cause	3	20.0%
	Other	1	6.7%
31 – 40	Typography	2	9.5%
	Headline	0	0%
	Colours	8	38.1%
	Graphics (e.g. images, icons)	7	33.3%
	Ad design (layout)	3	14.3%
	The ad was confusing	2	9.5%
	I don't understand the ad	5	23.8%
	The ad was informative	0	0%
	I am familiar with the ad	0	0%
	Due to the social cause	3	14.3%
	Other	1	4.8%
41 – 50	Typography	6	66.7%
	Headline	2	22.2%
	Colours	6	66.7%
	Graphics (e.g. images, icons)	3	33.3%
	Ad design (layout)	5	55.6%
	The ad was confusing	0	0%

	I don't understand the ad	0	0%
	The ad was informative	2	22.2%
	I am familiar with the ad	0	0%
	Due to the social cause	4	44.4%
	Other	0	0%
51 – 60	Typography	1	50.0%
	Headline	0	0%
	Colours	0	0%
	Graphics (e.g. images, icons)	0	0%
	Ad design (layout)	0	0%
	The ad was confusing	0	0%
	I don't understand the ad	0	0%
	The ad was informative	0	0%
	I am familiar with the ad	0	0%
	Due to the social cause	0	0%
	Other	0	0%
61 and above	Typography	1	33.3%
	Headline	0	0%
	Colours	2	66.7%
	Graphics (e.g. images, icons)	1	33.3%
	Ad design (layout)	0	0%
	The ad was confusing	1	33.3%
	I don't understand the ad	0	0%
	The ad was informative	0	0%
	I am familiar with the ad	0	0%
	Due to the social cause	0	0%
	Other	0	0%

Moreover, with regards to nationality and country of residence analysis indicated the following preferences:

Nationality: Africa

1. Typography by 33.3% (*n*=1)

2. Colours by 33.3% (*n*=1)

3. Graphics (e.g. images, icons) by 33.3% (*n*=1)

Country of residence: Africa

1. Colours by 50.0% (*n*=2)

2. Graphics (e.g. images, icons) by 50.0% (*n*=2)

3. Typography by 25.0% (*n*=1)

Nationality: Asia

1. Colours by 57.9% (*n*=11)

2. Graphics (e.g. images, icons) by 36.8% (*n*=7)

3. 'I don't understand the ad' by 21.1% (*n*=4)

Country of residence: Asia

1. Colours by 52.6% (*n*=10)

2. Graphics (e.g. images, icons) by 36.8% (n=7)

3. I don't understand the ad' by 21.1% (*n*=4)

Nationality: Europe

1. Colours by 57.1% (*n*=16)

2. Graphics (e.g. images, icons) by 50.0% (*n*=14)

3. Typography by 42.9% (*n*=12)

Country of residence: Europe

1. Colours by 57.7% (*n*=15)

2. Graphics (e.g. images, icons) by 50.0% (*n*=13)

3. Typography by 46.2% (*n*=12)

Country of residence: America

1. Colours by 100% (*n*=1)

Question 10

Set three

Participants were asked to select the advertisement they perceived was most attractive (one answer allowed). Data analysis indicated that 'visual artefact 1' (social cause: anti-smoking awareness) was selected by 46.0% (*n*=23); 'visual artefact 2' by 6.0% (n=6), 'visual artefact 3' by 36.0% (*n*=18) and 'other' by 4.0% (n=2) (Figure 95**:** Question 10 (Set three - visual artefact).

Figure 95: Question 10 (Set three - visual artefact)
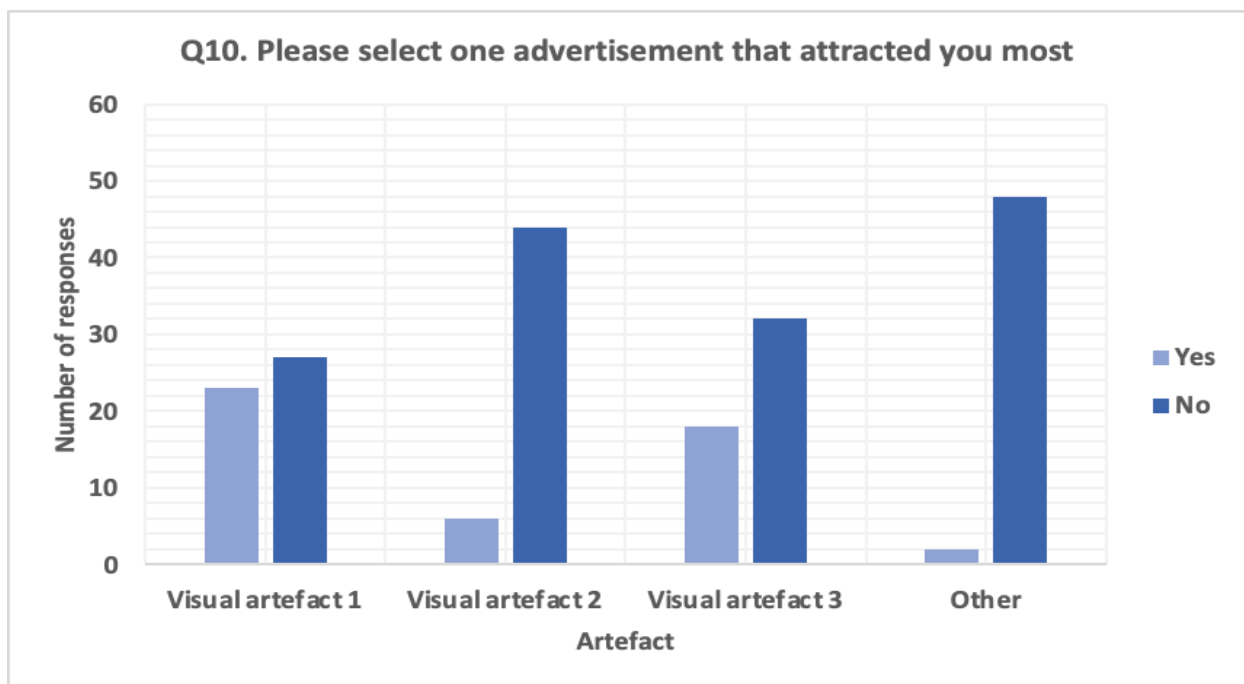
Question 11

Participants were asked to select the criteria that attracted them the most on the chosen advertisement for question 10 (multiple answers allowed). Chi-square analysis, indicated a significant association between participants and all the criteria, except for 'ad design layout' χ^2 6.480, *df* = 1, *p* = >0.05. Further analysis (Table 50: Question 11 (Set three - criteria frequency) suggested that 'graphics (e.g. images, icons) was selected by 78.0% (*n*=39), 'ad design (layout)' by 34.0% (*n*=16) and 'colours' by 18.0% (*n*=9).

Table 50: Question 11 (Set three - criteria frequency)

Criteria	Number of respondents *(n)*	Percentage of respondents (%)
Typography	5	10.0%
Headline	8	16.0%
Colours	9	18.0%
Graphics (e.g. images, icons)	39	78.0%
Ad design (layout)	16	32.0%
The ad was confusing	0	0%
I don't understand the ad	0	0%
The ad was informative	7	14.0%
I am familiar with the ad	1	2.0%
Due to the social cause	4	8.0%
Other	2	4.0%

Analysis based on gender (Table 51) indicated that females selected 'graphics (e.g images, icons)' by 75.9% (*n*=22), 'ad design (layout)' by 34.5% (*n*=10) and 'colours' by 27.6% (*n*=8). On the other hand, males selected 'graphics (e.g images, icons)' by 81.0% (*n*=17), 'ad design (layout)' by 28.6% (*n*=6) and 'typography' by 19.0% (*n*=4).

Table 51: Question 11 (Set three - criteria frequency: gender)

Criteria	Gender			
	Female		Male	
	Number of respondents *(n)*	Percentage of respondents (%)	Number of respondents *(n)*	Percentage of respondents (%)
Typography	1	3.4%	4	19.0%
Headline	6	20.7%	2	9.5%
Colours	8	27.6%	1	4.8%
Graphics (e.g. images, icons)	22	75.9%	17	81.0%
Ad design (layout)	10	34.5%	6	28.6%
The ad was confusing	0	0%	0	0%
I don't understand the ad	0	0%	0	0%
The ad was informative	4	13.8%	3	14.3%
I am familiar with the ad	1	3.4%	0	0%
Due to the social cause	3	10.3%	1	4.8%
Other	0	0%	2	9.5%

Additionally, analysis based on age (Table 52) indicated that all ages, except for 51-60, selected 'graphics (e.g. images, icons)'.

Table 52: Question 11 (Set three - criteria frequency: age group)

Age group	Criteria	Number of respondents *(n)*	Percentage of respondents (%)
18 – 30	Typography	2	13.3%
	Headline	4	26.7%
	Colours	2	13.3%
	Graphics (e.g. images, icons)	13	86.7%
	Ad design (layout)	8	53.3%
	The ad was confusing	0	0%
	I don't understand the ad	0	0%
	The ad was informative	4	26.7%
	I am familiar with the ad	0	0%
	Due to the social cause	0	0%
	Other	1	6.7%
31 – 40	Typography	2	9.5%
	Headline	1	4.8%
	Colours	2	9.5%
	Graphics (e.g. images, icons)	16	76.2%
	Ad design (layout)	4	19.0%
	The ad was confusing	0	0%
	I don't understand the ad	0	0%
	The ad was informative	1	4.8%
	I am familiar with the ad	0	0%
	Due to the social cause	2	9.5%
	Other	1	4.8%
41 – 50	Typography	1	11.1%
	Headline	3	33.3%
	Colours	4	44.4%
	Graphics (e.g. images, icons)	7	77.8%
	Ad design (layout)	3	33.3%
	The ad was confusing	0	0%
	I don't understand the ad	0	0%
	The ad was informative	2	22.2%
	I am familiar with the ad	0	0%
	Due to the social cause	2	22.2%
	Other	0	0%
	Typography	0	0%

51 – 60	Headline	0	0%
	Colours	0	0%
	Graphics (e.g. images, icons)	0	0%
	Ad design (layout)	0	0%
	The ad was confusing	0	0%
	I don't understand the ad	0	0%
	The ad was informative	0	0%
	I am familiar with the ad	0	0%
	Due to the social cause	0	0%
	Other	0	0%
61 and above	Typography	0	0%
	Headline	0	0%
	Colours	1	33.3%
	Graphics (e.g. images, icons)	1	33.3%
	Ad design (layout)	0	0%
	The ad was confusing	0	0%
	I don't understand the ad	0	0%
	The ad was informative	0	0%
	I am familiar with the ad	0	0%
	Due to the social cause	0	0%
	Other	0	0%

Moreover, with regards to nationality and country of residence analysis indicated the following preferences:

Nationality: Africa

1. Graphics (e.g. images, icons) by 66.7% (*n*=2)
2. Colours by 33.3% (*n*=1)

Country of residence: Africa

1. Graphics (e.g. images, icons) by 50.0% (*n*=2)
2. Colours by 25.0% (*n*=1)
3. Ad design (layout) by 25.0% (*n*=1)

Nationality: Asia

1. Graphics (e.g. images, icons) by 73.7% (*n*=14)
2. Ad design (layout) by 26.3% (*n*=5)
3. Colours by 21.1% (*n*=4)

Country of residence: Asia

1. Colours by 78.9% (n=15)

2. Ad design (layout) by 26.3% (n=5)

3. Equally selected: typography, headline and colours by 15.8% (n=3)

Nationality: Europe

1. Graphics (e.g. images, icons) by 82.1% (n=23)

2. Ad design (layout) by 39.3% (n=11)

3. Headline by 17.9% (n=5)

Country of residence: Europe

1. Graphics (e.g. images, icons) by 84.6% (n=22)

2. Ad design (layout) by 38.5% (n=10)

3. Equally selected: headline and statement 'the ad was informative' by 19.2% (n=5)

Country of residence: America

1. Colours by 100% (n=1)

Question 12

Set four

Participants were asked to select the advertisement they perceived was most attractive (one answer allowed). Analysis indicated that 'visual artefact 1' (social cause: mental health awareness) was selected by 60.0% (n=30, 'visual artefact 2' by 12.0%, 'visual artefact 3' by 28.0% (n=14) (n=6) and 'other' by 0% (n=0) (Figure 96).

Figure 96: Question 12 (Set four-visual artefact)

Q12. Please select one advertisement that attracted you most
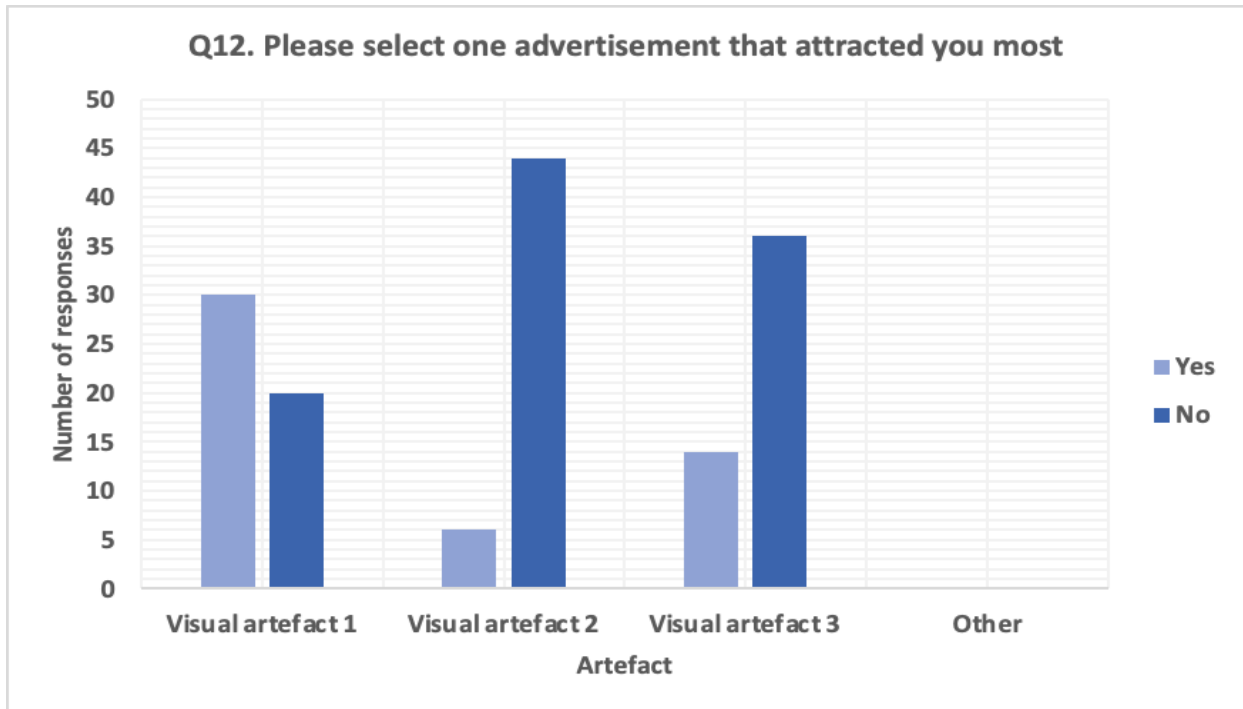
Question 13

Participants were asked to select the criteria that attracted them the most on the chosen advertisement for question 12 (multiple answers allowed). Analysis indicated a significant association between participants and all criteria, except for 'ad design (layout): χ^2 6.480, *df* = 1, *p* = >0.05. Analysis indicated that 'graphics (e.g. images, icons) was selected by 84.0% (*n*=42), 'ad design (layout)' by 32.0% (*n*=16) and statement 'due to the social cause' by 22.0% (*n*=11) (Table 53).

Table 53: Question 13 (Set four - criteria frequency)

Criteria	Number of respondents (n)	Percentage of respondents (%)
Typography	10	20.0%
Headline	10	20.0%
Colours	10	20.0%
Graphics (e.g. images, icons)	42	84.0%
Ad design (layout)	16	32.0%
The ad was confusing	1	2.0%
I don't understand the ad	0	0%
The ad was informative	5	10.0%
I am familiar with the ad	0	0%
Due to the social cause	11	22.0%
Other	0	0%

Analysis based on gender indicated that 'graphics (e.g. images, icons)' had the highest frequency for both females and males (Table 54).

Table 54: Question 13 (Set four - criteria frequency: gender)

Criteria	Gender			
	Female		Male	
	Number of respondents (n)	Percentage of respondents (%)	Number of respondents (n)	Percentage of respondents (%)
Typography	5	17.2%	5	23.8%
Headline	6	20.7%	4	19.0%
Colours	7	24.1%	3	14.3%
Graphics (e.g. images, icons)	24	82.8%	18	85.7%
Ad design (layout)	10	34.5%	6	28.6%
The ad was confusing	0	0%	1	4.8%
I don't understand the ad	0	0%	0	0%
The ad was informative	3	10.3%	2	9.5%
I am familiar with the ad	0	0%	0	0%
Due to the social cause	8	27.6%	3	14.3%
Other	0	0%	0	0%

Additionally, analysis based on age indicated that 'graphics (e.g. images, icons)' was the most selected for all ages (Table 55).

Table 55: Question 13 (Set four - criteria frequency: Age group)

Age group	Criteria	Number of respondents *(n)*	Percentage of respondents *(%)*
18 – 30	Typography	5	33.3%
	Headline	4	26.7%
	Colours	6	40.0%
	Graphics (e.g. images, icons)	12	80.0%
	Ad design (layout)	9	60.0%
	The ad was confusing	0	0%
	I don't understand the ad	0	0%
	The ad was informative	2	13.3%
	I am familiar with the ad	0	0%
	Due to the social cause	6	40.0%
	Other	0	0%
31 – 40	Typography	1	4.8%
	Headline	3	14.3%
	Colours	1	4.8%
	Graphics (e.g. images, icons)	20	95.2%
	Ad design (layout)	3	14.3%
	The ad was confusing	1	4.8%
	I don't understand the ad	0	0%
	The ad was informative	1	4.8%
	I am familiar with the ad	0	0%
	Due to the social cause	2	9.5%
	Other	0	0%
41 – 50	Typography	2	22.2%
	Headline	3	33.3%
	Colours	3	33.3%
	Graphics (e.g. images, icons)	7	77.8%
	Ad design (layout)	4	44.4%
	The ad was confusing	0	0%
	I don't understand the ad	0	0%
	The ad was informative	2	22.2%
	I am familiar with the ad	0	0%
	Due to the social cause	3	33.3%
	Other	0	0%
	Typography	1	50.0%

51 – 60	Headline	0	0%
	Colours	0	0%
	Graphics (e.g. images, icons)	1	50.0%
	Ad design (layout)	0	0%
	The ad was confusing	0	0%
	I don't understand the ad	0	0%
	The ad was informative	0	0%
	I am familiar with the ad	0	0%
	Due to the social cause	0	0%
	Other	0	0%
61 and above	Typography	1	33.3%
	Headline	0	0%
	Colours	0	0%
	Graphics (e.g. images, icons)	2	66.7%
	Ad design (layout)	0	0%
	The ad was confusing	0	0%
	I don't understand the ad	0	0%
	The ad was informative	0	0%
	I am familiar with the ad	0	0%
	Due to the social cause	0	0%
	Other	0	0%

Moreover, with regards to nationality and country of residence analysis indicated the following preferences:

Nationality: Africa

1. Graphics (e.g. images, icons) by 66.7% (*n=2*)

2. Typography by 33.3% *(n=1)*

Country of residence: Africa

1. Graphics (e.g. images, icons) by 50.0% (*n=2*)

2. Typography by 50.0% (*n=2*)

Nationality: Asia

1. Graphics (e.g. images, icons) by 84.2% (*n=16*)

2. Headline by 26.3% (n=5)

3. Equally selected: colours and ad design (layout) by 15.8% (*n=3*)

Country of residence: Asia

1. Graphics (e.g. images, icons) by 89.5% (*n*=17)

2. Headline by 26.3% (*n*=5)

3. Equally selected: colours and ad design (layout) by 15.8% (*n*=3)

Nationality: Europe

1. Graphics (e.g. images, icons) by 85.7% (*n*=24)

2. Ad design (layout) by 46.45% (*n*=13)

3. Statement 'due to the social cause' by 32.1% (*n*=9)

Country of residence: Europe

1. Graphics (e.g. images, icons) by 84.6% (*n*=22)

2. Ad design (layout) by 50.0% (*n*=13)

3. Statement 'due to the social cause' by 34.6% (n=9)

Country of residence: America

1. Graphics (e.g. images, icons) by 100% (n=1)

Question 14

Set five

Participants were asked to select the advertisement they perceived was most attractive (one answer allowed). Analysis indicated that 'visual artefact 3' (social cause: eating disorder awareness) was selected by 48.0% (*n*=24), 'visual artefact 2' by 16.0% (n=8), 'visual artefact 1' by 34.0% (*n*=17) and 'other' by 2.0% (*n*=1) (Figure 97).

Figure 97: Question 14 (Set five - visual artefact)

Q14. Please select one advertisement that attracted you most
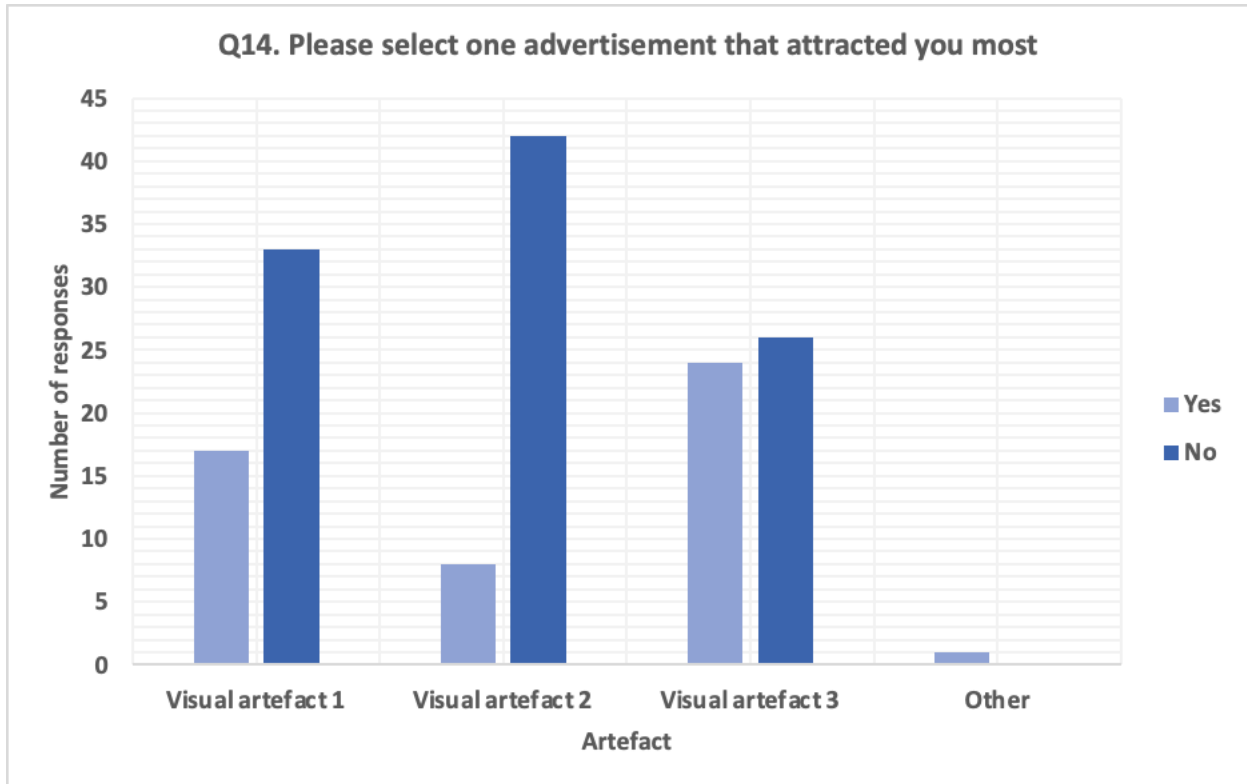
Question 15

Participants were asked to select the criteria that attracted them the most on the chosen advertisement for question 14 (multiple answers allowed). Analysis indicated a significant association between participants and criteria, except for 'ad design (layout): χ^2 6.480, df = 1, p = >0.05. Analysis indicated that 'graphics (e.g. images, icons) was selected by 48.0% (n=24), 'colours' by 42.0% (n=21) and 'ad design (layout) by 32.0% (n=16) (Table 56).

Table 56: Question 15 (Set five - criteria frequency)

Criteria	Number of respondents *(n)*	Percentage of respondents *(%)*
Typography	13	26.0%
Headline	15	30.0%
Colours	21	42.0%
Graphics (e.g. images, icons)	24	48.0%
Ad design (layout)	16	32.0%
The ad was confusing	0	0%
I don't understand the ad	0	0%
The ad was informative	6	12.0%
I am familiar with the ad	4	8.0%
Due to the social cause	10	20.0%
Other	0	0%

Analysis based on gender indicated that females selected 'colours' by 41.4% (*n*=12), whereas males selected 'graphics (e.g. images, icons)' by 61.9% (*n*=13) (Table 57).

Table 57: Question 15 (Set five - criteria frequency: gender)

Criteria	Gender			
	Female		Male	
	Number of respondents *(n)*	Percentage of respondents *(%)*	Number of respondents *(n)*	Percentage of respondents *(%)*
Typography	8	27.6%	5	23.8%
Headline	10	34.5%	5	23.8%
Colours	12	41.4%	9	42.9%
Graphics (e.g. images, icons)	11	37.9%	13	61.9%
Ad design (layout)	9	31.0%	7	33.3%
The ad was confusing	0	0%	0	0%
I don't understand the ad	0	0%	0	0%
The ad was informative	2	6.9%	4	19.0%
I am familiar with the ad	4	13.8%	0	0%
Due to the social cause	5	17.2%	5	23.8%
Other	0	0%	0	0%

Analysis based on age indicated that ages 18-30 selected 'headline' by 60.0% (*n*=9), ages 31-40 selected 'colours' by 42.9% (*n*=9), ages 41-50 selected 'graphics (e.g. images, icons) by 55.6% (*n*=5), ages 51-60 equally selected 'typography' and 'graphics (e.g. images, icons) ' by 50.0% (*n*=1) and lastly ages 61 and above selected 'graphics (e.g. images, icons)` by 66.7% (*n*=2) (Table 58).

Table 58: Question 15 (Set five - criteria frequency: Age group)

Age group	Criteria	Number of respondents *(n)*	Percentage of respondents (%)
18 – 30	Typography	8	53.3%
	Headline	9	60.0%
	Colours	7	46.7%
	Graphics (e.g. images, icons)	8	53.3%
	Ad design (layout)	7	46.7%
	The ad was confusing	0	0%
	I don't understand the ad	0	0%
	The ad was informative	2	13.3%
	I am familiar with the ad	1	6.7%
	Due to the social cause	4	26.7%
	Other	0	0%
31 – 40	Typography	1	4.8%
	Headline	3	14.3%
	Colours	9	42.9%
	Graphics (e.g. images, icons)	8	38.1%
	Ad design (layout)	5	23.8%
	The ad was confusing	0	0%
	I don't understand the ad	0	0%
	The ad was informative	1	4.8%
	I am familiar with the ad	2	9.5%
	Due to the social cause	2	9.5%
	Other	0	0%
41 – 50	Typography	3	33.3%
	Headline	3	33.3%
	Colours	4	44.4%
	Graphics (e.g. images, icons)	5	55.6%
	Ad design (layout)	4	44.4%
	The ad was confusing	0	0%
	I don't understand the ad	0	0%
	The ad was informative	3	33.3%

	I am familiar with the ad	0	0%
	Due to the social cause	3	33.3%
	Other	0	0%
51 – 60	Typography	1	50.0%
	Headline	0	0%
	Colours	0	0%
	Graphics (e.g. images, icons)	1	50.0%
	Ad design (layout)	0	0%
	The ad was confusing	0	0%
	I don't understand the ad	0	0%
	The ad was informative	0	0%
	I am familiar with the ad	0	0%
	Due to the social cause	0	0%
	Other	0	0%
61 and above	Typography	1	33.3%
	Headline	0	0%
	Colours	0	0%
	Graphics (e.g. images, icons)	2	66.7%
	Ad design (layout)	0	0%
	The ad was confusing	0	0%
	I don't understand the ad	0	0%
	The ad was informative	0	0%
	I am familiar with the ad	1	33.3%
	Due to the social cause	1	33.3%
	Other	0	0%

Furthermore, with regards to nationality and country of residence analysis indicated the following:

Nationality: Africa

1. Graphics (e.g. images, icons) by 66.7% (*n*=2)

2. Typography by 33.3% *(n*=1)

3. Colours by 33.3% (n=1)

Country of residence: Africa

1. Graphics (e.g. images, icons) by 50.0% (*n*=2)

2. Equally selected typography, colours and statement 'due to the social cause' by 25.0% (n=*1)*

Nationality: Asia

1. Colours by 47.4% (*n*=9)
2. Graphics (e.g. images, icons) by 47.4% (*n*=9)
3. Headline by 26.3% (*n*=5)

Country of residence: Asia

1. Colours by 47.4% (n=9)
2. Graphics (e.g. images, icons) by 36.8% (n=7)
3. Headline by 26.3% (*n*=5)

Nationality: Europe

1. Equaylly selected graphics (e.g. images, icons) and ad design (layout) by 53.6% (*n*=15)
2. Colors by 39.3% (*n*=11)

Country of residence: Europe

1. Graphics (e.g. images, icons) by 57.7% (*n*=15)
2. Ad design (layout) by 45.85 (*n*=14)
3. Equally selected headline and colours by 38.5% (*n*=10)

Country of residence: America

1. Colours by 100% (n=1)

Question 16

Set six

Participants were asked to select the advertisement they perceived was most attractive (one answer allowed). Analysis indicated that 'visual artefact 3' (social cause: eating disorder awareness) was selected by 46.0% (*n*=23), 'visual artefact 2' by 28.0% (n=14), 'visual artefact 1' by 18.0% (*n*=9) and 'other' by 8.0% (*n*=4) (Figure 98).

Figure 98: Question 16 (Set five-visual artefact)
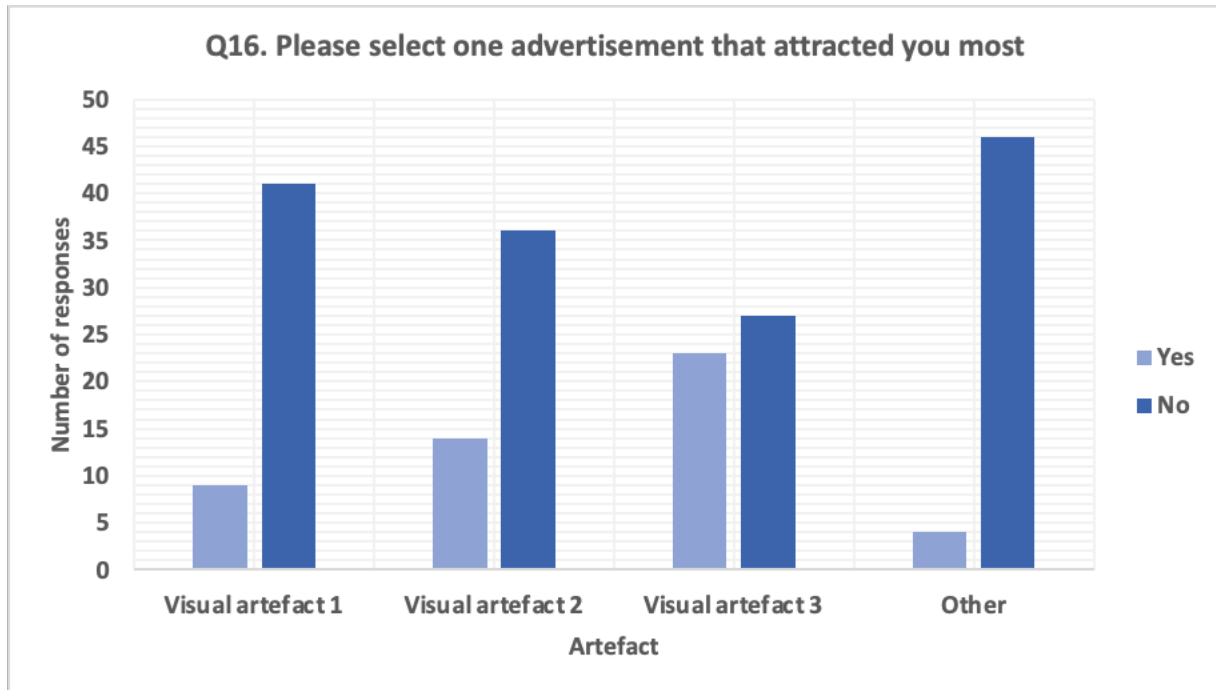
Q16. Please select one advertisement that attracted you most

Question 17

Participants were asked to select the criteria that attracted them the most on the chosen advertisement for question 16 (multiple answers allowed). Chi-square analysis a significant association between participants and the following criteria: (1) 'typography': χ^2 15.680, df = 1, p = <0.05; (2) 'headline': χ^2 9.680, df = 1, p = <0.05; (3) 'ad design (layout)': χ^2 9.680, df = 1, p = <0.05; (3) 'I don't understand the ad': χ^2 41.327, df = 1, p = <0.05; (4) 'the ad was informative': χ^2 35.280, df = 1, p = <0.05; and (5) 'due to the social cause': χ^2 58.840, df = 1, p = <0.05.

Further analysis on the frequency indicated that 'colours' was selected by 58.0% (n=29), 'graphics (e.g. images, icons)' by 44.0% (n=22) and equally selected 'headline' and 'ad design (layout') by 28.0% (n=14) (Table 59).

Table 59: Question 17 (Set six - criteria frequency)

Criteria	Number of respondents *(n)*	Percentage of respondents *(%)*
Typography	11	22.0%
Headline	14	28.0%
Colours	29	58.0%
Graphics (e.g. images, icons)	22	44.0%
Ad design (layout)	14	28.0%
The ad was confusing	0	0%
I don't understand the ad	2	4.0%
The ad was informative	4	8.0%
I am familiar with the ad	0	0%
Due to the social cause	7	14.0%
Other	0	0%

With regards to gender, as illustrated in Table 60, 'colours' was the most selected amongst both females and males.

Table 60: Question 17 (Set six - criteria frequency: gender)

Criteria	Gender			
	Female		Male	
	Number of respondents *(n)*	Percentage of respondents *(%)*	Number of respondents *(n)*	Percentage of respondents *(%)*
Typography	5	17.2%	6	28.6%
Headline	5	17.2%	9	42.9%
Colours	19	65.5%	10	47.6%
Graphics (e.g. images, icons)	14	48.3%	8	38.1%
Ad design (layout)	8	27.6%	6	28.6%
The ad was confusing	0	0%	0	0%
I don't understand the ad	1	3.4%	1	4.8%
The ad was informative	2	6.9%	2	9.5%
I am familiar with the ad	0	0%	0	0%
Due to the social cause	3	10.3%	4	19.0%
Other	0	0%	0	0%

Additionally, analysis based on age indicated that ages 18-30, equally selected 'colours' and 'graphics (e.g. images, icons)' by 73.3% (*n*=11), ages 31-40 selected 'colours' by 42.9% (*n*=9), ages 41-50 also selected 'colours' by 77.8% (*n*=7), ages 51-60 selected both 'typography and colours' by 50.0% (*n*=1) and 61 and above equally selected 'typography', 'headline' and 'colours' by 33.3% (*n*=1) (Table 61).

Table 61: Question 17 (Set six- criteria frequency: Age group)

Age group	Criteria	Number of respondents *(n)*	Percentage of respondents (%)
18 – 30	Typography	4	26.7%
	Headline	8	53.3%
	Colours	11	73.3%
	Graphics (e.g. images, icons)	11	73.3%
	Ad design (layout)	6	40.0%
	The ad was confusing	0	0%
	I don't understand the ad	0	0%
	The ad was informative	0	0%
	I am familiar with the ad	0	0%
	Due to the social cause	3	20.0%
	Other	0	0%
31 – 40	Typography	2	9.5%
	Headline	4	19.0%
	Colours	9	42.9%
	Graphics (e.g. images, icons)	6	28.6%
	Ad design (layout)	2	9.5%
	The ad was confusing	0	0%
	I don't understand the ad	2	9.5%
	The ad was informative	2	9.5%
	I am familiar with the ad	0	0%
	Due to the social cause	2	9.5%
	Other	0	0%
41 – 50	Typography	3	33.3%
	Headline	1	11.1%
	Colours	7	77.8%
	Graphics (e.g. images, icons)	5	55.6%
	Ad design (layout)	6	66.7%
	The ad was confusing	0	0%
	I don't understand the ad	0	0%

	The ad was informative	2	22.2%
	I am familiar with the ad	0	0%
	Due to the social cause	2	22.2%
	Other	0	0%
51 – 60	Typography	1	50.0%
	Headline	0	0%
	Colours	1	50.0%
	Graphics (e.g. images, icons)	0	0%
	Ad design (layout)	0	0%
	The ad was confusing	0	0%
	I don't understand the ad	0	0%
	The ad was informative	0	0%
	I am familiar with the ad	0	0%
	Due to the social cause	0	0%
	Other	0	0%
61 and above	Typography	1	33.3%
	Headline	1	33.3%
	Colours	1	33.3%
	Graphics (e.g. images, icons)	0	0%
	Ad design (layout)	0	0%
	The ad was confusing	0	0%
	I don't understand the ad	0	0%
	The ad was informative	0	0%
	I am familiar with the ad	0	0%
	Due to the social cause	0	0%
	Other	0	0%

Lastly, with regards to nationality and country of residence the data analysis indicated:

Nationality: Africa

1. Colours by 66.7% (*n*=2)

2. Equally selected headline, graphics (e.g. images, icons) and ad design (layout) by 33.3% (*n*=1)

Country of residence: Africa

1. Equally selected headline and colours by 50.0% (*n*=2)

2. Equally selected graphics (e.g. images, icons) and ad design (layout) by 25.0% (*n*=1)

Nationality: Asia

1. Colours by 52.6% (*n*=10)

2. Graphics (e.g. images, icons) by 47.4% (*n*=9)

3. Equally selected typography and headline by 21.1% (*n*=4)

Country of residence: Asia

1. Graphics (e.g. images, icons) by 57.9% (*n*=11)

2. Colours by 47.4% (*n*=9)

3. Typography by 21.1% *(n*=4)

Nationality: Europe

1. Colours by 60.7% (n=17)

2. Graphics (e.g. images, icons) by 42.9% (n=12)

3. Headline by 32.1% (n=9)

Country of residence: Europe

1. Colours by 65.4% (n=17)

2. Equally selected graphics (e.g. images, icons) and ad design (layout) by 38.5% (n=10)

3. Headline by 34.6% (n=9)

Country of residence: America

1. Colours by 100% (*n*=1)

Question 18

Set seven

Participants were asked to select the advertisement they perceived was most attractive (one answer allowed). 'Visual artefact 3' (social cause: hunger awareness) was selected by 38.0% (*n*=19), 'visual artefact 2' by 34.0% (n=17), 'visual artefact 1' by 16.0% (*n*=8) and 'other' by 12.0% (*n*=6) (Figure 99).

Figure 99: Question 18 (Set seven - visual artefact)
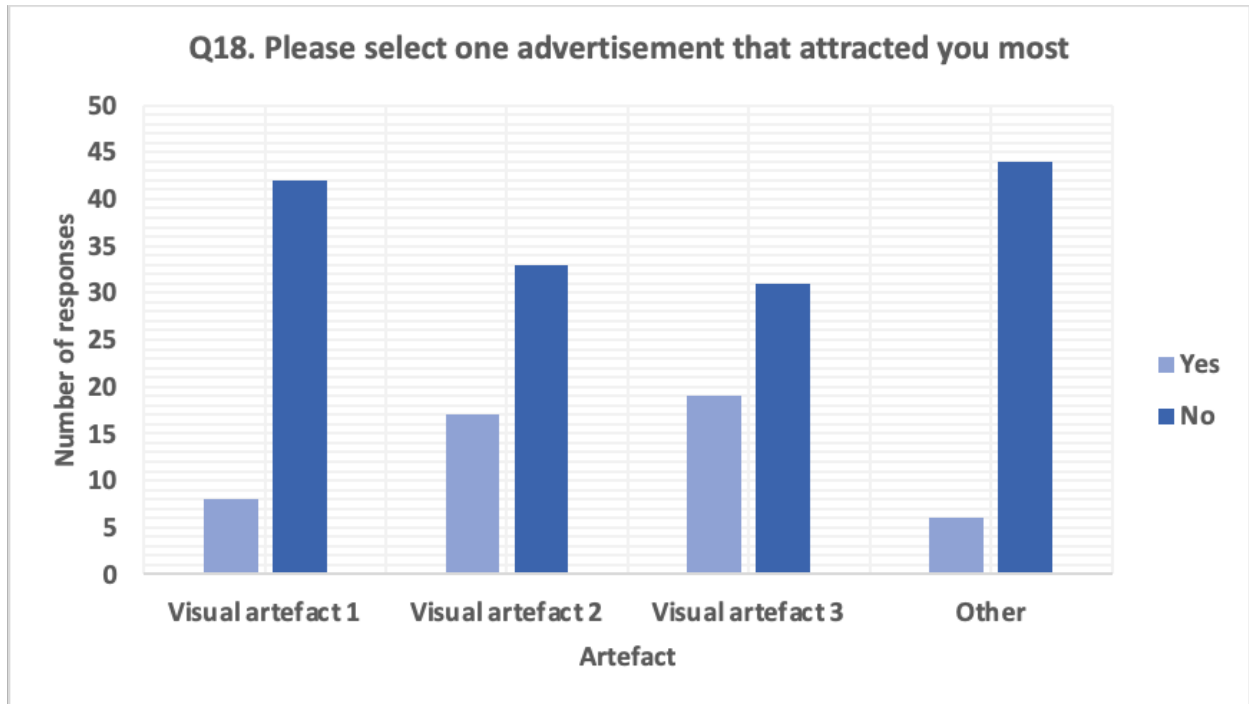
Q18. Please select one advertisement that attracted you most

Question 19

Participants were asked to select the criteria that attracted them the most on the chosen advertisement for question 18 (multiple answers allowed). Analysis indicated no statistically significant association between participants and criteria such as: (1) 'typography: χ^2 9.680, df = 1, p = >0.05; (2) 'colours': χ^2 11.520, df = 1, p = >0.05; and (3) 'graphics (e.g. images, icons'): χ^2 1.653, df = 1, p = >0.05. As illustrated in Table 62, 'colours' was selected by 56.0% (n=28), 'graphics (e.g. images, icons)' by 40.0% (n=20) and 'typography' by 28.0% (n=14).

Table 62: Question 19 (Set seven - criteria frequency)

Criteria	Number of respondents (n)	Percentage of respondents (%)
Typography	14	28.0%
Headline	13	26.0%
Colours	28	56.0%
Graphics (e.g. images, icons)	20	40.0%

Ad design (layout)	10	20.0%
The ad was confusing	0	0%
I don't understand the ad	1	2.0%
The ad was informative	8	16.0%
I am familiar with the ad	2	4.0%
Due to the social cause	7	14.0%
Other	0	0%

Additionally, analysis based on gender, indicated that 'colours' had the highest selection for females by 69.0% (*n*=20), whereas 'graphics (e.g. images, icons)' was for males by 52.4% (*n*=11) (Table 63).

Table 63: Question 19 (Set seven - criteria frequency: Gender)

Criteria	Gender			
	Female		Male	
	Number of respondents *(n)*	Percentage of respondents *(%)*	Number of respondents *(n)*	Percentage of respondents *(%)*
Typography	9	31.0%	5	23.8%
Headline	6	20.7%	7	33.3%
Colours	20	69.0%	8	38.1%
Graphics (e.g. images, icons)	9	31.0%	11	52.4%
Ad design (layout)	6	20.7%	4	19.0%
The ad was confusing	0	0%	0	0%
I don't understand the ad	1	3.4%	0	0%
The ad was informative	3	10.3%	5	23.8%
I am familiar with the ad	1	3.4%	1	4.8%
Due to the social cause	6	20.7%	1	4.8%
Other	0	0%	0	0%

With regards to age (Table 64), analysis indicated that 'colours' had the highest selection for all age groups except for ages 41-50. Ages 41-50 selected `graphics (e.g. images, icons) by (77.8%).

Table 64: Question 19 (Set seven - criteria frequency: age group)

Age group	Criteria	Number of respondents *(n)*	Percentage of respondents (%)
18 – 30	Typography	6	40.0%
	Headline	6	40.0%
	Colours	9	60.0%
	Graphics (e.g. images, icons)	5	33.3%
	Ad design (layout)	5	33.3%
	The ad was confusing	0	0%
	I don't understand the ad	1	6.7%
	The ad was informative	4	26.7%
	I am familiar with the ad	1	6.7%
	Due to the social cause	3	20.0%
	Other	0	0%
31 – 40	Typography	4	19.0%
	Headline	3	14.3%
	Colours	12	57.1%
	Graphics (e.g. images, icons)	8	38.1%
	Ad design (layout)	2	9.5%
	The ad was confusing	0	0%
	I don't understand the ad	0	0%
	The ad was informative	2	9.5%
	I am familiar with the ad	1	4.8%
	Due to the social cause	1	4.8%
	Other	0	0%
41 – 50	Typography	3	33.3%
	Headline	2	22.2%
	Colours	5	55.6%
	Graphics (e.g. images, icons)	7	77.8%
	Ad design (layout)	3	33.3%
	The ad was confusing	0	0%
	I don't understand the ad	0	0%
	The ad was informative	2	22.2%
	I am familiar with the ad	0	0%
	Due to the social cause	3	33.3%
	Other	0	0%
51 – 60	Typography	1	50.0%
	Headline	1	50.0%
	Colours	0	0%
	Graphics (e.g. images, icons)	0	0%
	Ad design (layout)	0	0%

	The ad was confusing	0	0%
	I don't understand the ad	0	0%
	The ad was informative	0	0%
	I am familiar with the ad	0	0%
	Due to the social cause	0	0%
	Other	0	0%
61 and above	Typography	0	0%
	Headline	1	33.3%
	Colours	2	66.7%
	Graphics (e.g. images, icons)	0	0%
	Ad design (layout)	0	0%
	The ad was confusing	0	0%
	I don't understand the ad	0	0%
	The ad was informative	0	0%
	I am familiar with the ad	0	0%
	Due to the social cause	0	0%
	Other	0	0%

Moreover, with regards to nationality and country of residence analysis indicated:

Nationality: Africa

1. Graphics (e.g. images, icons) by 100.0% (n=3)

Country of residence: Africa

1. Graphics (e.g. images, icons) by 75.0% (n=3)

2. Headlines by 25.0% (n=1)

Nationality: Asia

1. Colours by 52.6% (n=10)

2. Graphics (e.g. images, icons) by 36.8% (n=7)

3. Equally selected typography and headline by 15.8% (n=3)

Country of residence: Asia

1. Colours by 47.4% (n=9)

2. Graphics (e.g. images, icons) by 36.8% (n=7)

3. Equally selected typography by 21.1% (n=4)

Nationality: Europe

1. Colours by 64.3% (n=18)

2. Typography by 39.3% (n=11)

3. Headline by 35.7% (n=10)

Country of residence: Europe

1. Colours by 69.2% (n=18)

2. Equally selected typography, headline and graphics (e.g. images, icons) by 38.5% (n=10)

Country of residence: America

1. Colours by 100.0% (*n*=1)

<u>Question 20</u>

Set eight

Participants were asked to select the advertisement they perceived was most attractive (one answer allowed). As illustrated in Figure 100, 'visual artefact 3' (social cause: poverty awareness) was selected by 38.0% (*n*=19), 'visual artefact 2' by 24.0% (n=12) and 'visual artefact 1' by 30.0% (*n*=15) and 'other' by 6.0% (*n*=3).

Figure 100: Question 20 (Set eight - visual artefact)

Q20. Please select one advertisement that attracted you most

Question 21

Participants were asked to select the criteria that attracted them the most on the chosen advertisement for question 20 (multiple answers allowed). Analysis indicated no statistically significant association between participants and criteria such as: (1) 'colours': χ1.280, *df* = 1, *p* = >0.05 and (2) 'ad design (layout)': χ^2 1.653, *df* = 1, *p* = >0.05. As illustrated in Table 65, 'graphics (e.g. images, icons)' was selected by 70.0% (n=35), 'colours' by 42.0% (*n*=21), and 'ad design (layout)' by 32.0% (*n*=16).

Table 65: Question 21 (Set eight- criteria frequency)

Criteria	Number of respondents *(n)*	Percentage of respondents (%)
Typography	11	22.0%
Headline	13	26.0%
Colours	21	42.0%
Graphics (e.g. images, icons)	35	70.0%
Ad design (layout)	16	32.0%
The ad was confusing	1	2.0%
I don't understand the ad	0	0%
The ad was informative	5	10.0%
I am familiar with the ad	3	6.0%
Due to the social cause	7	14.0%
Other	0	0%

Analysis based on gender, indicated that 'graphics (e.g. images, icons)' was the most selected amongst both females and males (Table 66).

Table 66: Question 21 (Set eight - criteria frequency: gender)

Criteria	Gender			
	Female		Male	
	Number of respondents *(n)*	Percentage of respondents (%)	Number of respondents *(n)*	Percentage of respondents (%)
Typography	4	13.8%	7	33.3%
Headline	8	27.6%	5	23.8%
Colours	9	31.0%	12	57.1%
Graphics (e.g. images, icons)	19	65.5%	16	76.2%
Ad design (layout)	8	27.6%	8	38.1%
The ad was confusing	0	0%	2	4.8%
I don't understand the ad	0	3.4%	0	0%
The ad was informative	3	10.3%	2	9.5%
I am familiar with the ad	1	3.4%	2	9.5%
Due to the social cause	3	10.3%	4	19.0%
Other	0	0%	0	0%

Additionally, analysis based on age (Table 67) indicated that 'graphics (e.g. images, icons)' was the most selected for all age groups except for ages 51-60 and 61 and above. Ages 51-60 equally selected 'colours' and 'graphics (e.g. images, icons)', whereas, ages 61 and above, equally selected 'colours' and 'ad design (layout)'.

Table 67: Question 21 (Set eight - criteria frequency: Age group)

Age group	Criteria	Number of respondents *(n)*	Percentage of respondents (%)
18 – 30	Typography	7	46.7%
	Headline	8	53.3%
	Colours	6	40.0%
	Graphics (e.g. images, icons)	13	86.7%
	Ad design (layout)	8	53.3%
	The ad was confusing	1	6.7%
	I don't understand the ad	0	0%
	The ad was informative	3	20.0%
	I am familiar with the ad	3	20.0%
	Due to the social cause	3	20.0%
	Other	0	0%
31 – 40	Typography	1	4.8%
	Headline	3	14.3%
	Colours	7	33.3%
	Graphics (e.g. images, icons)	14	66.7%
	Ad design (layout)	4	19.0%
	The ad was confusing	0	0%
	I don't understand the ad	0	0%
	The ad was informative	0	0%
	I am familiar with the ad	0	0%
	Due to the social cause	2	9.5%
	Other	0	0%
41 – 50	Typography	3	33.3%
	Headline	2	22.2%
	Colours	6	66.7%
	Graphics (e.g. images, icons)	7	77.8%
	Ad design (layout)	3	33.3%
	The ad was confusing	0	0%
	I don't understand the ad	0	0%
	The ad was informative	2	22.2%

	I am familiar with the ad	0	0%
	Due to the social cause	2	22.2%
	Other	0	0%
51 – 60	Typography	0	0%
	Headline	0	0%
	Colours	1	50.0%
	Graphics (e.g. images, icons)	1	50.0%
	Ad design (layout)	0	0%
	The ad was confusing	0	0%
	I don't understand the ad	0	0%
	The ad was informative	0	0%
	I am familiar with the ad	0	0%
	Due to the social cause	0	0%
	Other	0	0%
61 and above	Typography	0	0%
	Headline	0	0%
	Colours	1	33.3%
	Graphics (e.g. images, icons)	0	0%
	Ad design (layout)	1	33.3%
	The ad was confusing	0	0%
	I don't understand the ad	0	0%
	The ad was informative	0	0%
	I am familiar with the ad	0	0%
	Due to the social cause	0	0%
	Other	0	0%

Lastly, analysis based on nationality and country of residence indicated the following:

Nationality: Africa

1. Graphics (e.g. images, icons) by 66.7% (*n*=2)

Country of residence: Africa

1. Graphics (e.g. images, icons) by 50.0% (n=2)

2. Colours by 25.0% (n=1)

Nationality: Asia

1. Graphics (e.g. images, icons) by 63.2% (*n*=12)

2. Colours by 47.4% (*n*=9)

3. Headline by 21.1% (*n*=4)

Country of residence: Asia

1. Graphics (e.g. images, icons) by 68.4% (*n*=13)

2. Colours by 42.1% (*n*=8)

3. Headline by 21.1% (*n*=4)

Nationality: Europe

1. Graphics (e.g. images, icons) by 75.0% (*n*=21)

2. Ad design (layout) by 46.4% (*n*=13)

3. Colours by 42.9% (n=12)

Country of residence: Europe

1. Graphics (e.g. images, icons) by 73.1% (*n*=19)

2. Ad design (layout) by 50.0% (*n*=13)

3. Colours by 46.2% (n=12)

Country of residence: America

1. Graphics (e.g. images, icons) by 100.0% (*n*=1)

Question 22

Set nine

Participants were asked to select the advertisement they perceived was most attractive (one answer allowed). 'Visual artefact 3' (social cause: child adoption awareness) was selected by 48.0% (*n*=24), 'visual artefact 2' by 18.0% (n=9) and 'visual artefact 1' by 32.0% (*n*=16) and 'other' by 2.0% (*n*=1) (Figure 101).

Figure 101: Question 22 (Set nine - visual artefact)

Q22. Please select one advertisement that attracted you most
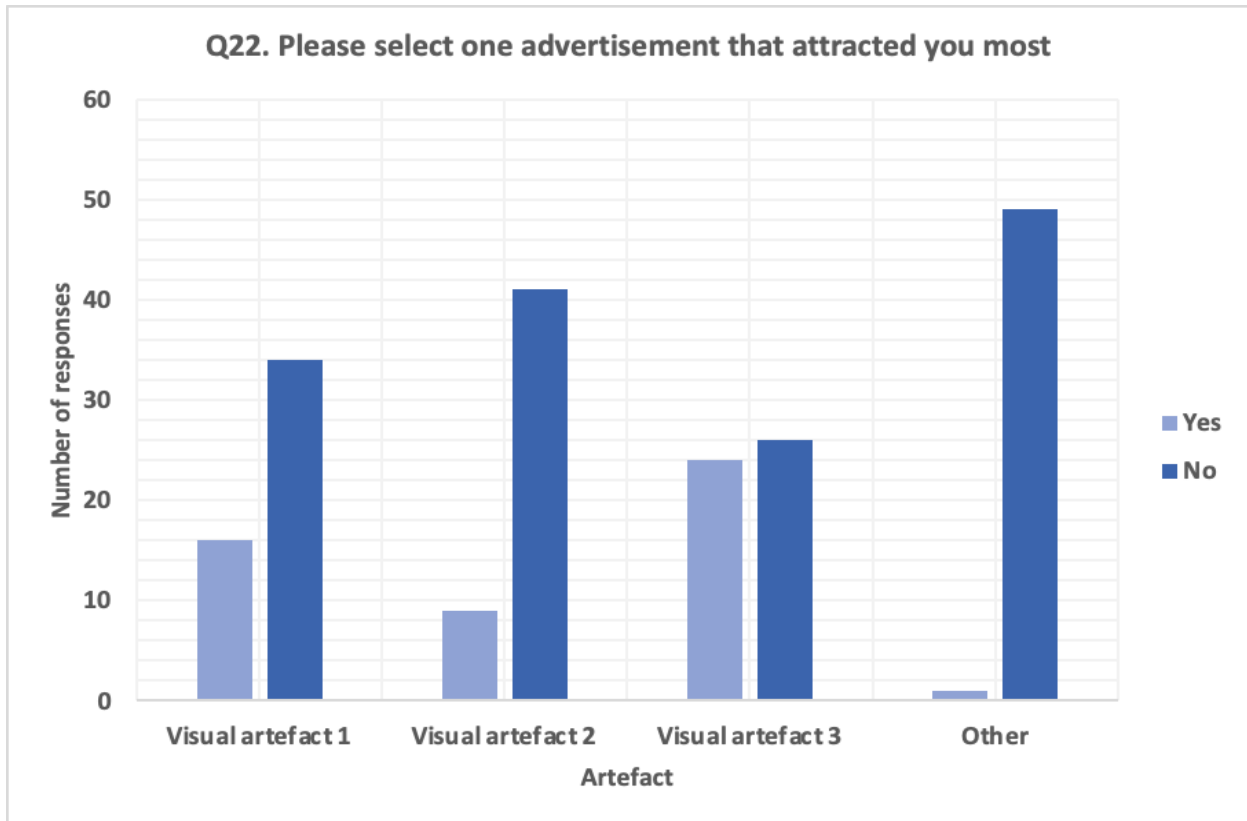
Question 23

Participants were asked to select the criteria that attracted them the most on the chosen advertisement for question 22 (multiple answers allowed). Analysis indicated no statistically significant association between participants and criteria such as: (1) 'colours': χ^2.320, df = 1, p = >0.05, (2) 'graphics (e.g. images, icons)': χ^2 .080, df = 1, p = >0.05 and (3) 'ad design (layout)': χ^2.9.680, df = 1, p = >0.05. As illustrated in Table 68, 'colours' was selected by 54.0% (n=27), 'graphics (e.g. images, icons) by 52.0% (n=26) and 'typography' by 30.0% (n=15).

Table 68: Question 23 (Set nine - criteria frequency)

Criteria	Number of respondents *(n)*	Percentage of respondents (%)
Typography	15	30.0%
Headline	13	26.0%

Colours	27	54.0%
Graphics (e.g. images, icons)	26	52.0%
Ad design (layout)	14	28.0%
The ad was confusing	1	2.0%
I don't understand the ad	0	0%
The ad was informative	5	10.0%
I am familiar with the ad	1	2.0%
Due to the social cause	7	14.0%
Other	0	0%

Analysis based on gender indicated that 'colours' was the highest for females by 58.6% (*n*=17), whereas 'graphics (e.g. images, icons)' was the highest for males by 57.1% (*n*=12) (Table 69).

Table 69: Question 23 (Set nine - criteria frequency: gender)

	Gender			
	Female		Male	
Criteria	**Number of respondents (n)**	**Percentage of respondents (%)**	**Number of respondents (n)**	**Percentage of respondents (%)**
Typography	10	34.5%	5	23.8%
Headline	7	24.1%	6	28.6%
Colours	17	58.6%	10	47.6%
Graphics (e.g. images, icons)	14	48.3%	12	57.1%
Ad design (layout)	8	27.6%	6	28.6%
The ad was confusing	0	0%	1	4.8%
I don't understand the ad	0	3.4%	0	0%
The ad was informative	3	10.3%	2	9.5%
I am familiar with the ad	1	3.4%	0	9.5%
Due to the social cause	3	10.3%	4	19.0%
Other	0	0%	0	0%

Analysis based on age indicated that 'colours' was the most selected by ages 18-30 and 41-50, whereas ages 31-40 selected 'graphics (e.g. images, icons) by 52.4% (*n*=11), ages 51-60 equally selected 'typography', 'colours' and 'graphics (e.g. images, icons) by 50.0% (*n*=1), and lastly, ages 61 and above equally selected 'colours', 'graphics (e.g. images, icons)' and 'ad design (layout)' by 33.3% (*n*=1) (Table 70).

Table 70: Question 23 (Set nine - criteria frequency: age group)

Age group	Criteria	Number of respondents *(n)*	Percentage of respondents (%)
18 – 30	Typography	8	53.3%
	Headline	8	53.3%
	Colours	11	73.3%
	Graphics (e.g. images, icons)	9	60.0%
	Ad design (layout)	6	40.0%
	The ad was confusing	1	6.7%
	I don't understand the ad	0	0%
	The ad was informative	3	20.0%
	I am familiar with the ad	0	0%
	Due to the social cause	3	20.0%
	Other	0	0%
31 – 40	Typography	2	9.5%
	Headline	3	14.3%
	Colours	9	42.9%
	Graphics (e.g. images, icons)	11	52.4%
	Ad design (layout)	4	19.0%
	The ad was confusing	0	0%
	I don't understand the ad	0	0%
	The ad was informative	0	0%
	I am familiar with the ad	0	0%
	Due to the social cause	0	0%
	Other	0	0%
41 – 50	Typography	4	44.4%
	Headline	2	22.2%
	Colours	5	55.6%
	Graphics (e.g. images, icons)	4	44.4%
	Ad design (layout)	4	44.4%
	The ad was confusing	0	0%
	I don't understand the ad	0	0%
	The ad was informative	2	22.2%
	I am familiar with the ad	0	0%
	Due to the social cause	2	22.2%
	Other	0	0%
51 – 60	Typography	1	50.0%
	Headline	0	0%
	Colours	1	50.0%
	Graphics (e.g. images, icons)	1	50.0%

	Ad design (layout)	0	0%
	The ad was confusing	0	0%
	I don't understand the ad	0	0%
	The ad was informative	0	0%
	I am familiar with the ad	0	0%
	Due to the social cause	0	0%
	Other	0	0%
61 and above	Typography	0	0%
	Headline	0	0%
	Colours	1	33.3%
	Graphics (e.g. images, icons)	1	33.3%
	Ad design (layout)	1	33.3%
	The ad was confusing	0	0%
	I don't understand the ad	0	0%
	The ad was informative	0	0%
	I am familiar with the ad	0	0%
	Due to the social cause	2	66.7%
	Other	0	0%

Lastly, analysis based on nationality and country of residence indicated the following:

Nationality: Africa

1. Equally selected typography, graphics (e.g. images, icons) and ad design (layout) by 33.3% (*n*=1)

Country of residence: Africa

1. Equally selected typography, graphics (e.g. images, icons) and ad design (layout) by 25.0% (*n*=1)

Nationality: Asia

1. Colours by 57.9% (*n*=11)
2. Graphics by (e.g. images, icons) by 47.4% (*n*=9)
3. Ad design (layout) by 21.1% (*n*=4)

Country of residence: Asia

1. Colours by 68.4% (n=13)
2. Graphics by (e.g. images, icons) by 42.1% (*n*=8)
3. Equally selected typography and ad design (layout) by 21.1% (*n*=4)

Nationality: Europe

1. Equally selected colours and graphics (e.g. images, icons) by 57.1% (*n*=16)

2. Typography by 39.3% (*n*=11)

Country of residence: Europe

1. Graphics (e.g. images, icons) by 61.5% (*n*=16)

2. Colours by 53.8% (*n*=14)

3. Equally selected typography and headline by 38.5% (*n*=10)

Country of residence: America

1. Graphics (e.g. images, icons) by 100.0% *(n*=1)

Question 24

Set ten

Participants were asked to select the advertisement they perceived was most attractive (one answer allowed). 'Visual artefact 2' (social cause: mental health awareness) was selected by 52.0% (*n*=26), 'visual artefact 3' by 22.0% (*n*=11) and 'visual artefact 1' by 16.0% (*n*=8) and 'other' by 2.0% (*n*=1) (Figure 102).

Figure 102: Question 24 (Set ten - visual artefact)

Q24. Please select one advertisement that attracted you most
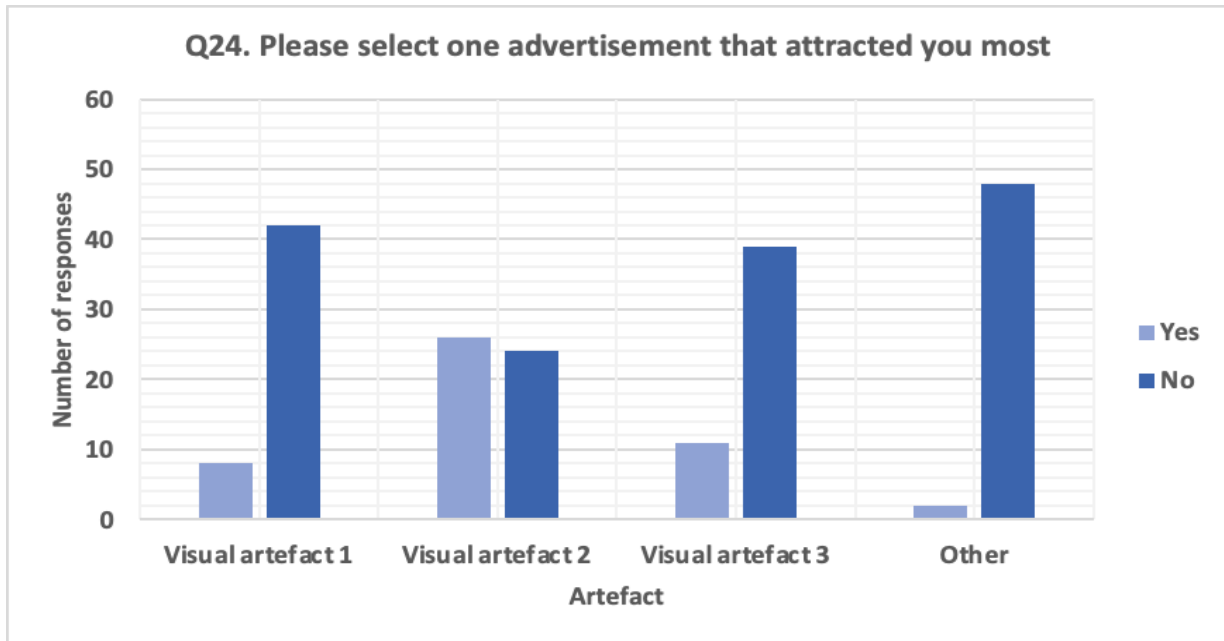
Question 25

Participants were asked to select the criteria that attracted them the most on the chosen advertisement for question 24 (multiple answers allowed). Analysis indicated no statistically significant association between participants and criteria such as: (1) 'colours': χ^2.3.920, df = 1, p = >0.05 and (2) 'graphics (e.g. images, icons)': χ^2 .720, df = 1, p = >0.05. As illustrated in Table 71, 'colours' was selected by 64.0% (n=32), 'graphics (e.g. images, icons) by 44.0% (n=22) and 'typography' by 24.0% (n=12).

Table 71: Question 25 (Set ten - criteria frequency)

Criteria	Number of respondents *(n)*	Percentage of respondents *(%)*
Typography	12	24.0%
Headline	8	16.0%
Colours	32	64.0%
Graphics (e.g. images, icons)	22	44.0%
Ad design (layout)	9	18.0%
The ad was confusing	4	8.0%
I don't understand the ad	0	0%
The ad was informative	3	6.0%
I am familiar with the ad	1	2.0%
Due to the social cause	6	12.0%
Other	0	0%

With regards to gender, analysis indicated that 'colours' was selected by both females and males (Table 72).

Table 72: Question 25 (Set ten - criteria frequency: Gender)

Criteria	Gender			
	Female		Male	
	Number of respondents *(n)*	Percentage of respondents *(%)*	Number of respondents *(n)*	Percentage of respondents *(%)*
Typography	8	27.6%	4	19.0%
Headline	7	24.1%	1	4.8%
Colours	17	58.6%	15	71.4%
Graphics (e.g. images, icons)	12	41.4%	10	47.6%
Ad design (layout)	5	17.2%	4	19.0%
The ad was confusing	2	6.9%	2	9.5%
I don't understand the ad	0	0%	0	0%
The ad was informative	2	6.9%	1	4.8%
I am familiar with the ad	1	3.4%	0	0%
Due to the social cause	3	10.3%	3	14.3%
Other	0	0%	0	0%

Analysis based on age indicated that 'colours' was selected by ages 18-30 and 41-50, ages 31-40 selected 'headline' by 61.9% (*n*=13), and lastly, ages 51-60 and 61 and above equally selected 'colours' and 'graphics (e.g. images, icons)' (Table 73).

Table 73: Question 25 (Set ten - criteria frequency: Age group)

Age group	Criteria	Number of respondents (*n*)	Percentage of respondents (%)
18 – 30	Typography	8	53.3%
	Headline	3	20.0%
	Colours	10	66.7%
	Graphics (e.g. images, icons)	7	46.7%
	Ad design (layout)	5	33.3%
	The ad was confusing	1	6.7%
	I don't understand the ad	0	0%
	The ad was informative	1	6.7%
	I am familiar with the ad	0	0%
	Due to the social cause	4	26.7%
	Other	0	0%
31 – 40	Typography	3	14.3%
	Headline	13	61.9%
	Colours	7	33.3%
	Graphics (e.g. images, icons)	1	4.8%
	Ad design (layout)	2	9.5%
	The ad was confusing	0	0%
	I don't understand the ad	0	0%
	The ad was informative	0	0%
	I am familiar with the ad	0	0%
	Due to the social cause	0	0%
	Other	0	0%
41 – 50	Typography	3	33.3%
	Headline	2	22.2%
	Colours	6	66.7%
	Graphics (e.g. images, icons)	5	55.6%
	Ad design (layout)	2	22.2%
	The ad was confusing	0	0%
	I don't understand the ad	0	0%
	The ad was informative	2	22.2%
	I am familiar with the ad	0	0%
	Due to the social cause	2	22.2%

	Other	0	0%
51 – 60	Typography	0	0%
	Headline	0	0%
	Colours	1	50.0%
	Graphics (e.g. images, icons)	1	50.0%
	Ad design (layout)	0	0%
	The ad was confusing	0	0%
	I don't understand the ad	0	0%
	The ad was informative	0	0%
	I am familiar with the ad	0	0%
	Due to the social cause	0	0%
	Other	0	0%
61 and above	Typography	1	33.3%
	Headline	0	0%
	Colours	2	66.7%
	Graphics (e.g. images, icons)	2	66.7%
	Ad design (layout)	1	33.3%
	The ad was confusing	0	0%
	I don't understand the ad	0	0%
	The ad was informative	0	0%
	I am familiar with the ad	0	0%
	Due to the social cause	2	66.7%
	Other	0	0%

Lastly, analysis based on nationality and country of residence indicated the following:

Nationality: Africa

1. Graphics (e.g. images, icons) by 66.7% (*n*=2)

2. Equally selected typography and colours by 33.3% (*n*=1)

Country of residence: Africa

1. Graphics (e.g. images, icons) by 75.0% (n=3)

2. Colours by 50.0% (n=2)

3. Typography by 25.0% (n=1)

Nationality: Asia

1. Colours by 68.4% (*n*=13)

2. Graphics by (e.g. images, icons) by 36.8% (*n*=7)

3. Equally selected typography and headline by 15.8% (*n*=3)

Country of residence: Asia

1. Colours by 68.4% (*n*=13)

2. Graphics by (e.g. images, icons) by 31.6% (*n*=6)

3. Typography and headline by 21.1% (*n*=4)

Nationality: Europe

1. Colours by 64.3% (*n*=18)

2. Graphics (e.g. images, icons) by 46.4% (*n*=13)

3. Typography by 28.6% (*n*=8)

Country of residence: Europe

1. Colours by 61.5% (*n*=16)

2. Graphics (e.g. images, icons) by 50.0% (*n*=13)

3. Equally selected typography and ad design (layout) by 26.9% (*n*=78)

Country of residence: America

1. Colours by 100.0% (*n*=1)

As this concludes the analysis for each artefact, further analysis was conducted on the criteria in order to determine which elements impact visual perception. The criteria were grouped into two sets: (1) graphic design elements and (2) statements. Analysis on the sum total on the graphic design elements indicated that 'graphics (e.g. images, icons)' had the highest responses (*n=274*), followed by 'colours' (*n*=226), 'ad design (layout)' (n=137), 'typography' (*n*=122) and 'headline' (*n*=118). On the other hand, a sum total on the statements indicated that 'due to the social cause' had the highest responses (*n*=77), followed by 'the ad was informative' (*n*=53), 'I am familiar with the ad' (*n*=14), 'I don't understand the ad' *(n*=10), and 'other' (*n*=2).

4.3.3 Survey three (Design agencies)

Section One

Section one (questions 1-3) obtained demographic/background data (Appendix – Design Agency Survey). The demographic data collected concerned 13 respondents: 5 (38.5%) females and 8 (61.5%) males. 4 (30.8%) of the respondents were between the age 18 - 30, 3 (23.1%) were 31 - 40, 1 (7.7%) was 41 - 50, 5 (38.5%) were 51 – 60 and 0 (0%) were 61 and above (Table 74).

Table 74: Design agency survey – demographic characteristics

Demographic	Category	Number of respondents *(n)*	Percentage of respondents (%)
Gender (*N*=13)	Female	5	38.5%
	Male	8	61.5%
Age (*N*=13)	18 – 30	4	30.8%
	31 – 40	3	23.1%
	41 – 50	1	7.7%
	51 – 60	5	38.5%
	61 and above	0	0%
Position (*N*=13)	Agency Founder / Partner	7	53.8%
	Creative Director	3	23.1%
	Service Designer	2	15.4%
	Junior Designer	1	7.7%
Agency Location *(N=13)*	Asia	5	38.5%
	Europe	5	38.5%
	America	3	23.1%

Section Two

Section two (questions 4-21) obtained data based on social cause advertising, out-of-home mediums and graphic design elements and styles (see Appendix (E)).

Question 4

Participants were asked to select the term that best describes social cause advertising (one answer allowed). Analysis indicated that 46.2% (*n*=6) selected 'a form of advertising to raise a specific issue and create public awareness', 38.5% (*n*=5) selected *'a form of advertising to form/shape public opinion'* and 15.4% (*n*=2) selected *'a form of advertising to promote a non-profit organisation'* (Figure 103).

Figure 103: Out-of-home social cause advertising definition – Analysis
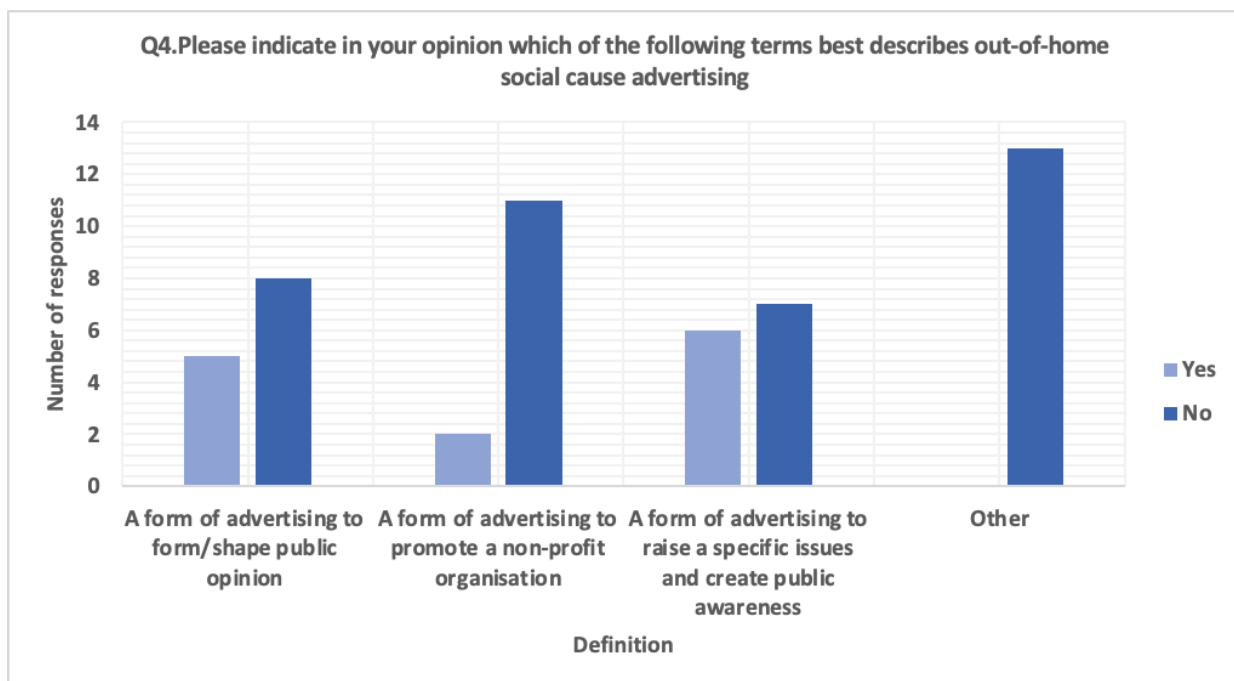
Question 5

Participants were asked to indicate the objectives of an out-of-home social cause advertisement (multiple answers allowed). Equally selected by 69.2% (n=9) were *'to grabs people's attention'* and *'to build awareness towards a social cause'*. 38.5% *(n*=5) selected 'to prompt immediate action', 23.1% (*n*=3) 'to change belief' and 0% (n=0) *'other'* (Figure 104).

Figure 104: Out-of-home social cause advertising objectives – Analysis

Q5.Please indicate the objectives of an out-of-home social cause advertisement
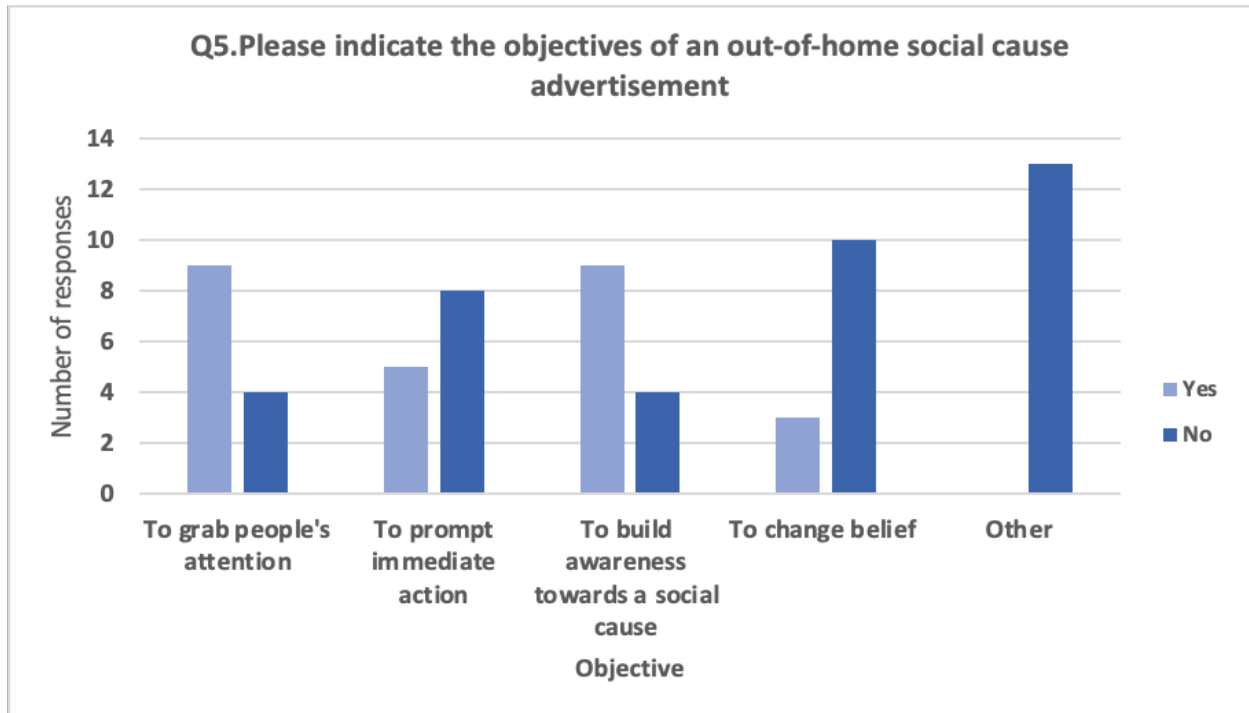
Question 6

Examined the level of effectiveness of different out-of-home mediums (where 1=Not at all effective and 5=Extremely effective): (1) billboard advertising, (2) transit advertising, (3) posters, (4) street advertising and (5) place-based advertising. Based on Friedman's test, it is suggested that there was no statistically significant difference on the level of effectiveness: (χ^2 (4,n = 13) =8.375, p>0.05) with the highest level of effectiveness being 'billboard advertising' (Md = 3.31), followed by 'place-based' (Md = 3.62) and equally 'transit advertising' (Md = 2.77) and 'street advertising' (Md = 2.77) (Table 75).

Table 75: Out-of-home medium level of effectiveness – Median rank

Out-of-home medium	Mean Rank
Billboard advertising	3.31
Transit advertising	2.77
Posters	2.54
Street advertising	2.77
Place-based advertising	3.62

Question 7

Examined the level of importance on different primary principles when designing an out-of-home social cause advertising (where 1=Not important and 5=Very important): (1) balance, (2) dominance, (3) hierarchy, (4) proportion, (5) variety and (6) unity. Analysis indicated no statistically significant difference on the level of importance: χ^2 (5, n = 13) =9.686, p>0.05. As presented in Table 76, 'hierarchy' had the highest median rank (*Md* = 2.96), followed by 'balance' (*Md* = 3.92) and 'proportion' (*Md* = 3.81).

Table 76: Primary principles – Median rank

Primary Principles	Mean Rank
Balance	3.92
Dominance	3.38
Hierarchy	3.96
Proportion	3.81
Variety	2.73
Unity	3.19

Question 8

Examined the level of importance on different secondary principles when designing an out-of-home social cause advertising (where 1=Not important and 5=Very important): (1) emphasis, (2) movement, (3) repetition, (4) rhythm and (5) scale. Analysis indicated no statistically significant difference on the level of importance: χ^2 (4, n = 13) =11.872, p>0.05. 'Scale' had the highest median rank (*Md* = 3.85), followed by 'emphasis' (*Md* = 3.27) and 'repetition' *(Md* = 2.92) (Table 77).

Table 77: Secondary principles – Median rank

Secondary Principles	Mean Rank
Emphasis	3.27
Movement	2.35
Repetition	2.92
Rhythm	2.62
Scale	3.85

Question 9

Examined the level of emphasis on design elements when designing an out-of-home social cause advertising (where 1=No emphasis and 5=Major emphasis). Analysis indicated a statistically significant difference on the level of emphasis: χ^2 (6,n = 13) =44.430,<0.05. As presented in Table 78, 'images' had the highest median rank (Md = 5.42), followed by 'typography' (Md = 5.27) and 'colour' (Md = 4.96).

Table 78: Design elements emphasis–Median rank

Design element	Mean Rank
Colour	4.96
Shapes	3.46
Space	4.19
Line	2.46
Texture	2.23
Typography	5.27
Images	5.42

Question 10 & 11

Participants were asked to indicate whether more emphasis is given to specific design elements for certain social cause advertisements. If selected 'no' participants were diverted to question 12.

30.8% (n=4) of the participants selected 'yes' and 69.2% (n=9) 'no'. Participant one stated '*images/photography of either the issue or the solution*'; participant two stated '*space, size and*

colour. They play a huge impact on the effectiveness of the design. The simpler and direct an ad is, the more effective it is to the public'. Participant three stated that 'legal justice causes tend to emphasise text elements'; whereas participant four stated that '*imagery often takes precedence when it comes to designing OOH advertising for a social cause. Generally ads with social cause have more to say but with the same space as a commercial one. Meaning they often have to use quite impact imagery to draw passer-by's attention with the hope of maintaining it whilst they digest the rest of the information that is on the ad. For example, when we were designing an OOH ad related to raising awareness of self-esteem in girls under the age of 12, we were asked to use imagery that would potentially shock people to really grab and keep their attention'.*

Question 12

Examined the level of emphasis given to certain colour characteristics, like primary and secondary colours, value of colour, saturation and tint (where 1=No emphasis and 5=Major emphasis). Analysis indicated a statistically significant difference on the level of emphasis: χ^2 (4,n = 13) =22.802,<0.05, where 'saturation' had the highest median rank (Md=3.92), followed by 'value of colour' (*Md*=3.81) and 'primary colours' (*Md*=2.96) (Table 79).

Table 79: Colour characteristics emphasis – Median rank

Colour characteristic	Mean Rank
Primary colours	2.96
Secondary colours	2.31
Value of colour	3.81
Saturation	3.92
Tint	2.00

Question 13 & 14

Participants were asked to indicate if they generally associated specific colours to certain social causes. If selected 'no' participants were diverted to question 13. 46.2% (n=6) of the participants selected 'yes' and 53.8% (*n*=7) 'no'. As data indicates (Table 80), colours associated to social

causes support the universal social cause ribbons such as those presented by Wright (2009) (see Appendix (E)).

Table 80: Question 14 - Colour and social cause association

Colour	Social Cause
Red	• Gender equality • Related to charities based on medical and health related • Blood donation
Pink	• Breast cancer awareness • Health related
Purple	• Anti-violence/abuse for women
Orange	• Food insecurity
Green	• Food insecurity • Recycling • Environmental
Yellow	• Sarcoma cancer
Rainbow	• LGBT issues
Blue	• Water causes • Recycling • Public health
Black	• Drug awareness

Question 15

Examined the level of priority given to different typographic criteria like style of font, boldness, colour and spacing (where 1=Not a priority and 2=Essential). There was no statistically significant difference on the level of priority: χ^2 (3,$n = 13$) =2.625,>0.05. 'Colour of font' had the highest median rank (*Md*=2.77), followed by 'boldness of font' *(Md*=2.54) and 'spacing of font' (*Md*=2.38) (Table 81).

Table 81: Typographic criteria emphasis – Median rank

Typographic crtieria	Mean Rank
Style of font	2.31
Boldness of font	2.54
Colour of font	2.77
Spacing of font	2.38

Question 16

Participants were asked to rate how frequently shapes (such as abstract, geometric and organic) are used when designing an out-of-home social cause advertisement (where 1=Never and 5=Always). Analysis indicated no statically significant difference on the level of frequency: χ^2 (3,n = 13) =3.455,>0.05. As illustrated in Table 82, 'organic shapes' had the highest median rank (Md=2.27), followed by 'geometric shapes' (Md=2.04) and 'abstract shapes' (Md=1.69).

Table 82: Shapes frequency – Median rank

Shapes	Mean Rank
Abstract shapes	2.31
Geometric shapes	2.54
Organic shapes	2.77

Question 17

Participants were asked to rate how frequently line variations (such as vertical line, horizontal line, diagonal, zigzag, implied, delineating and calligraphic) are used when designing an out-of-home social cause advertisement (where 1=Never and 5=Always). Data analysis indicated a statically significant difference on the level of frequency (χ^2 (7,n = 13) =21.648,<0.05), with 'vertical line' having the highest median rank (Md=5.92), followed by 'horizontal line' (Md= 5.58) and 'delineating line' (Md=4.62) (Table 83).

Table 83: Line variations – Median rank

Shapes	Mean Rank
Vertical line	5.92
Horizontal line	5.58
Diagonal line	4.35
Zigzag line	3.00
Curved line	4.15
Implied line	4.35
Delineating line	4.62
Calligraphic line	4.04

Question 18

Participants were asked to indicate which characteristic of the conceptual element of space they recommend when designing an out-of-home social cause advertisement (only one answer allowed). Data analysis indicated that 'no preference' was selected by 69.2% (*n*=9), followed by 'negative space' by 23.1% (*n*=3) and 'positive space' by 7.7% (*n*=1) (Figure 105).

Figure 105: Element of space characteristics – Analysis
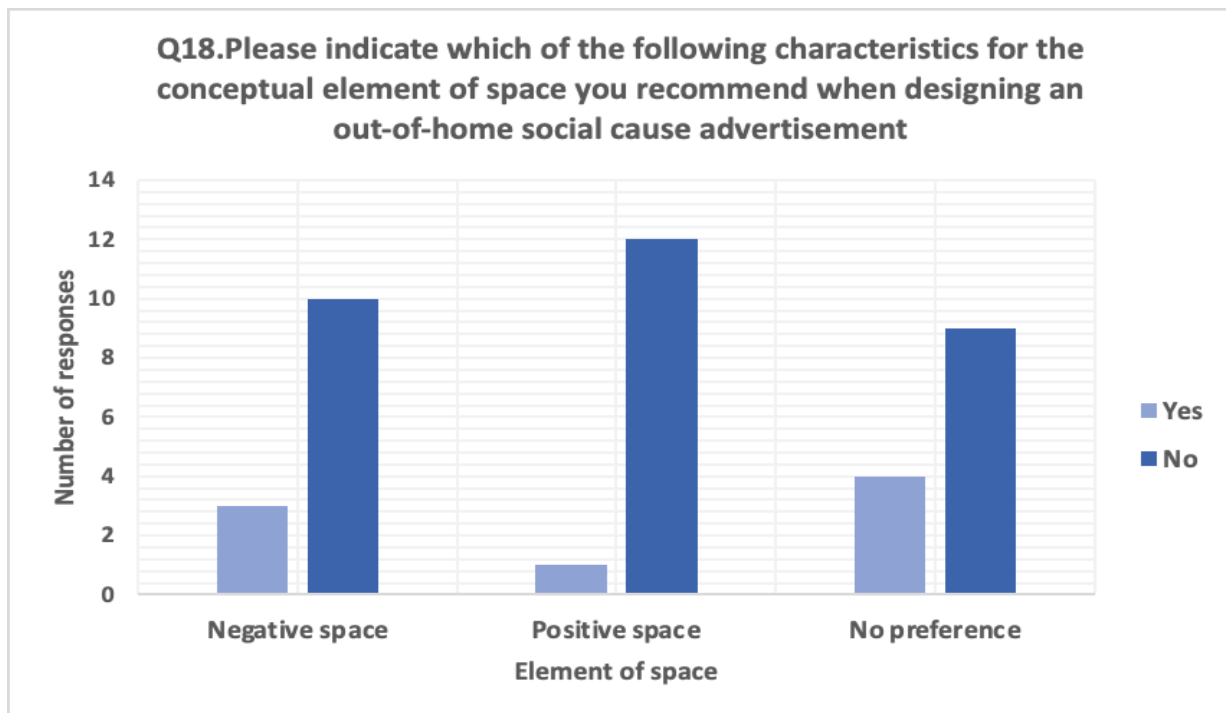
Question 19

Participants were asked to rate how frequently image classifications (like drawings, graphics/illustrations and photographs) are used when designing an out-of-home social cause advertisement (where 1=Never and 5=Always). Data analysis indicated a statically significant difference on the level of frequency (χ^2 (2,n = 13) =13.818,<0.05), with 'photographs' having the highest median rank (Md=2.62), followed by 'graphics/illustrations' (Md= 1.92) and 'drawings' (Md=1.46) (Table 84).

Table 84: Image classification – Median rank

Shapes	Mean Rank
Drawings	1.46
Graphics/illustrations	1.92
Photographs	2.62

Question 20

Examined which factors (such as design trends, direction from the client, decision from the design agency) determine the design of an out-of-home social cause advertisement (multiple answers allowed). Data analysis indicated that 'decision from the design agency' was selected by 84.6% (n=11), followed by 'direction from the client' by 61.5% (n=8) and lastly 'design trends' by 40.8% (n=4) (Figure 106).

Figure 106: Factors determining the design – Analysis

Q20. Please indicate which factors determine the design of an out-of-home social cause advertisement
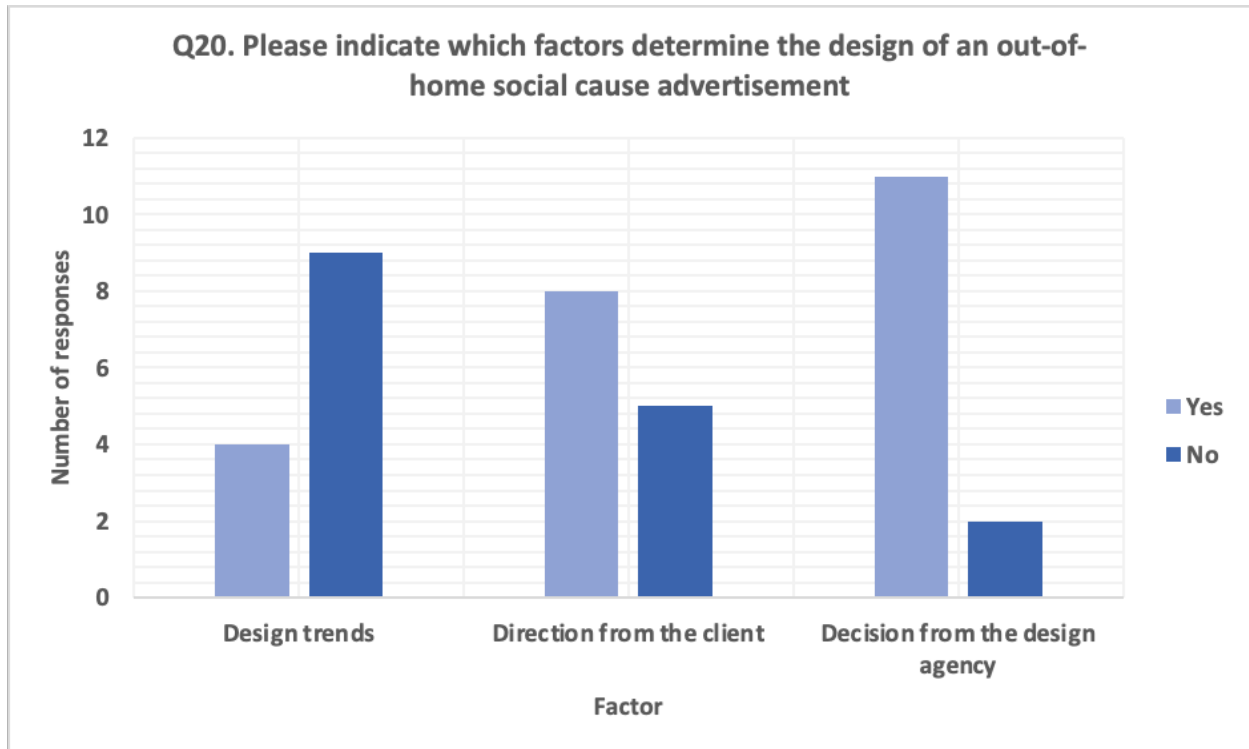
Question 21

Examined which graphic design style is generally preferred by the design agency for an out-of-home social cause advertisement (multiple answers allowed). As illustrated in Figure 107, 'minimalist' was selected by 84.6% (n=11), 'international typographic style' by 69.2% (n=9) and equally selected were 'geometric' and 'Illustrated' by 46.2% (n=6). Participant one who selected the option 'other' stated that the design style *'depends on the brand and the tone of the social cause'*.

Figure 107: Design style preferred – Analysis

Q21. Please indicate which of the following graphic design styles are generally preferable by your agency for an out-of-home social cause advertising
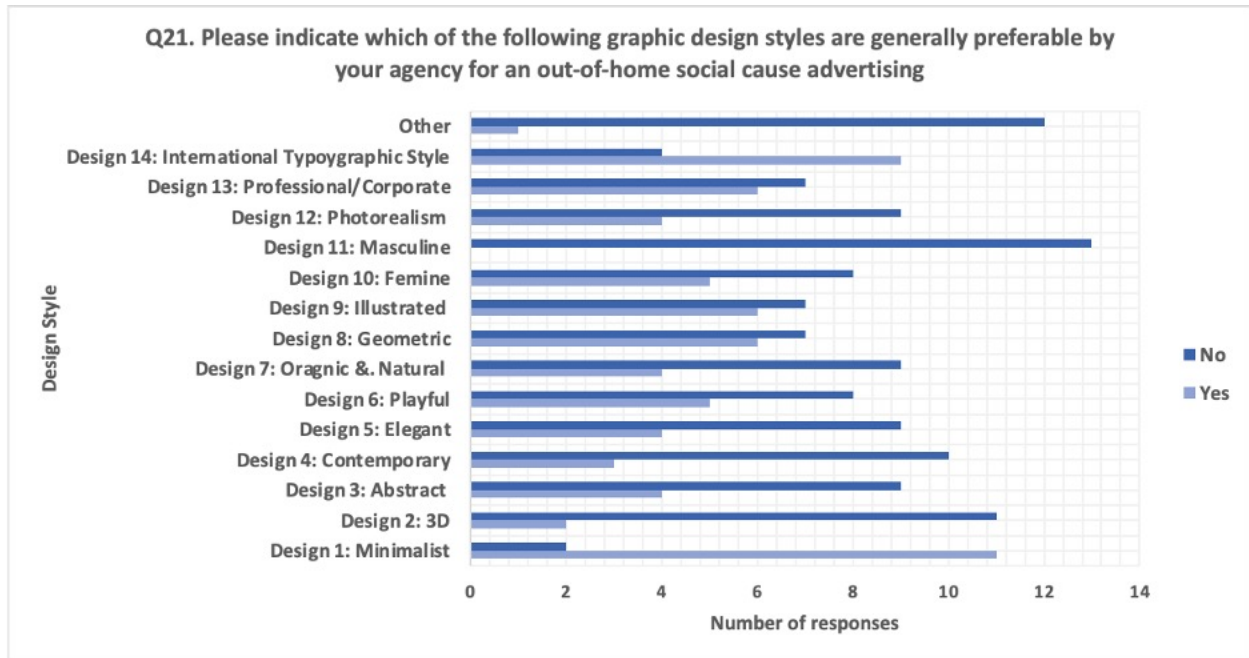
4.4 Data analysis – Quantitative Data

4.4.1 Interviews (Design agencies)

Four interviews were conducted (*N*=4). Participants were given a pseudonym (due to confidentiality) as 'Participant A, B, C and D'. Participant A was an agency founder, Participants B and C were creative directors, and Participant D was a junior designer. Findings are presented and discussed based on the interview questions.

Factors determining which social cause to advertise

Participants were asked which factors determine which social cause to advertise. All participants referred to the brief given to them by the client. Specifically, as stated by Participant A and C, the client is either a '*non-profit organisation, foundation or an organisation'*.

Type of information given to the public through social cause advertising

The belief that social cause advertising is based on educating, informing, persuading and creating some kind of connection (e.g. awareness) with the public was referenced by all participants. Participant A stated that the information in social cause advertising intends to shift public behaviour. Participant B referred to building a connection between the public, whereas Participant C and D shared the same objective based on creating awareness.

How social awareness is communicated to the public

When discussing how social awareness is communicated, participants shared varying opinions. While one participant believed in working towards a social purpose and applying strategies to achieve an objective, another used the term 'elements' to promote a story.

Frequency of social cause advertisements and favourability of social causes

On average of six months, social cause advertisements are not designed on a frequent level. Three participants gave an estimation of two to three months. Specifically, Participants B, C and D stated that they are assigned to design a social cause advertisement based on awareness month given by the client. For example, according to Participant D, the agency worked on campaigns such as '*breast cancer awareness, reduction of plastic (like environmental awareness), pet adoption and road safety*'. Further, regarding which social cause is advertised the most/least within this timeframe (six months), as mentioned throughout the interviews, this depends on the brief given to the design agency by the client. However, there are some agencies such as for Participants C and D that follow awareness months.

Specific demographic (age or gender) target for social cause advertising

All participants stated that there is no specific demographic target for social cause advertising, as this really depends on the social cause and audience. Participant C stated that to identify the target age/gender this is either included in their design brief or discussed with the client. However, it can be concluded that each social cause has its own target audience.

Design trends and their impact on social cause advertising

Overall, design trends do not impact social cause advertising. Each participant's statement on this question helped to identify that in social cause advertising, graphic design elements play an important role rather than following a design trend. Participants C and D both acknowledged that designers are aware of elements that are trending or outdated, and this gives them a guidance on the elements. Further, Participant A pointed out that even though they follow trends which appear in traditional advertising or in design, trends are not constructive for social cause advertising. Rather such form of advertising requires an understanding of the given audience, and the type of design that will connect with them. As claimed by Participant A, '*you should start from a place of understanding your audience and if you do that then you will be able to figure out what reference points are going to resonate with them*'.

Design trends/styles currently used for social cause advertising

Varying forms of answers arose regarding the design trends / styles currently used by design agencies for social cause advertising. Participant A explained that despite social cause advertising done within a lower budget (in comparison to traditional advertising), they still look for approaches that will engage with the audience. Precisely, Participant A used the terms '*authority, confidence, reliability and credibility*' when discussing this question, but also claimed that '*there's a lack of good design in general in social causes*'.

On the other hand, Participant B referred to bold designs and the frequent use of elements like photography and minimal design layout. Participant C argued that regardless of the styles they have applied in social cause advertising (e.g. minimalist, typographic and playful), the style they will apply depends on the advertising message. Justifying this answer, Participant D shared a similar response, but also added that they use a formal tone in the design so as to project a serious message. Lastly, Participant C advised never to mix styles '*like playful when trying to keep a serious tone in the message. This will not only confuse the reader but also the audience will not take the ad seriously*'.

Consistency of design styles

With regards to this question, there was a cross examination with findings to the aforementioned question. Even though it can be concluded that according to the participants there are no styles kept consistent in social cause advertising, a recurring opinion based on the consistency of the design elements and relying on the audience was presented by all participants. Participant A discussed a consistency in the process and approach, while Participants C and D referred to small factors in the design like legibility and clean layout. As quoted by Participant C, '*I would say not in terms of style but more of design layout and that would be keeping the design clean and legible. These are small factors that should be kept consistent. Making sure your design – the elements you add will be legible. Like fonts, colours these things*'.

Frequency of design style

Interestingly, there were two types of opinions addressed on how often the style of an advertisement is changed. Participant A expressed that social cause advertising is underfunded and often not created to professional quality, resulting to low priority. On the other hand, Participants C and D explained that styles change often, and specifically, as Participant C stated '*styles change depending on the social cause*'.

Factors determining the public favourability of a design style

Participants were asked which factors determine the public favourability of a graphic design style and how such factor is measured. Even though different discussions arose amongst the interviewees, all of them emphasised on the terms 'impact' and 'action'. Participant A shared some of their first-hand experience based on metrics such as likes and engagement of an advertisement, but also referred to using quantitative and qualitative data (such approach was also expressed by Participant D)*.* Participant A also stated that sometimes impact means to look at a larger population such as '*over five years were able to reduce mortality and increase medication compliance in a given population'.* Further, Participant B associated impact with public reaction by getting people to talk about the advertisement even if it fails to be favourable

reaction (negative or positive). On the other hand, Participant C explained that '*it is about seeing the action that will come out from the advertisement*', e.g. charity events and donations.

Preferable font style (typeface)

An interesting observation is that no participants referred to a single font style, but rather to a typeface family: san-serif. This observation justifies literature (see section 2.1.7) that presents san-serif fonts as frequently used in out-of-home advertising. Also, a point made by Participant B (and briefly mentioned by Participant D) was that some clients/organisations have their own specific fonts for social cause advertising. Additionally, an example of a social cause that uses specific font styles was given by one participant who referenced breast cancer awareness and prostate cancer awareness. The typography for such causes was divided based on gender stereotyping, e.g. feminine/masculine fonts.

Factors determining the typography variations

There were few guidelines provided that are key to this research. Firstly, the concept that out-of-home advertising requires an immediate and short message (as it takes a fraction of a second to get someone's attention and to get a message across) was explained by Participant A. It was suggested (by Participant A) to apply contrast and build a gripping and memorable message in a short timeframe, while considering readability issues. It was also suggested (by Participant A) that fonts require to be legible, but also contain hierarchy between the body text and headline.

Colours, colour schemes or colour coding

The concept of colour being aligned with a social cause was raised by all participants. As emphasised by Participant A, this is an effective tool. Some examples of colours aligned to causes were: environmental causes associated with the colour green and blue, red for cardiac/heart related issues, pink for breast cancer awareness and purple for women's anti-violence.

However, there were also some interesting opinions raised. For example, colour meaning in different cultures, but also, when trying to differentiate, some organisations prefer not to align

colour to a cause. Lastly, an interesting claim was made by Participant D who stated that with regards to the colours aligned to causes, it would '*probably be better universally coded'*.

Visual design elements that should be included/considered

When questioned what visual design elements should be included and considered when designing social cause advertisements, participants referred to a few elements combined with primary principles (section 2.1). Elements such as images (e.g. photography and drawings), typography and colours as well as primary principles like balance, hierarchy and contrast.

Semiotics in social cause advertising

While participants provided some ambiguous answers, both Participants C and D shared the same belief that signs and symbols (e.g. awareness ribbons) help the audience remember the social cause. For example, in some advertisements, Participant C used symbols that were familiar to the public such as a steering wheel and an earth symbol, while Participant D used the universal pink ribbon for breast cancer awareness.

Rhetoric's in social cause advertising

The belief that every campaign is different and therefore holds distinct aims was acknowledged by all participants. Therefore, with regards to rhetoric's but more specifically to the visual language, participants used a range of terms like '*emotional response'*, 'persuasive' and '*informative*'. Lastly, some participants also advised to combine semiotics with rhetoric techniques, in order to convey the right message to the target audience.

Visual language

Visual language is a key asset when composing an advertisement, especially in social cause advertising. As quoted by Participant B '*the visual follows the language'*. Even though there are no specific social causes that use a certain type of language, it was acknowledged that language needs to be persuasive. Some participants also pointed out some interesting factors to be taken into consideration, such as target audience. Participant C shared a valuable insight based on road

safety awareness and the type of language most suited. They described how when creating their campaign *'you are aiming for people 18 and over. The Content needs be descriptive, and on point to get the audience".* Further, with regards to what criteria determine the visual language, Participant D expressed that this depends on the advertisement objective: *'Are you trying to create awareness or just inform? It really comes down to what is your aim.'*

Factors determining the success of a social cause advertisement

Participants shared the same belief based on which factors determine the success of a social cause advertisement. It was discussed how the outcome (e.g. increase in donations, cause participation and press) will determine the advertisement success. One participant referred to success by making two interesting points: (1) creating an impact and (2) reaching more people. As quoted by Participant A *'it's not just about saying we got millions of people to see this thing. That's great, but sometimes it's about getting the right five people to see the right thing'.*

Factors determining outdoor medium favourability

While three participants agreed that billboard advertising is the most favourable to the public, one participant also referred to posters and transit advertising. Participant B justified this by explaining that any location that forces an individual to wait (e.g. train station and bus stop) will get the advertisement more noticed. Further, some additional factors were raised. For example, Participant A explained how client budget, timeline and location preference will have an effect on the outdoor medium. Another participant referred to research conducted by advertisers, while another participant discussed the design brief.

Social cause advertising vs. traditional advertising

Participants were questioned if social cause advertising should be designed differently to traditional advertising. As explained by Participant A, even though the same techniques and processes are applied, a lot can be taught from traditional advertising (e.g. how tools in advertising and communication can be effective for social causes). Participant A also stated that a lot of social causes do not take advertising nor the design seriously enough. Interestingly,

Participant D also shared the same view and discussed that there is a need for more social cause advertisements, but specifically, for more focus on the design in order to *'increase the action towards a cause'.* Views expressed by participants justified that there are a lot of powerful tools applied in traditional advertising which can be used in social cause advertising to create more effective social cause advertisements.

4.4.2 Interviews (Design agency specialised in social impact)

During research phase four (see section 3.5) it was noted that Participant A discussed how their agency (specialised in social impact) conducted multiple field studies similar to the exhibition of this study. Such input was important for this research, as it would help justify literature but also receive some expert knowledge on measuring effectiveness in social cause advertising.

The structured interview held with Participant A specifically discussed advertising effectiveness, and how this can be achieved, as well as questioned their belief on measuring factors such as those recommended by Troy (2019). This included:
1. Attention
2. Design
3. Awareness / knowledge increase
4. Ease of understanding
5. Memorability

Firstly, as claimed by Participant A, advertising effectiveness is frequently discussed in their agency as the outcome for social impact differs in comparison to traditional advertising. Social cause advertisements are not designed to promote a brand name, but rather to influence the public and attempt to change social behaviour towards a cause.

Further, with regards to how effectiveness is defined from a design perspective, terms stated that are key to this research were "*awareness*", "*changes in communities*", "*perception*" and

"*behaviour*". Such findings justify literature such as Ruchi (2012), but also studies such as the one conducted by Troy (2019).

According to Participant A, when questioned how effectiveness in advertising is often measured, there were a few interesting points highlighted. Firstly, Participant A justified literature which claims that campaigns are pre-tested prior to their launching for certain analysis (see section 2.6). With regards to metrics in advertising, an interesting point raised by Participant A was "*attribution*" and "*contribution*".

Attribution refers to a change in behaviour or decision, which according to Participant A such outcome is hard to measure in the short term. On the other hand, contribution is based on the idea that one factor may influence a population change, e.g. advertising. Interestingly, Participant A recommended "*contribution*", as this is a frequent outcome in advertising, but it can also be achieved in the short term by creating awareness, reaching a certain target group/number of people, or evaluating how engaging was the creative. A present-day example provided was the COVID-19 vaccine campaigns. As explained by Participant A, advertisements contributed in creating awareness, but designers cannot measure/conclude that individuals got vaccinated because of the campaign.

Moreover, in order to obtain primary data and justify (e.g. Troy (2019), Participant A was questioned if their agency tends to measure factors like attention, design, awareness/knowledge increase, ease of understanding and memorability. Surprisingly, such factors are not measured by their agency, but rather taken in consideration during the design process. Participant A believes that the aforementioned factors should be evaluated when creating a design as there are no specific measuring methods.

When questioned on their opinion for the most effective approach to measure effectiveness, key terms emphasised by Participant A were "*poll*ing", "*focus groups*", "*percepti*on" and "*awareness*". This cross-references the point aforementioned on "*contribution*" in advertising.

Lastly, when asked to provide some examples of social cause advertisements that had an ineffective impact, and how they were determined, Participant A referred to causes like climate change and anti-smoking as well as to the COVID-19 vaccine and how some advertisements failed to reach the right demographics, e.g. "the *20% or 30% of the people who were hesitant or resistant to get vaccinated*". Participant A explained that advertisements are often considered as ineffective due to their lack of message, content, right demographics and design (e.g. the advertisement does not shift or convenience people).

Drawing a conclusion on the data obtained, it was important for the exhibition evaluation to conduct semi-structured interviews with attendees, as this would help determine the effectiveness of the research findings.

Chapter 5: Findings, Discussions and A Graphic Design Framework for Out-Of-Home Social Cause Advertising

Data collected and analysed successfully identified which graphic design elements and styles could be used for effective out-of-home social cause advertising. Achieving the research objectives, findings also indicated which elements and styles are the most attractive that will influence individual perception and attitude towards a social cause but will also impact visual attention. This supports the four hypotheses of this study and also adds new knowledge for design agencies that determine the design composition. Findings also indicate that elements and styles currently applied in out-of-home social cause advertising are not the most preferred amongst the public.

This chapter discusses the study findings, and as further contribution, it links the study findings to previous studies (as discussed within the literature review). Lastly, this chapter builds the main output of this research: a graphic design framework for out-of-home social cause advertising, but more importantly the development of the toolkit and exhibition, discussed in Chapter 6.

5.1 Elements and styles for effective out-of-home social cause advertising

"To sell effectively one must focus on the customers want"

(Brankhage, 2007, p.111)

In order to conclude on the elements and styles for effective out-of-home social cause advertising, emphasis should be given on the demographic preference with the most/least favourable elements as this will help build more attractive visuals and lead towards more public engagement. By identifying and applying the most attractive graphic design principles (elements and styles) this will influence individual perception and attitude towards a social cause. Such approach was proven to be a success by 'Emergence Creative' that designed an online patient portal on the proper use of medication. According to researchers from the University of Calgary, Interdisciplinary Chronic Disease Collaboration and Emergence Creative, due to the tailored patient portal there was an improvement of cardiovascular events in high-risk chronic disease patients (University of Calgary, 2023).

Graphic design principles

As stated in the literature, the principles of design (primary and support) assist the structure of a design composition. Data indicated that the three most preferred primary principles were: (1) hierarchy, (2) balance and (3) proportion. Additionally, the three most preferred secondary principles were: (1) scale, (2) emphasis and (3) repetition. When designing an out-of-home social cause advertisement, the primary principles should be applied in combination with the most appropriate secondary principles. Evans & Thomas (2012) recommended to use one or two support principles for successful designs.

Graphic design elements

When designing an out-of-home social cause advertisement, data indicated that more emphasis is given on elements like image, typography and colour. This suggests that in comparison to the other elements (space, shape, line and texture), designers accentuate more on image,

typography and colour to draw the viewers' attention. Interestingly, this can also justify why such elements impact visual attention (as data indicated images aid the public to recall an out-of-home social cause advertisement, whereas typography aids to comprehend the advertisement).

1. Element: Line

Although literature suggests that line plays an important role in design (Oshell, 2017) with regards to out-of-home social cause advertising, data obtained from designers indicated that line is not a dominant element.

Further, with regards to the type of line that could be used in out-of-home social cause advertising, data suggested delineating line as the most attractive line variation, followed by implied line and calligraphic. The three least attractive line variations (which are considered the least favourable among all demographics) were horizontal line, zigzag line and equally selected vertical and diagonal line. Therefore, if designing to attract the general public (regardless of age, gender etc.), delineating line is the most preferred. However, if designing based on demographic preference, ages 61 and above found implied lines the most attractive.

2. Element: Shapes

Data from designers indicated that when designing an out-of-home social cause advertisement, shapes are given a medium level of emphasis in comparison to other elements. Further, with regards to the type of shape group used in out-of-home social cause advertising, designers frequently use organic shapes. However, data from the public (amongst all demographics) indicated that geometric shapes are the most attractive. This indicates that designers should apply more geometric shapes rather than organic in out-of-home social cause advertising.

3. Element: Texture

When designing an out-of-home social cause advertisement, the use of texture is minimised as designers give a very low level of emphasis. This suggests that texture is not considered as a key element to draw attention to the other elements.

4. Element: Space

Although space in design is considered as one of the key elements, with regards to out-of-home social case advertising, space is given a medium level of emphasis. This indicates that regardless of the element's importance in design, space in out-of-home social cause advertising is given less focus in comparison to other elements like image and typography.

Further, with regards to the type of space, negative space recommended in out-of-home social cause advertising. Such finding supports studies such as by Coates (2014) who identified negative space as fundamental in advertising, but also expands Coates research by offering a specific type of advertising.

5. Element: Value

Data showed that value is the second most important element as colour characteristic in out-of-home social cause advertising. This indicates that when designing an out-of-home social cause advertisement, value should be applied in the design composition.

6. Element: Colour

As suggested by the data, monochromatic colour schemes are the most attractive (amongst all demographics) followed by complementary and triadic. Such findings add new knowledge to the multidisciplinary fields of graphic design and advertising, as to the best of our knowledge no literature was identified on the specific colour schemes for out-of-home social cause advertising.

Further, additional colour characteristics retrieved from survey three (design agencies) indicated that saturation and value are given major emphasis when designing an out-of-home social cause advertisement. This indicates that to build a colour palette for an out-of-home social cause advertisement, it is recommended to use monochromatic colour schemes (preferably a colour reflecting a social cause) and to combine characteristics like value and saturation in the palette.

7. Element: Typography

As the data suggests, designers give a lot of emphasis on typography when designing an out-of-home social cause advertisement. Such finding supports data from survey one (general public), which showed typography as a key element aiding the public to comprehend an out-of-home social cause advertisement.

Further, with regards to the most favourable typeface, Garamond is the most attractive font family, followed by Didot and Times New Roman.

However, when designing a tailored social cause advertisement, data suggests applying the most preferred typeface for each demographic, e.g. Didot typeface for ages 18-30 and Garamond typeface for ages 31-40. These findings support studies such as the one by Guthrie (2009), which indicated that demographic factors affect the typography preference.

Lastly, through the data retrieved from survey three (design agencies), additional typography specifications were obtained such as:
- Colour of font is given the most emphasis followed by boldness
- Spacing of font and style are given the least emphasis

8. Element: Image

Based on data, designers give the most emphasis on image when designing an out-home social cause advertisement. Interestingly, this supports findings from survey one (general public) which

indicated image as a key element aiding the public to recall an out-of-home social cause advertisement.

With regards to the type of image, data indicated graphics as the most preferred amongst all demographics. The least option was no preference, which suggests that the image type plays an important role in out-of-home social cause advertising. Such findings support the study by Park (2014) that presented image as an effective visual technique, but also adds new information by presenting graphics as the most attractive image type for out-of-home social cause advertising.

Graphic design styles

Whilst designers prefer minimalist styles for out-of-home social cause advertising, data from the public refute this style choice. Study results from the public (amongst all demographics), show that geometric design styles are the most attractive, followed by minimalist and photorealism. Therefore, in order to attract the public and create effective out-of-home social cause advertisements, it is recommended to apply the most attractive design style (geometric), rather than the publics second preference.

Nonetheless, it is important to re-emphasise that it is possible for the above findings to be applicable to other advertising types too (e.g. political, commercial etc.), as this research tested universal design elements, styles and principles. To the best of our knowledge, there is currently limited research on the most attractive graphic design elements and styles in advertising. In this respect, the findings of this research on the attractiveness of graphic design elements and styles could pave the way for new studies, as they can be tested across different advertising types to evaluate their effectiveness.

5.2 Elements and styles which impact visual attention towards an out-of-home social cause advertisement

"Visuals have many functions: they draw attention, "

(Diehl, 2006, p.129)

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As stated in section 2.6, by conducting a memory test (such as recall and recognition), this research was able to identify key elements and styles that impact visual attention towards an out-of-home social cause advertisement. Interestingly, data analysed from questions 10 & 11: survey one (see Appendix (C)) supported survey two (see Appendix (D)). This also showed that data obtained using the implicit memory supported responses from the elicit memory.

With regards to the elements that impact visual attention, data suggests dividing the elements into two categories:

1. **Elements recalling an advertisement**
2. **Elements comprehending the advertisement content**

Data based on recall indicated that visual elements are the most effective. Graphics (illustrations, icons) is the most preferred element (amongst all demographics), followed by colours. The third most preferred element suggested from question 10: survey one was pictures (photography), and from survey two was ad design (layout). Although, there is a difference on the third most preferred element, analysis still indicates a preference based on visuals.

On the other hand, data based on comprehending the advertisement content from question 11: survey one, indicated that text (e.g. headline, slogan) is the most preferred element. Survey two supports this finding as typography and headline had the lowest ranking in the recall testing. Further, the second and third most preferred element suggested from question 11: survey one was pictures (photography) and graphics (illustrations, icons). Nevertheless, findings support claims made by Troy (2019) who argues how text in social change campaigns anchor the visuals.

With regards to the styles that impact visual attention, an observation was made on the visual artefact frequency from survey two. As stated in 3.9.3, the artefacts were divided into three categories: (1) emphasis on text, (2) emphasis on colour and (3) emphasis on image. The most popular visual artefacts were based on image and colour. Therefore, this justifies the elements aforementioned, but also indicates the style features discussed for effective out-of-home social cause advertising, e.g. geometric, minimalist and photorealism.

Moreover, there are some additional factors tested in survey two that are important to acknowledge for this research. Firstly, learning preference impacts visual attention. Findings from survey two indicated that most participants were visual learners followed by reading/writing. This suggests that visual elements will have a stronger impact because they will be appealing to more audience (e.g. visual learners), Such particular prominent finding should be considered by designers, and it is recommended for further research (see section 7.4).

Lastly, similarly to attractiveness, elements and styles which impact visual attention may also be applicable to various other advertising types. Key findings on attention-grabbing elements like graphics and text provide insights into the psychological and perceptual processes that shape how people engage with visual content. These insights can help advertisers and designers in enhancing public engagement and ensuring effective communication. As also mentioned in earlier sections, to the best of our knowledge, there was limited research on the most attention grabbing graphic design elements and styles in advertising. This research identified what grabs the visual attention of the public in the context of out-of-home social cause advertising. On this basis, this research could pave the way for new studies, as the findings of this research related to attention grabbing graphic design elements and styles can be tested across different advertising types too.

5.3 The Framework

The research findings presented in the previous section were combined together to develop a universal graphic design framework with the most effective elements and styles for out-of-home social cause advertising. The developed framework is presented in Figure 108, and illustrates the most preferred elements and styles, followed by additional research findings such as criteria and hidden techniques for out-of-home social cause advertising. Lastly, with regards to demographic preference, according to the data collected and the analysis performed, there were minor differences for some elements. These are presented within the framework too.

Figure 108: The framework

GRAPHIC DESIGN ELEMENTS

LINE

Most attractive line variation:
Delineating line
(For all demographics (males and females) except for ages 61 and above)

Tailoring the design to a specific demographic: age group

- **Ages 61 and above**
  'Implied line' is more attractive (by minor difference) followed by delineating line.

Listed in order of preference:
(1=most preferred – 3=least preferred)

1. Delineating line
2. Implied line
3. Calligraphic line

TEXTURE

It is recommended not to apply texture in out-of-home social cause advertisements.

Data indicated that amongst all the elements, texture was given the lowest level of emphasis when designing and out of home social cause advertisement.

SHAPE

Most attractive shape group:
Geometric shapes
(Amongst all demographics)

Listed in order of preference:
(1=most preferred – 3=least preferred)

1. Geometric shapes
2. Organic shapes
3. Abstract shapes

SPACE

Negative space is recommended.

*Data indicated **no preference** with regards to the type of space (positive or negative). However, negative space had the highest ranking amongst the two space types.*

VALUE

Value is recommended.

Data indicated that amongst other colour characteristics, value had the second highest ranking on the level of emphasis when designing an out-of-home social cause advertisement.

GRAPHIC DESIGN ELEMENTS

COLOUR

Most attractive colour scheme:
Monochromatic
(Amongst all demographics)

Listed in order of preference:
(1=most preferred – 3=least preferred)

1. Monochromatic colour scheme
2. Complementary colour scheme
3. Triadic colour scheme

IMAGE

Most attractive image type:
Graphics /illustrations
(Amongst all demographics)

Listed in order of preference:
(1=most preferred – 3=least preferred)

1. Graphics / illustrations
2. Photographs
3. Drawings

TYPOGRAPHY

Most attractive typeface:
Garamond

Tailoring the design to a specific demographic: gender

- **Male**
  'Didot typeface' is more attractive (by minor difference) followed by Garamond.

Tailoring the design to a specific demographic: age group

- **Ages 18 – 30**
  'Didot typeface' is more attractive (by minor difference) followed by Garamond.

- **Ages 41 -50**
  'Baskerville typeface' is more attractive (by minor difference) followed by Garamond.

- **Ages 51 – 60**
  'Georgia typeface' is more attractive (by minor difference) followed by Garamond.

Listed in order of preference:
(1=most preferred – 3=least preferred)

1. Garamond typeface
2. Didot typeface
3. Times New Roman typeface

GRAPHIC DESIGN STYLES

STYLE

Most attractive graphic design style:
Geometric
(Amongst all demographics)

Listed in order of preference:
(1=most preferred – 3=least preferred)

1. Geometric design style
2. Minimalist design style
3. Photorealism design style

ADDITIONAL FINDINGS

ELEMENTS

RECALL

Most preferred element to recall an out-of-home social cause advertisement:
Graphics (e.g. illustrations and icons)
(For all demographics (males and females) except for ages 51 – 60 and 61 and above)

Tailoring the design to a specific demographic: age group

- **Ages 51 – 60**
  Colours or graphics

- **Ages 61 – above**
  Graphics or Colours or Text

Listed in order of preference:
(1=most preferred – 3=least preferred)

1. Graphics (e.g. illustrations and icons)
2. Colours
3. Pictures (photography)

COMPREHEND

Most preferred element to comprehend an out-of-home social cause advertisement:
Text (e.g. headings and slogans)

(For all demographics (males and females) except for ages 51 – 60 and 61 and above)

Tailoring the design to a specific demographic: age group

- **Ages 51 – 60**
  Pictures (e.g. photography)

- **Ages 61 – above**
  Pictures (e.g. photography) or Graphics (e.g illustrations and icons.) or Text (e.g. headings and slogans).

Listed in order of preference:
(1=most preferred – 3=least preferred)

1. Graphics (e.g. illustrations and icons)
2. Colours
3. Pictures (photography)

ADDITIONAL FINDINGS

ADVERTISEMENT CONTENT

HIDDEN TECHNIQUES

Most preferred techniques:

((*For all demographics (males and females) except for ages 18-30 & 51-60*)

1. Advertise social issues from across the world in different nations.
   - *E.g. social issues like cardiovascular disease prevention in the UK to be also advertised in Cyprus.*

2. Social cause advertisements should be multilingual.
   - *E.g. One design explained in different languages such as in English, Greek, Arabic etc.*

3. Disturbing content in social cause advertising is unacceptable.
   - *E.g. Imagery of abuse or trauma should be avoided.*

Tailoring the design to a specific demographic: age group

- **Ages 18-30**

1. Advertise social issues from across the world in different nations.
2. Social cause advertisements should be m multilingual.
3. Celebrity endorsement in out-of-home social cause advertisements can increase awareness towards the cause.

- **Ages 51-60**

1. Social cause advertisements should be multilingual.
2. Disturbing content in social cause advertising is unacceptable.
3. The inclusion of disturbing graphic content can increase the awareness towards the social cause advertisement.

* Even though ages 51-60 agree that disturbing content should be avoided in out-of-home social cause advertising, for the specific age group the inclusion of such content can increase awareness which can will lead to more chances to act towards the cause.

ADDITIONAL FINDINGS

SOCIAL CAUSE

Most preferred social cause:
Health awareness (e.g. mental, health, cancer, heart & brain, disabilities etc.)
(Amongst all demographics)

Listed in order of preference:
(1=most preferred – 3=least preferred)

1. Health awareness
2. Climate change awareness
3. Environmental awareness

Tailoring the design to a specific demographic: gender

- **Female**

1. Health awareness
2. Climate change awareness
3. Animal welfare awareness

- **Male**

1. Health awareness
2. Climate change awareness
3. Environmental awareness

Tailoring the design to a specific demographic: age group

- **Ages 18 - 30**

1. Health awareness
2. Climate change awareness
3. Animal welfare awareness

- **Ages 31 - 40**

1. Health awareness
2. Climate change awareness
3. Environmental awareness

Chapter 6: Research Outcome – Booklet & Exhibition

This chapter presents the main output of this research: a graphic design toolkit (booklet) with guidelines for designers and practitioners to design more effective out-of-home social cause advertisements. The section begins with the development of the toolkit, and then to the exhibition of this research. Using the toolkit (guidelines developed), a self-evaluation exhibition was curated to create awareness about cardiovascular disease. This includes the graphic design process, followed by background information on the exhibition (such as curation and preparation), and lastly, an evaluation of the data collection.

6.1 Booklet - The Graphic Design Toolkit

The research objective was to develop a framework with guidelines presented as a toolkit. In order to do so, findings were combined from the data analysis (Chapter 4) and discussions (Chapter 5) and through a set of steps a toolkit was developed (Figure 109). As the booklet is aimed for designers / practitioners it was important to take in consideration layout factors (e.g. size, images, content etc.) in order to create a visually appealing design, but also to display content interestingly and time efficient (Figure 110).

Figure 109: Booklet Development

Stage 1: Findings combined & Initial design research
Findings were combined from data analysis and discussions – in order to determine how they can be presented in a booklet. Simultaneously, initial research was conducted on booklet design (e.g. layout, size, etc.).

Stage 2: Brainstorming & Sketching
Initial ideas were developed and feedback was given by the supervisory team.

Stage 3: Mock-up
Several mock-up designs were developed, and feedback was given by the director of studies. This led to one design being refined. The aim was to build a short booklet that would be visually appealing and accessible.

Stage 4: Building the booklet
Upon agreement with the supervisory team, one design was enhanced further.

Stage 5: Final design
Final design was presented, and feedback was obtained by the director of studies.

Figure 110 presents parts of the final booklet design. The booklet begins with an introduction (framework purpose, breakdown of sections and helpful information) and navigates to the research findings (guidelines). However, in order to present findings in a cohesive manner, it was most appropriate to create sections. There are a total of five sections: each section defines the discipline and presents its findings e.g. section one defines out-of-home advertising and social cause advertising, and then presents the recommended guidelines.

Figure 110: Booklet design
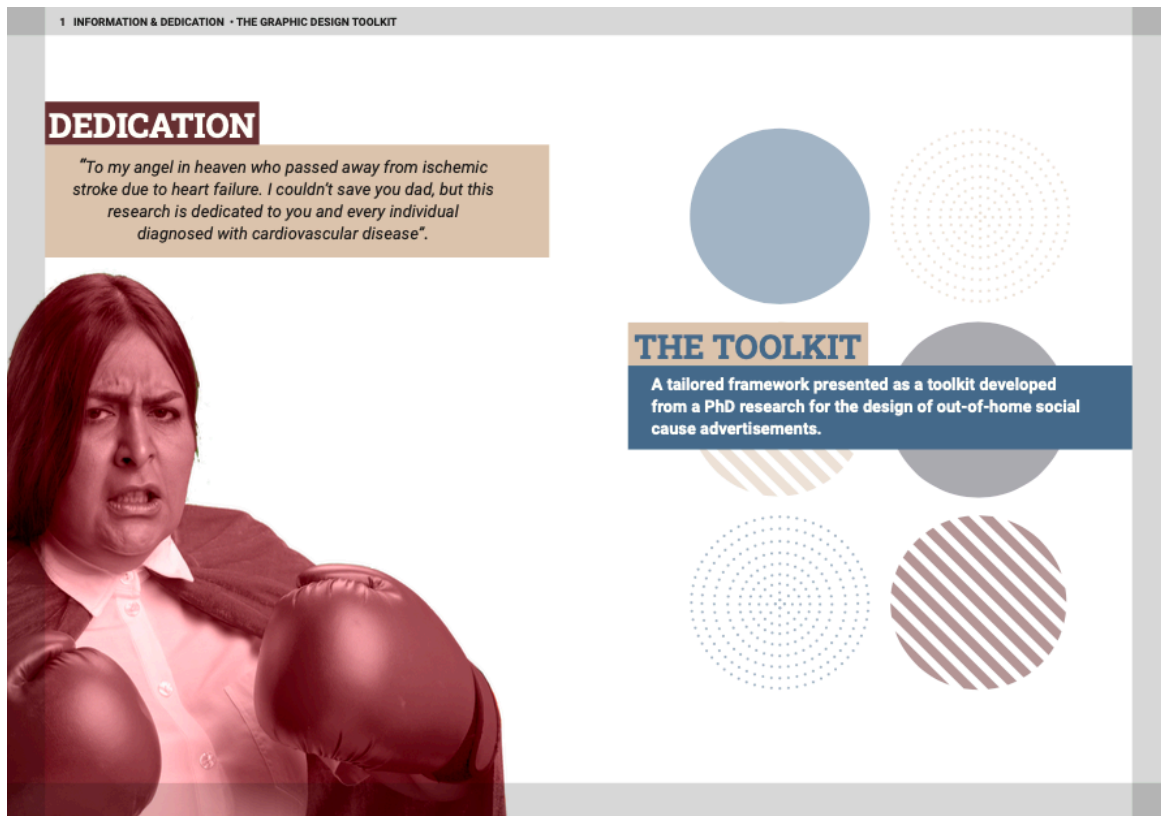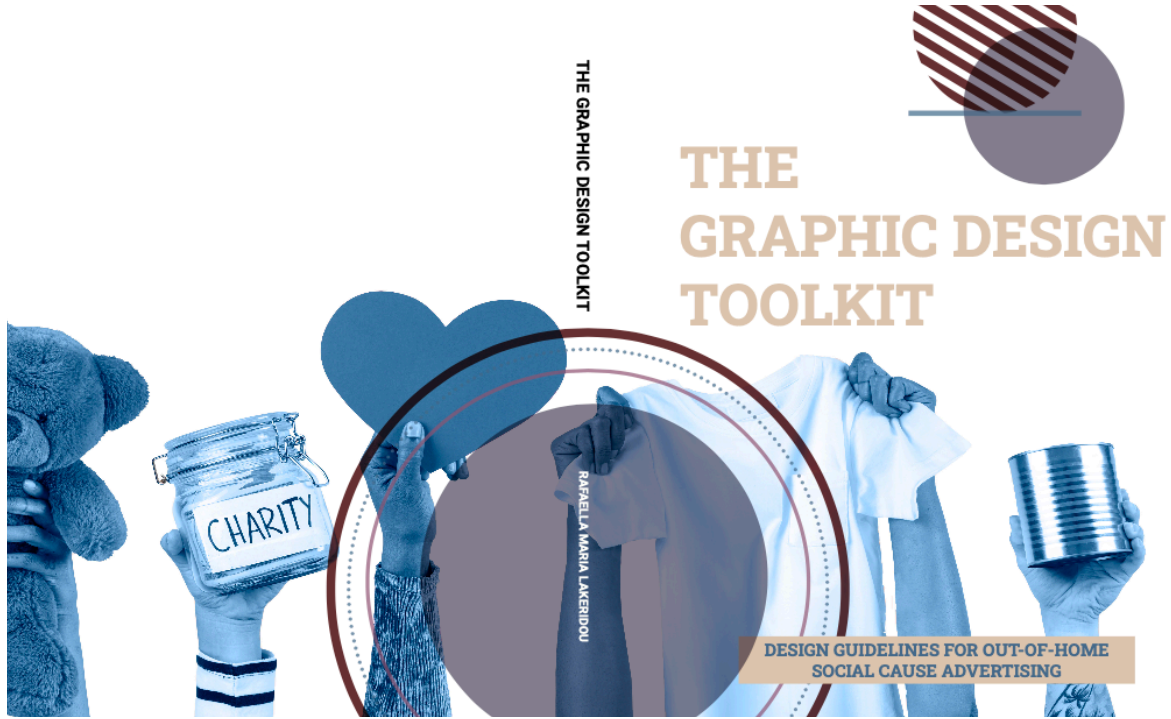
FRAMEWORK PURPOSE

WHAT IS THIS FRAMEWORK FOR?

The framework purpose is to guide designers, creatives and practitioners responsible in the execution of out-of-home social cause advertisements.

It is a practical framework to help implement graphic design elements and styles for effective social cause advertising. By using this framework, practitioners will have the ability to create more attractive visuals that will draw more public attention and lead towards more chances for the public to act towards the social cause.

FRAMEWORK VALIDITY
Stage One: PhD
Prior to the development of this framework, data was collected in four phases:

1. Survey one: general public

2. Survey two: general public

3. Survey three: design agencies

4. Interviews with design agencies

FRAMEWORK VALIDITY
Stage Two: Exhbition
The framework was applied in practise and data was collected through semi-structured interviews.

IS THIS ALL I NEED?
This toolkit provides all the necessary information. Further, to accompany the framework, there is also some additional specifications that could be applicable on some graphic design elements.

NEED ASSISTANCE?
Specific advice on how to implement this toolkit can be sought directly from the principal investigator at, **rafaella-maria-lakeridou@hotmail.com**

SECTION ONE
OUT-OF-HOME ADVERTISING & SOCIAL CAUSE ADVERTISING
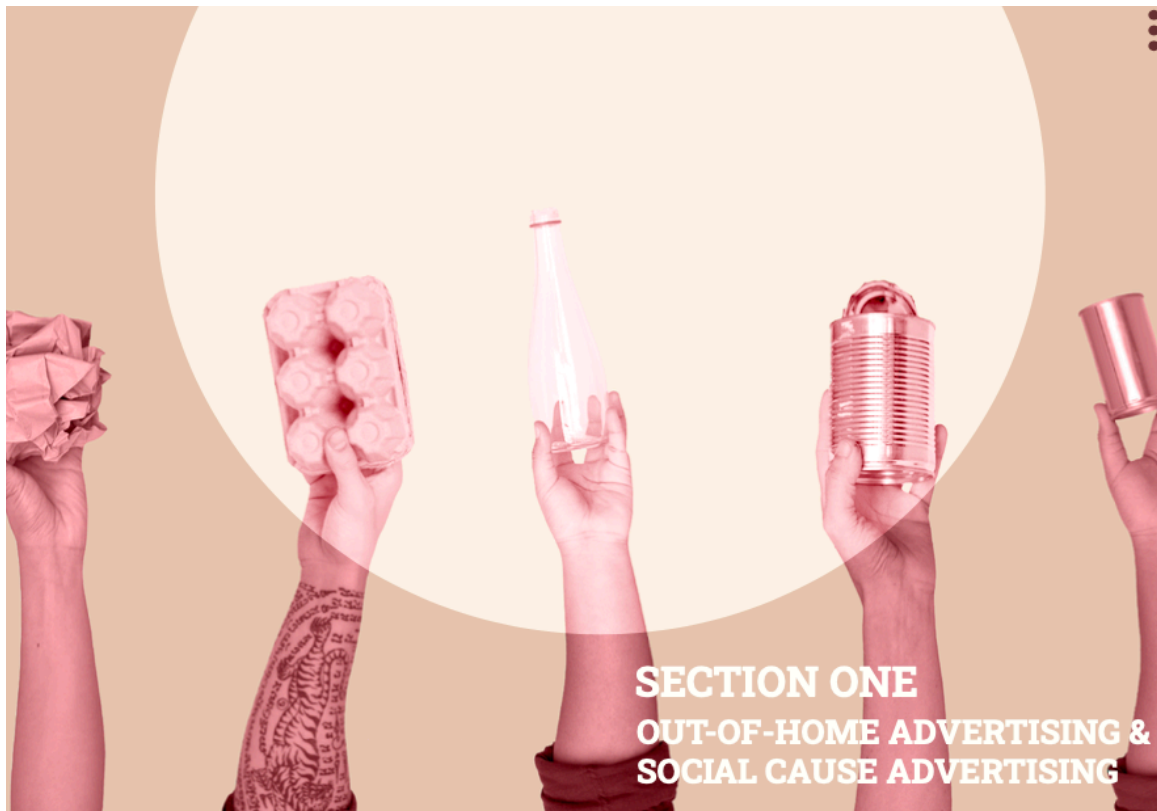
Most preferred social causes

SOCIAL CAUSE PREFERENCE

Research conducted on 21st Century most common **social causes**, presented the following:
(Listed in order of preference: 1= most preferred - 11=least preferred)

1. Health awareness
(e.g. mental, health, cancer, heart & brain, disabilities etc.)
2. Climate chnage awareness
3. Animal welfare awareness
4. Anti-smoking awareness
5. Eating disorders awareness
6. Environmental awareness
7. Domestic violence awareness
8. Poverty awareness
9. Child adoption awareness
10. Hunger awareness
11. Road safety awareness
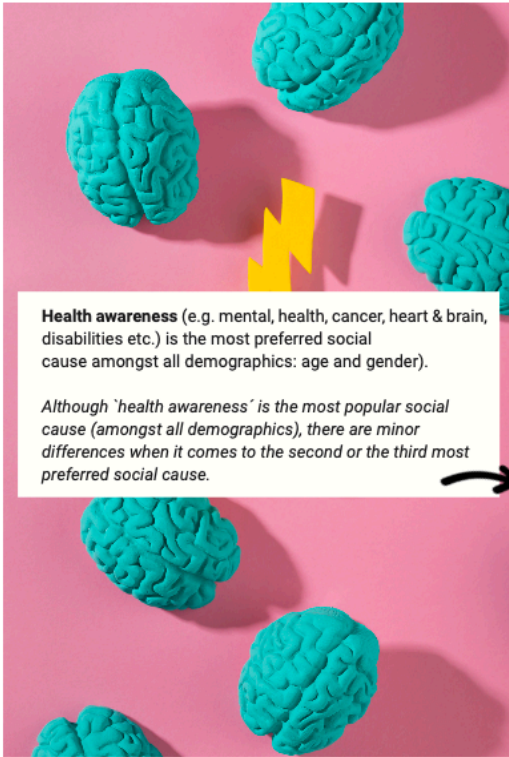
Health awareness (e.g. mental, health, cancer, heart & brain, disabilities etc.) is the most preferred social cause amongst all demographics: age and gender).

Although `health awareness´ is the most popular social cause (amongst all demographics), there are minor differences when it comes to the second or the third most preferred social cause.

The importance of space

ELEMENT: SPACE

NEGATIVE VS. POSITIVE

Positive space: an area which contains elements such as shapes, images and typography.

Negative space: empty area of the composition.

Research data indicated no preference with regards to the type of space (positive or negative) when designing an out-of-home-social cause advertisement.

However, the second highest ranking was **negative space**. Hence, it is recommended for out-of-home social cause advertising to apply **negative space**.

THE HEART MATTERS
SO GET YOUR HEART CHECKED
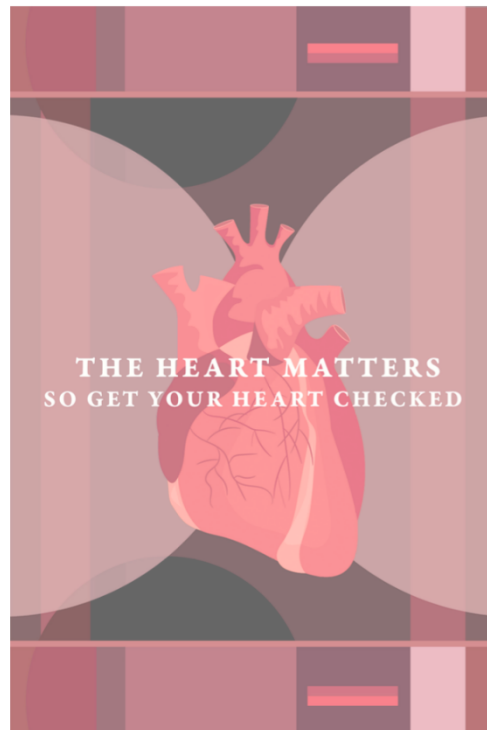
The importance of value

ELEMENT: VALUE

Value was investigated amongst other characteristics of colour, and recieved the **second highest ranking on the level of emphasis**.

Listed in order of emphasis:
(1 = major emphasis - 5 = no emphasis)

1. **Saturation**
2. **Value**
3. **Primary colours**
4. **Secondary colours**
5. **Tint**

Value should be applied in out-of-home social cause advertising, but it is also recommened to use **saturation and primary colours.**
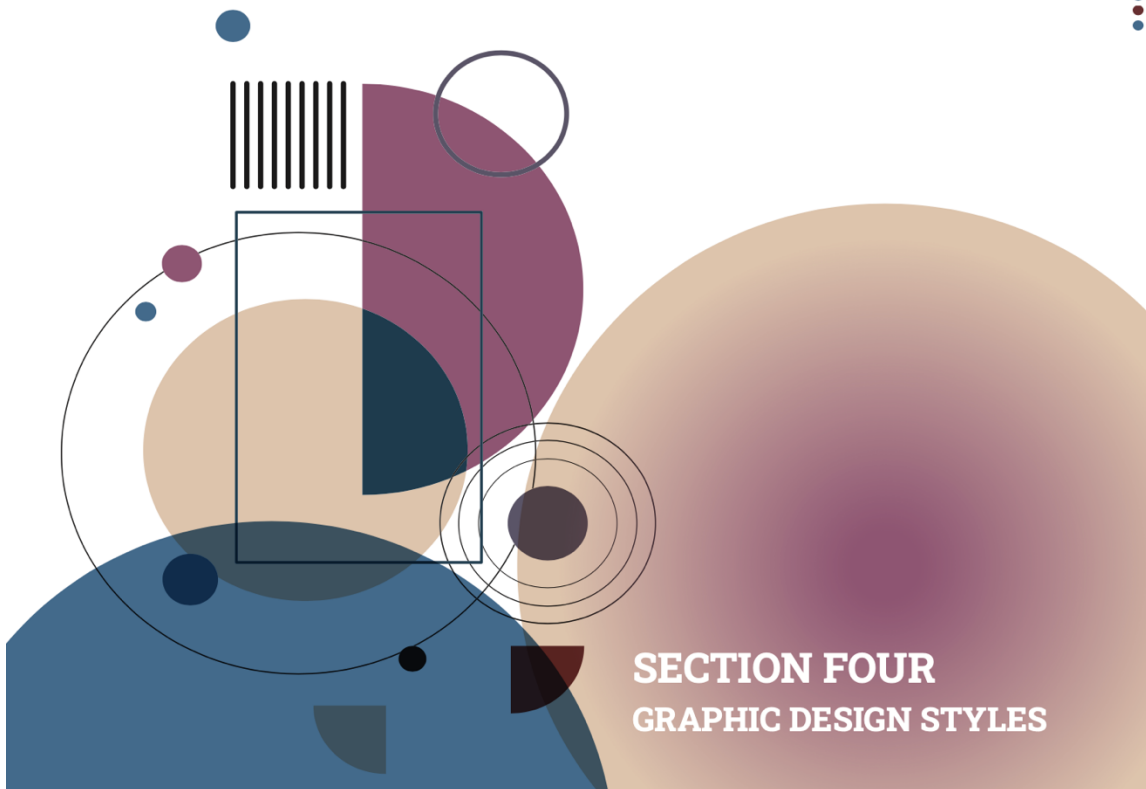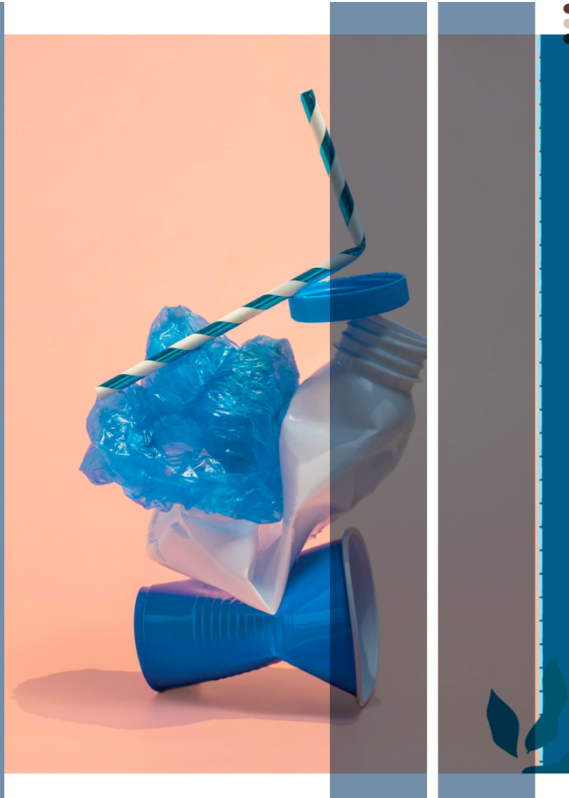
SECTION FOUR
GRAPHIC DESIGN STYLES
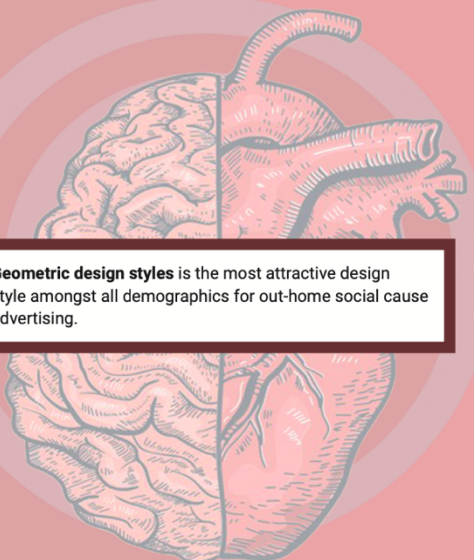
Most attractive graphic design styles

ATTRACTIVE GRAPHIC DESIGN STYLES

Most attractive **graphic design styles**:
(Listed in order of attractiveness: 1 = most attractive - 14 = least attractive)

1. **Geometric design style**
2. **Minimalist design style**
3. **Photorealism design style**
4. **Contemporary design style**
5. **Professional / Corporate design style**
6. **Organic & natural design style**
7. **Elegant design style**
8. **Feminine design style**
9. **Masculine design style**
10. **Playful design style**
11. **Typographic design style**
12. **Abstract design style**
13. **Illustrated design style**
14. **3D design style**

YOU HAVE ONE HEART

Geometric design styles is the most attractive design style amongst all demographics for out-home social cause advertising.

STOP WASTING TIME
KNOW THE SYMPTOMS
GET CHECKED

DIDOT
GARAMOND
TIMES
COMIC

ELEMENT: TYPOGRAPHY

6.2 Exhibition

As this was a practice-based PhD with the primary output being a booklet containing the research findings, the exhibition served as a creative method to showcase the findings publicly and raise awareness on cardiovascular disease. The exhibition did not serve as validation of the findings in terms of 'research results validation'; but rather to self-evaluate the researcher's design, and get an indication / perception on the framework.

6.2.1 The graphic design process

The graphic design process is a set of steps applied in order to develop one final visual (Ambrose & Harris, 2008). Summarised by Ambrose & Harris (2008), the process begins with a brief, followed by sketching (conceptualising ideas), articulating a design and finally to the production. Such approach was applied in this research work and presented in Figure 111. Further, with regards to the advertisement design, one visual artefact was created based on the research findings. As data suggests, the most attractive design style was geometric, but also the most attractive elements were characteristics of this style. This indicated that the elements could be combined to create one advertisement design (Figure 112), Lastly, as illustrated in Figure 112, the researcher focused on cardiovascular disease due to personal preference, but also, according to the World Health Organization (2023), it is the leading cause of death globally.

Figure 111: Design thinking process

Brief: PhD Exhibition
Aim: Apply research findings to create one design on cardiovascular disease for self-evaluation exhibition.

Research
Determine the most appropriate approach for findings to be applied within one design.

Brainstorming
Relevant ideas were put together in order to begin sketching of the design.

Mock up
Ideas were refined and developed into a mockup. However, as this stage was very important, constant feedback (by the supervisory team) was given and implemented. This stage was repeated multiple times with refined designs which led to the final design.

Sketching
Initial ideas were sketched and feedback was given (by the director of studies).

Building the design
Several drafts were created and feedback was given and implemented. Once a final revision was conducted, the final design was created.

Presenting Design & Production
Final design was presented to the director of studies. Minor feedback was given and implemented. This led to the design printing.

Figure 112: Love your heart

Design Style
Geometric

Primary Principles
- Hierarchy
- Balance
- Proportion

Support Principles
- Scale
- Emphasis
- Repetition

Elements
- *Typography:* Garamond font
- *Line:* Delineating line
- *Image:* Graphics (Illustration)
- *Shape:* Geometric
- *Colour:* Monochromatic
- *Space:* Negative

Additional specifications:
- **Heart organ illustration**- findings suggest that its more effective to use an illustration like a heart organ (as it can increase awareness towards the social cause), rather than a disturbing image (see Chapter 4).
- **Slogan** – short headline understood by all demographics, but also based on self-persuasion (Andrews et al., 2019)
- **Colour alignment** to social cause

6.2.2 Exhibition curation and opening

Koekemoer and Bird (2004) claim that a common method of pre-testing for out-of-home advertising is exposing respondents to a mock-up of the outdoor design as this helps distinguish the strong advertisements from the weak ones. Such approach was applied in this study, in order to apply findings in practise and create a self-evaluation exhibition.

The exhibition was located within the university campus (Cyprus) and run for a period of five days for the general public, but also staff, faculty and students. Further, with regards to the exhibition curation, the researcher (having existing knowledge on curating an exhibition from her postgraduate degree) and the director of studies of this research undertook all essential steps for curating an exhibition, e.g. conceptualise the space, reserve the date, budget and installation (Figure 113).

Figure 113: Exhibition curation stages

Stage 1: Conceptualise the space
Multiple visitations to campus (with the director of studies of this research) in order to conceptualise the space and determine a logical flow to the exhibition. Stage one included several sketches and 3D renders of the floor plan (exterior and interior), and visual mock-ups of designs.

Stage 2: Reserve the date and space
Once the exhibition layout was completed, opening and closing dates were discussed and finalised.

Stage 3: Budget
As the exhibition was hosted by the researcher (without external funding support), printing costs were evaluated to be within the researcher's personal budget.

Stage 4: Invitations
Invitations were sent to the general public and within the university staff and faculty.

Stage 5: Site Installation
Installation of advertisements.

Lastly, with regards to the installations, as this research focused on out-of-home advertising, designs were placed on different mediums to create a logical flow from the exterior space of the university into the main exhibition space (Figure 114). Figure 115 and Figure 116 present the installations.

Figure 114: Exhibition plan

Figure 114: Exhibition plan

Back entrance

Reception
Sitting area
Offices

Main lobby

Sitting Area

Main entrance

Parking

Pyla road

Pyla green area
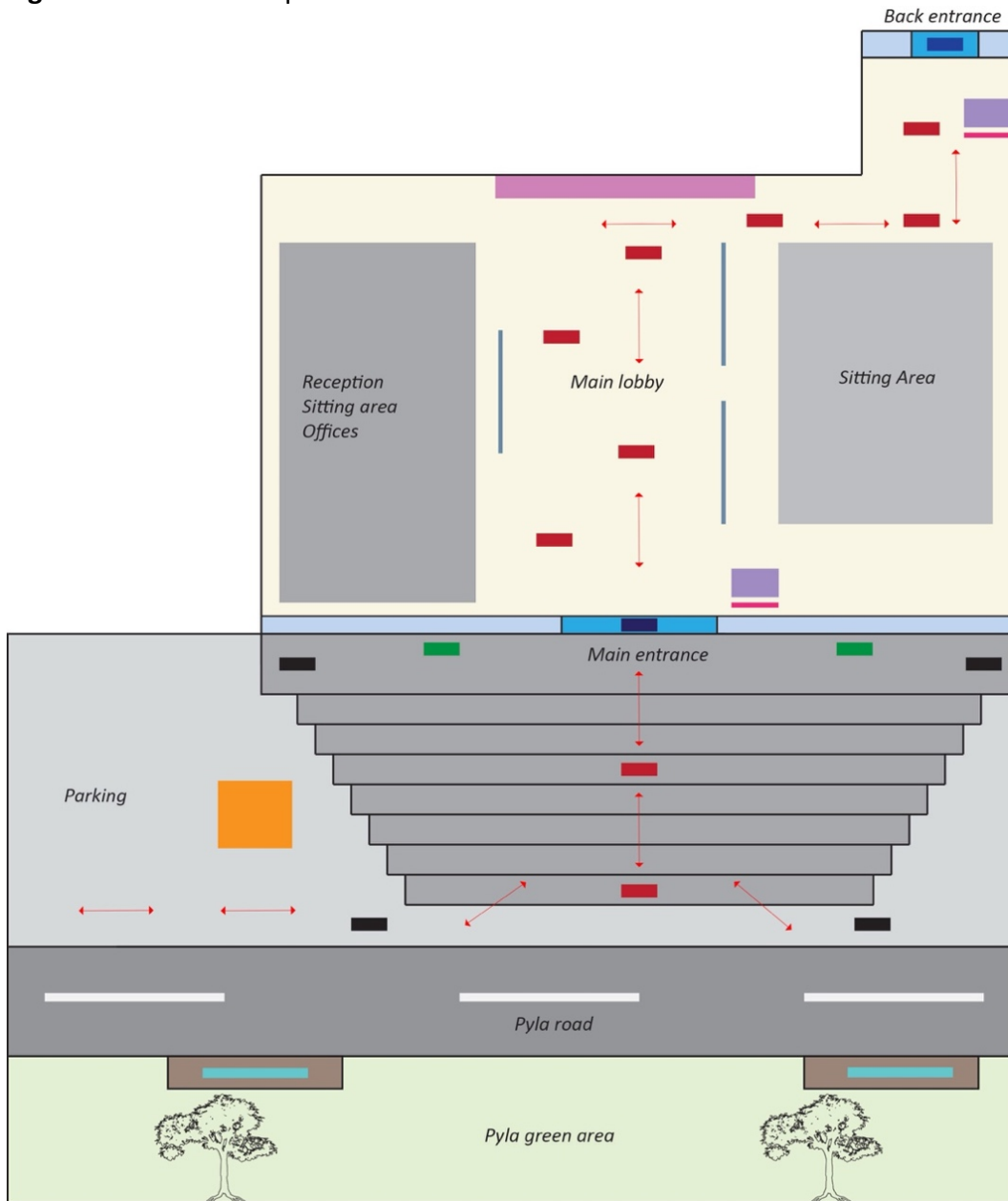
Key:

Bench installation		Door installation	
Vehicle installation		Banner	
Trash can installation		Welcome board	
Floor stickers		Board installation	
Plant pot installation		Screen installation	

*Design not on scale

Figure 115: Exterior Installation

Floor sticker
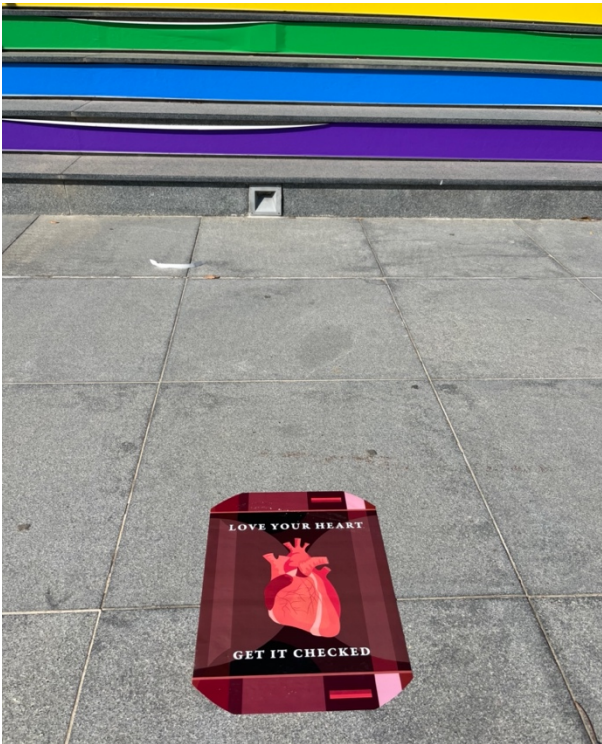
Plant pot installation

Trash can installation

Plant pot installation

Vehicle installation

Door installation

Figure 116: Interior Installation

Welcome board & banner
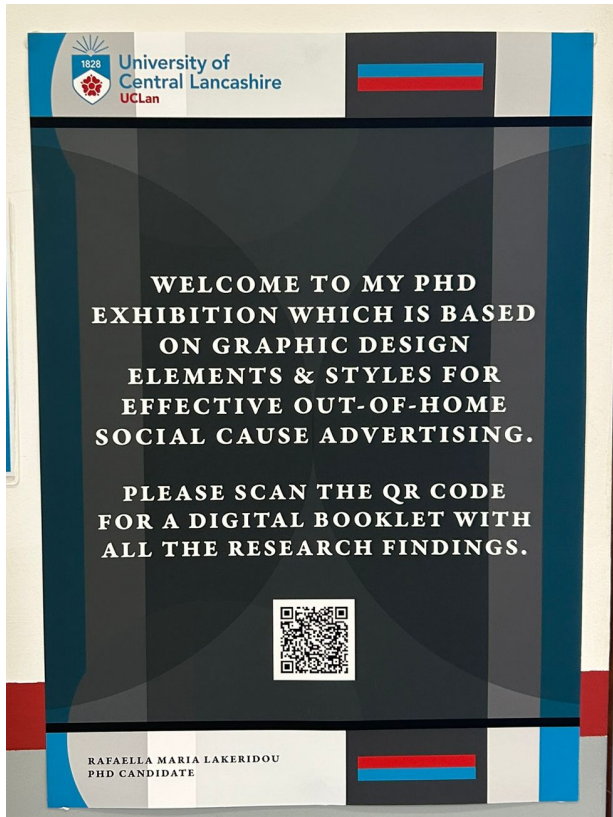
Board installation

Floor sticker

Screen installation

Door installation

6.2.3 Self-evaluation

During the exhibition, in order to run a self-evaluation and collect the public perspectives regarding the design and the framework developed and used, discussions in the form of semi-interviews were held with exhibition attendees. The exhibition closed with eighty-five attendees *(N*=85); and even though demographic data was not collected, it was noted that attendees were from different genders, generations (18 – 61 and above), nationalities (e.g Europe, Africa, Asia etc.) and occupations (e.g. students, receptions, professors, graphic designers, advertisers, marketers, students, retires etc.).

Findings are discussed within sub-sections (based on interview questions) as this would showcase the variances in opinion and draw a conclusion.

Advertising effectiveness measures

Design

To access the design but most importantly to measure the advertising effectiveness, participants were asked to either select a combination of adjectives from a prepared list that they felt best described the design, or input their own descriptive terms.

Overall, the design was described positively. Descriptions included *'detailed'*, *'hopefu*l', *'engaging'* and *'expressive'*. The most popular adjectives were 'attractive' by 91.8% (*n*=78) and attention grabbing by 72.9% (*n*=62). Personally relevant followed by 23.5% (n=20), easy to understand by 23.5% (n=20), and all the above by 4.7% (*n*=4).

Attractiveness

Participants were questioned more directly on the attractiveness of the design, as this was the nature of this study. 95.2% (*n*=81) of attendees found the design attractive, while 4.7% (*n*=4) shared opinions that the design would be more attractive if there was more content/ information on cardiovascular disease, statistics and multilingual information. Opinions such as applying multilingual information support additional findings of this research (see Chapter 4).

Further, there were also positive responses with regards to the evaluation of elements. A number of statements were given such as *'attractive element composition'*, *'elements combined reflect a strong design'* and *'good choice of elements'*. Observing the elements separately, attendees were questioned which elements attracted them the most (multiple choice). Colour attracted the most by 88.2% (n=75), with some attendees emphasising that the monochromatic colour scheme was very attractive, luxurious, and eye-catching. Further, most attendees acknowledged the colour alignment to social cause, and shared opinions that such technique made the design even more

attractive as it gave a clear indication on the cause. On the other hand, one negative comment was made by an attendee who expressed that the design tones were too dark.

The second most attractive element was image by 65.9% (*n*=56), and this was because according to several attendees the illustration minimised negative emotions. Two attendees offered a negative insight on the image type, claiming that a photorealistic image would give a better understanding to the design.

The third most attractive element was typography by 64.7% (*n*=55), with most attendees addressing compliments such as 'font reflects the seriousness of the cause', 'distinctive font family', and 'classic font family, for a classic cause'. Two attendees believed the font family was outdated.

Furthermore, the use of space attracted by 24.7% (*n*=21), shapes by 18.8% (*n*=16) and lines by 15.3% (*n*=13). There were no negative comments made on the aforementioned elements, except for some attendees who stated that they would like more geometry. Lastly, the overall design style attracted by 71.8% (*n*=67).

Memory

Attendees were asked whether they would be able to recall the advertisement in a few hours or days after exposure. 94.1% (*n*=80) claimed that they could be able to recall the advertisement, reasoning mostly due to the design being attractive. Some other factors were based on emotional appeal and social cause.

Message understanding

In order to judge how well the advertisement was understood, attendees were asked to explain the main message / aim. All respondents correctly identified the advertisement message, with the most common statement being: 'check your heart'.

Knowledge increase

96.5% *(n*=82) of the attendees agreed that the advertisement was effective in creating awareness towards cardiovascular disease; while 3.5% (*n*=3) disagreed as they believed it would be more effective if the advertisement had more content e.g. statistics. Further, when asked (more generally) as to whether the advertisement increased awareness, 95.3% (*n*=81) agreed; whereas 4.7% (n=4) believed that their awareness would increase if there was more information.

As this concludes the exhibition evaluation, it is evident through the audience's perception that findings of this research when applied in practise are effective. Regardless of some minor negative feedback, overall, the exhibition advertisement attracted the general public. Some attendees even expressed closing comments, stating that the design had an interesting composition, beautiful graphics, and lastly, such advertisements should be applied in Cyprus. Nevertheless, the exhibition indicated that a tailored framework guides the development of the design; but most importantly impacts positively the visual composition in creating advertisements that are effective towards the social cause.

Lastly, although this research provided specific findings, other design elements and styles, along with various combinations, could also be effective for out-of-home social cause advertising and other advertising types. Nevertheless, this study demonstrated that the research findings were especially effective for cardiovascular disease. Metaphorically, this research was a piece of the puzzle, a design recipe for out-of-home social cause advertising.

Chapter 7: Conclusion

This chapter completes the study by drawing research conclusions, and presents limitations, implications to theory and practice and future research.

7.1 Research conclusion

Social cause advertising seeks to resonate with audiences on a personal and emotional level, fostering connections that inspire reflection, empathy, and action. Unlike other forms of advertising, social cause advertising taps into shared human values and emotions to create a meaningful dialogue that encourages individuals to engage with important societal issues and contribute to positive change.

It was observed and reported that while designers apply universal design techniques in social cause advertising, they often do so without adhering to a specific graphic design framework. By developing a tailored framework, designers will be able to reach their target audience with a more favourable attitude, thereby increasing the likelihood of encouraging action towards the social cause advertised. Moreover, this approach enables social cause advertising to stand out through distinct, intentional strategies, specifically crafted to align with and support the campaign's unique objectives. This connection not only enhances the overall effectiveness of the advertisement, but also strengthens its impact by ensuring that each design element serves a clear and purpose-driven role.

Although incorporating elements from traditional advertising can be effective in social cause advertising and vice versa, this research developed a specific, tailored to out-of-home social cause advertising graphic design framework with specific guidelines, providing designers with a toolkit for tailoring their designs. At this point it is important to make clear that the elements and styles included in this toolkit are likely to be effective for other types of advertising too. However, further research is recommended, as this research focused specifically on out of home social cause advertising.

To this date, and as presented in the literature review of this study, there has been limited research in the multidisciplinary field of graphic design related to out-of-home social cause advertising. Therefore, the purpose of this study (researching this specific field and exploring which graphic design elements and styles could be used for more effective out-of-home social

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cause advertising) fills a gap in existing research, but also strengthens previous research such as by Borba et al., (2015), Troy (2019), and Nazim (2020) who suggested that further research is needed in the design of social cause advertising.

Additionally, since the analysis of the combined data collected from both the public and graphic design professionals, suggest that indeed social cause advertising differs from traditional advertising, the creation of a tailored graphic design framework enables designers to customise their campaigns and create more effective out-of-home social cause advertisements.

The main findings of this research are summarised below:

1. Three most preferred primary principles are (1) hierarchy, (2) balance and (2) proportion; whereas the three most preferred secondary principles are (1) scale, (2) emphasis and (3) repetition.

2. Regardless of the minor difference in the level of attractiveness amongst some demographics (e.g. age groups), emphasis should be given on the demographic preference with the most/least attractive elements. Elements perceived as the most attractive are likely to be more effective towards raising social awareness through out-of-home social cause advertising.

3. If designing to attract the general public (regardless of age, and gender etc.), elements like delineating lines, geometric shapes, monochromatic colour schemes, graphics and typefaces like Garamond font are the most attractive. Most attractive elements are more likely to influence individual perception and attitude towards a social cause.

4. The element of texture is not considered a key element to draw attention to a social cause advertisement.

5. Although the element of space is given a medium level of emphasis in comparison to elements like image and typography, negative space is recommended for out-of-home social cause advertising.

6. The element of value should be applied in the design composition.

7. Geometric design style is the most attractive amongst all demographics when it comes to social cause advertisements.

8. Designers give more emphasis on elements like image, typography and colour, in comparison to other elements like space, line and texture.

9. Visual elements impact visual attention on social cause advertisements as they are the most effective element when it comes recalling the advertisement. Specifically, graphics (illustrations, is the most preferred element followed by colours).

10. Text (e.g. headline, slogan) is the most preferred element to understand the advertisement content.

As the aim of this research was to develop a graphic design framework for more effective social cause advertisements, the above findings were combined together and presented in a toolkit. Additionally, the researcher applied the toolkit in practice and showcased to be effective in raising awareness towards cardiovascular disease. It is also important to mention that through this study (specifically through the findings), the researcher's perspective has changed when designing. The researcher acknowledges the importance of factors like demographic preference and its influence on public perception and attitude; but also, the importance of using elements and styles that will attract the public as this can increase the chances of the public to act towards a social cause.

Research findings support the hypothesis, demonstrating that specific graphic design elements and styles play a significant role in enhancing the effectiveness of out-of-home social cause advertising. The study confirms that different demographics are attracted to various design elements, highlighting the importance of tailoring these principles to audience characteristics. Additionally, certain design elements (particularly visuals) prove to be more effective in raising

social awareness, showcasing their unique ability to evoke engagement and emphasise key messages. This research also showcased that specific elements, such as geometric shapes, significantly increase visual attention, directly influencing how advertisements are perceived and remembered. Finally, the data indicated that intentional design choices can shape public perception and attitudes towards social causes, underscoring the critical role of design in conveying meaningful messages. Together, these findings suggest that applying a strategic approach to design elements and styles can greatly enhance the impact and reach of social cause advertising, providing valuable insights for both designers and agencies aiming to maximise message effectiveness.

Lastly, it should be noted that it is possible for the research findings to be applicable in other advertising types (e.g political, commercial etc.) as this research examined universal design elements and styles. Such elements are the foundation for creating visually engaging and persuasive messages; but more specifically, they are the building blocks of visual communication, which shape how people perceive and interact with advertisements.

The principles are essential not only for capturing attention but also, for delivering messages clearly and effectively. Through strategic use of colour, typography, line, shape, space, image and value, but also through the design style, these elements work together to create attractive designs that can resonate with audiences and convey effectively the message.

7.1.1. Usage of graphic design elements and styles in a specific design context

With regards to the aforementioned findings, this research has identified elements and styles which create attractiveness and visual attention of the general public for out-of-home social cause advertising. Even though a framework was developed and presented in a form of a toolkit, it should be noted that there are additional specifications which need to be taken in consideration (also recommended for further research, see section 7.5)

To begin with, designers should use the toolkit as a guide, rather than a strict rulebook. The elements identified in this research offer valuable insights into which design elements and styles are perceived as more attractive for out-of-home social cause advertising. Nevertheless, it is acknowledged that while findings indicate general trends in out-of-home social cause advertisement attractiveness (such as geometric shapes, delineating lines, monochromatic colour schemes, and specific typefaces like Garamond), these trends may not be viewed as universally applicable and that in some instances and design contexts other styles and elements might be applicable too. The effectiveness of these elements may indeed vary depending on the specific social cause, target audience, and cultural considerations. This research specifically showcased these findings in the context of cardiovascular disease, demonstrating their effectiveness. Further research can explore the impact of the developed toolkit across different social causes (see section 7.5). For example, while Garamond may be effective in some contexts, a bold sans-serif typeface may be far more suitable for a campaign focused on urgent public safety, such as smoke alarms. To address this subjectivity, this research encourages researchers to adapt and modify elements based on the specific campaign context.

Furthermore, this research included literature that highlights how different campaigns successfully adapted their design choices based on specific contextual factors. For example, Borba et al., (2015) and Triantos et al. (2010) touch on the adaptation of design elements in health communication campaigns, with insights that may likely be applied to other campaigns as well. Borba et al., (2015) examined how adapting design elements like colour schemes, imagery, and typography based on the audience's cultural and emotional context can significantly improve campaign effectiveness. This approach aligns well with the concept of adapting designs for specific messages, as seen in campaigns such as those by the British Heart Foundation (such as No Idling, Heart, No Idling, Lungs, No Idling, Inhaler, 2012).

As also stated in section 2.4 campaigns by the British Heart Foundation, frequently adapt elements like bold, direct messaging and impactful visuals to convey urgency around heart health. This is a relevant case where design adaptations are used to meet the campaign's

objectives, fitting with the themes discussed by Borba et al., (2015) and Triantos et al., (2010). Further, Dombrowski (2013) discusses how tailoring fonts, images, and layouts based on the target demographic and campaign goals can effectively encourage desired behaviours, which is especially relevant for health or social cause campaigns. Christiano and Neimand (2017) also highlight how design choices must align with audience values and expectations to be effective. The authors propose that campaigns should adapt their visual language (such as colours, icons, and graphics) to resonate with audience beliefs and experiences, thus enhancing engagement and motivation.

The aforementioned examples demonstrate that while this toolkit offers valuable insights into general social cause advertising design trends, it is crucial for designers to tailor their approaches to the unique demands of each campaign. Each social cause presents unique challenges and emotional responses that can influence how design elements are perceived and received.

The toolkit developed in this research serves as a "recipe" for crafting impactful and effective out-of-home social cause advertisements. Similar to a recipe's guidance in creating a dish, this toolkit provides insights and strategies on effectively using design elements to create these advertisements. However, it also acknowledges that successful designs can be achieved with other elements and styles beyond those outlined here. The final outcome may vary based on individual creativity, context, and specific goals. Designers can use this toolkit as a starting point, but should be prepared to adapt and modify the elements to suit their unique projects and audience needs. This flexibility ensures that the design not only follows guidelines tested through research but also, resonates meaningfully with the intended audience.

Furthermore, below is an explanation of each element within its specific design context:

Typography

Factors like type size, body text and colour need to be taken in consideration. Firstly, it is recommended to align the font style (e.g. bold and italic) with the social cause and the message being projected. Further, with regards to the font colour, advertisers like Outdoor Advertising

Association of America (2016) recommend to follow colour combinations which are eye-catching, but also minimise eye strains. Additionally, depending on the out-of-home medium, letter height, readable distance and time to read also need to be taken in consideration.

Lastly, with regards to the typeface (despite Garamond being the most attractive, followed by Didot and Times New Roman), research findings also present typefaces tailored to demographic preference. For example, Didot typeface can be used for advertisements targeting ages 18-30; whereas Baskerville can be used for ages 41-50. Nonetheless, the toolkit developed (through this research) offers multiple typeface choices which are also attractive to the public. Hence it should be taken into consideration that depending on the advertisement topic different typefaces may appear more appropriate or relevant. This means although Garamond may be more appealing to another topic, alternative fonts may be suitable for another topic.

Shapes

While geometric shapes were identified as the most attractive shape group, using alternative shapes (like organic or abstract), does not imply they are ineffective. The effectiveness of a shape group depends on the context, message, and emotional tone of the campaign. Organic shapes, for example, can evoke warmth, softness, and approachability, which may be more suitable for issues related to empathy or sensitivity. Abstract shapes may convey complexity or provoke curiosity, potentially enhancing engagement for campaigns addressing multifaceted social issues. Therefore, each shape group can be effective when thoughtfully aligned with the campaign's specific goals and audience. Ultimately, the choice of shapes should enhance the advertisement's purpose and connect meaningfully with the target audience.

Line

Using a different line style, such as implied or calligraphic lines, may still be effective because these styles bring their own unique qualities and emotional resonances that may better suit the specific social cause being addressed. Nonetheless, the choice of line style should complement the overall design and enhance the connection with the target audience.

Colour

Although monochromatic colour schemes were the most attractive (followed by complementary and triadic schemes), an advertisement may still effectively engage the public with alternative colour schemes. This effectiveness often depends on the overall composition and interaction of other design elements, such as shapes, lines, and typography.

Image

Graphics and illustrations were identified as the most attractive (followed by photographs and drawings). This suggests that imagery has a significant positive impact on the effectiveness of social cause advertisements, particularly in drawing attention. Such findings also support studies such as by Park (2014), which identified images as an effective visual technique. However, Park's (2014) research did not explore the specific types of images used. Therefore, this study builds on his study by examining the differences between various types of images and their effectiveness in engaging viewers specifically in out-of-home social cause advertising.

Furthermore, applying an alternative image style does not imply that the advertisement is less effective; its success will rely on the composition of the other design elements. As stated in section 2.2.8, one of the key aspects of an image is its ability to capture attention, which is the first step in fostering engagement.

Texture

While texture is generally not recommended for out-of-home social cause advertisements, some designers may decide to use it to create a tactile effect that aligns with the social cause, such as in smoke alarm campaigns. As mentioned in section 2.2.3, texture can enhance visual impact, evoke emotions, and draw attention to other design elements.

Value

While the use of value is recommended in out-of-home social cause advertisements, an advertisement may still effectively engage the public by incorporating elements like saturation

and primary colours, as these elements received high rankings among designers for their level of emphasis.

Space

Although negative space was the second most recommended option, an advertisement may still be effective if the designer chooses to utilise positive space, particularly if it aligns more closely with the social cause.

Design styles

Although the geometric design style was considered the most attractive (followed by minimalist and photorealism), an advertisement may still capture the public's attention by employing an alternative design style that aligns with the social cause. For example, using an organic style for environmental awareness, or combined with elements like the Garamond typeface, illustrative imagery, and a monochromatic colour scheme, may be equally effective (discussed in future research, see section 7.5).

Furthemore, as stated in chapter 3, this practice-based PhD effectively developed a graphic design framework for out-of-home social cause advertising, which was implemented in practice. The research findings were applied on cardiovascular disease and proven to be effective. However, various other combinations could also be effective for cardiovascular disease as well as for different social issues and types of advertising, which should be explored in future research (see section 7.5).

7.3 Implications to Theory and Practice

Research implications to theory

The theoretical implications of this research on out-of-home social cause advertising are significant in advancing the field of graphic design theory and advertising effectiveness. By developing a tailored graphic design framework, this study contributes to the understanding of

how specific design elements and styles can be applied to enhance engagement, increasing the likelihood of taking action, and promoting social change.

By drawing on existing literature, this study adds new insights to the multidisciplinary fields of advertising and graphic design. This research also builds upon existing research such as by Guthrie (2009), Kadry (2017), Dombrowski, (2013), Park (2014), Borba et al., (2015), Troy (2019) and Nazim (2020). These scholars have emphasised the need for further research in the area of social cause advertising, particularly concerning the role of graphic design.

Furthermore, this research contributes directly to filling these gaps by developing a tailored graphic design framework for out-of-home social cause advertising. It specifically identified key design elements and styles that are most effective in creating more attractive visuals that will increase the likelihood towards taking action. By addressing this gap, this study not only advances the field of social cause advertising but also, contributes to the broader body of knowledge on graphic design's role in advertising, thus providing a foundation for future research in this area.

This research also explored out-of-home advertising, offering a theoretical perspective on how graphic design interacts with social cause messaging in public spaces. By focusing on out-of-home mediums, this study expands the theoretical framework for understanding the impact of graphic design in social cause campaigns. Moreover, this exploration paves the way for future research into the unique challenges and opportunities of using graphic design in out-of-home advertising to engage diverse audiences and drive social change.

This research also focused on cardiovascular disease, contributing new theoretical insights to the design and effectiveness of advertisements aimed at raising awareness for such health issues. By identifying specific graphic design elements and styles, this research extends the theoretical framework for health-related out-of-home advertising, providing valuable insights into how targeted design choices can enhance the effectiveness of campaigns and inform future advertising campaigns.

Moreover, by combining theory and practice, this study contributes to a deeper understanding of the significant role graphic design plays in shaping public perception and inspiring action towards social causes. It bridges theoretical concepts with practical applications, illustrating how specific design elements can influence individuals' emotional and cognitive responses. This research provides valuable insights into how graphic design can be strategically employed to increase engagement and drive positive change, advancing the field of social cause advertising.

Research implications to practice

As a practice-based PhD, this study has successfully developed a framework in the form of a toolkit for designers to design more effective out-of-home social cause advertisements. Throughout this research, it became evident that design agencies frequently rely on traditional advertising techniques in the creation of social cause advertisements.

Findings of this research offer a new design strategy that focuses on the public's perception, suggesting that a tailored approach can enhance the effectiveness of social cause advertisements and increase the likelihood of inspiring action. This is based on the observation that various graphic design elements and styles have different levels of attractiveness, which in turn influences how effectively they engage the audience and motivate them to take action. By tailoring design approaches to these varying preferences, social cause advertisements can enhance their ability to resonate with viewers, encouraging them to engage with and support the cause. More importantly, the research findings have significant practical implications for the field, as it will enable designers / practitioners to reconsider how they approach the creation of social cause advertisements. Hence, offering guidance for design agencies.

While existing techniques in out-of-home social cause advertising are effective, this research introduces a new, tailored approach for designers (e.g. a design recipe) for creating social cause advertisements. The developed graphic design framework, validated through this study, serves as a practical tool for design agencies when creating out-of-home social cause advertisements. The framework aims to enhance the effectiveness of these advertisements by fostering visually compelling designs that can attract public attention and enhance the likelihood of prompting

action towards the social cause. Additionally, the insights gained from this research empower designers to develop strategies that incorporate the most impactful visual elements to increase engagement and motivate behavioural change.

Furthermore, findings of this research could reveal to designers but also, to other researchers that social cause advertising is often undervalued and more research should be conducted. This research has the potential to broaden understanding and appreciation in the field.

The study's framework can serve as a valuable tool for evaluating existing social cause advertisements. By applying this framework, practitioners can identify specific areas for enhancement, ensuring that campaigns capture public attention more effectively and improve the delivery of their messages. This approach can help optimise visual elements to maximise audience engagement and drive impactful action.

Lastly, this study also has the potential to broaden the concept embedded within the framework by guiding future research into new design strategies for social cause campaigns. By encouraging a deeper exploration into diverse and evolving design strategies, this framework can serve as a foundation for future studies that aim to refine and tailor graphic design practices for a variety of social causes. It also offers practitioners a flexible tool that can adapt to shifts in public perception and emerging design trends, thereby enhancing the reach and impact of social cause advertising.

7.4 Research limitations

Although the research questions raised for this research were successfully answered, and although a graphic design framework for effective out-of-home social cause advertising was successfully developed, there are a number of limitations that need to be taken into consideration.

Firstly, this research was conducted during the COVID-19 pandemic, which prevented many professionals from participating due to work overload or staffing shortages. Although this was a limitation, and more data could have been collected if additional designers had participated, current findings still enabled this study to gather valuable insights from design agencies and understand their perspectives.

Additionally, another possible limitation (primarily due to COVID-19 and the time constraints of this research)—was the sample size. Under different circumstances, a longitudinal study could have been conducted over an extended period, which would have facilitated a larger sample size and allowed for more detailed identification of elements and styles related to nationalities and countries of residence. However, despite the current sample size, the toolkit developed still effectively meets the study's objectives. For example, tailoring findings based on demographic preferences such as age and gender.

Furthermore, even though phase two effectively gathered data through online surveys, a limitation was that these surveys simulated out-of-home experiences instead of being conducted in real-life settings. This was mainly due to COVID-19, budget constraints, and time limitations.

Finally, it is important to note that for ethical reasons, this research did not include shock advertising (such as advertisements with aggressive, brutal, or violent content designed to provoke a strong reaction). This could be explored in future studies. Additionally, due to budget constraints, the findings were not tested on actual out-of-home mediums like billboards or airport banners. Future research could address this limitation by applying the findings to these real-world settings and expanding on this study.

7.5 Future research

While this study explored the interdisciplinary fields of graphic design, out-of-home advertising, and social cause advertising, several questions were raised that could be addressed in future

research. More specifically, the findings of this research can serve as a foundation for future studies, enabling other researchers to build upon this study and for a more comprehensive understanding of the subject. For example, the results can be strengthened through comparative studies involving the same poster designed with contrasting graphic design elements and styles. This could facilitate strong comparisons (both between-subjects and within-subjects) that could validate the findings and showcase their applicability. Additionally, it would be valuable to examine the research findings in relation to other types of advertising.

A longitudinal study could also help identify which elements and styles are most attractive to different nationalities or countries. Such data would strengthen the framework developed from this study, offering design agencies a broader range of options. Additionally, a longitudinal study could also assess the lasting impact of the elements and styles.

Moreover, the social cause examined through the exibition (cardiovascular disease) could potentially be a test bed for other issues to evaluate the effectiveness of the identified elements and styles including comparative studies on different types of advertisements and their corresponding elements and styles. Future research could also examine the effectiveness of different types of images for various social causes. This would help determine which images resonate best with audiences depending on the specific issue being addressed, further refining the use of imagery in social cause advertising.

Another possible direction for future research, beyond the scope of this study, could explore the use of aggressive, brutal, or violent styles in social cause advertising, commonly known as shock advertising or shockvertising. This approach employs disturbing or provocative imagery, language, or scenarios to evoke strong emotional responses (such as fear, anger, or disgust) to capture attention and raise awareness of urgent social issues. Future studies could also examine various advertising appeals and the application of linguistic, semiotic, and rhetorical elements, which are vital for understanding how audiences interpret and perceive messages. Investigating these techniques could provide valuable insights into how visual and non-visual elements

combine to enhance persuasion, communication effectiveness, and audience impact. Such findings would add further context to social cause advertising and establish connections to the insights generated by this research. Furthermore, future research could examine which out-of-home mediums are most effective for social cause advertising and assess the impact of different advertising locations, such as busy highways compared to quieter neighborhoods.

Troy (2019) emphasises the importance of investigating all forms and mediums of social cause advertising. Supporting Troy (2019), future research on graphic design and social cause advertising could focus more on various social media platforms (such as Twitter, Instagram, and Snapchat) and emerging technologies like virtual reality. This aligns with Troy's claim regarding the significance of networking sites in today's advertising landscape.

Social cause advertising is a unique and impactful form of advertising dedicated to raising awareness and inspiring action on critical social issues. It calls for carefully crafted strategies and specific design elements to truly resonate with audiences. Given the increasing significance of these societal concerns, further research is highly recommended to refine strategies and enhance their effectiveness.

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Appendix

Appendix (A) – Email invitation: Design agencies

Email invitation - Design agencies

Subject: Social cause advertising is a helping hand: Share your expertise

A graphic design framework for out-of-home social cause advertising
Dear X

I am writing to kindly invite your design agency to participate in my PhD research that I am conducting with the University Of Central Lancashire (Cyprus campus). I am asking design firms such as yours to reflect your opinion on key graphic design principles (elements and styles) used in out-of-home social cause advertising.

As part of this research your agency will either complete an online survey (no more than 20 minutes and the procedure will not require a repetition); participate in a virtual interview via MS Teams (no more than 30 minutes) or participate in both if you would like.

Your responses to this survey and interview are very important as they help determine which graphic design elements and styles could be used for effective out-of-home social cause advertising and build a universal framework.

Please click on the link below to go to the survey website (or copy paste the survey link into your Internet browser).

Survey Link:

https://uclan.eu.qualtrics.com/jfe/form/SV_88OQLh1BzH2koqa

Further, if you would like to participate in a virtual interview, could you please reply back to this email.

Your participation in this research is entirely voluntary and all of your responses will be kept confidential. No personally identifiable information will be associated with your responses in any reports of this data.

I appreciate your time and consideration in taking part in my research. It is only through expertise such as your design firm that I will be able to build a code of practise for successful out- of-home social cause advertising.

 Many thanks,

Email reminder - Design agencies

Subject: Invitation reminder - Social cause advertising is a helping hand: Share your expertise

A graphic design framework for out-of-home social cause advertising
Dear X

An email was recently sent to your design firm asking for your participation in a brief survey / interview on which graphic design elements and styles could be used for effective out-of-home social cause advertising. Your responses to this survey/ interview are important in creating a universal framework with graphic design elements and styles for out-of-home social cause advertising.

If you have already completed the survey / interview, we really appreciate your participation. If you have no yet responded, we would like to urge you to complete the survey / interview. We plan to end the survey / interview next week, so we wanted to email everyone who has not responded to make sure they had a chance to participate.

Please click on the link below to go to the survey website (or copy paste the link into your web browser).

Survey Link:
https://uclan.eu.qualtrics.com/jfe/form/SV_88OQLh1BzH2koqa

Further, if you would like to participate in a virtual interview, could you please reply back to this email.

Should you have any further questions or comments, please contact myself, Rafaella Maria Lakeridou at rmlakeridou@uclan.ac.uk .

 Many thanks,

Email invitation – UCLan Faculty, Staff and Students

Subject: Social cause advertising is a helping hand: Share your opinion

A graphic design framework for out-of-home social cause advertising
Dear Colleagues,

I am writing to kindly invite you to participate in my PhD research that I am conducting with the University Of Central Lancashire (Cyprus campus). I am asking colleagues such as yourself to share your opinion on key graphic design principles (elements and styles) used in out-of-home social cause advertising.

As part of this research you are invited to complete two online surveys (no more than 15 minutes each and the procedure will not require a repetition.

Your responses to this survey are very important as they help determine which graphic design elements and styles could be used for effective out-of-home social cause advertising and build a universal framework.

Please click on the link below to go to the survey website (or copy paste the survey link into your Internet browser).

Survey One Link:
https://uclan.eu.qualtrics.com/jfe/form/SV_9YSueWI9qeHV0sC

Survey Two Link:
https://uclan.eu.qualtrics.com/jfe/form/SV_2uCqbbHAaeqmpcq

Your participation in this research is entirely voluntary and all of your responses will be kept confidential. No personally identifiable information will be associated with your responses in any reports of this data.

I appreciate your time and consideration in taking part in my research. It is only through expertise such as your design firm that I will be able to build a code of practise for successful out- of-home social cause advertising.

 Many thanks,

Email reminder – UCLan Faculty, Staff and Students

Subject: Social cause advertising is a helping hand: Share your opinion

A graphic design framework for out-of-home social cause advertising
Dear Colleagues,

An email was recently sent to you inviting you to participate in my PhD research that I am conducting with the University Of Central Lancashire (Cyprus campus). Your responses to this survey are important as they will assist to create a universal framework with graphic design elements and styles for out-of-home social cause advertising.

If you have already completed the survey(s), we really appreciate your participation. If you have no yet responded, we would like to urge you to complete the survey(s). We plan to end the survey(s) next week, so we wanted to email everyone who has not responded to make sure they had a chance to participate.

Please click on the link below to go to the survey website (or copy paste the link into your web browser).

Survey One Link:
https://uclan.eu.qualtrics.com/jfe/form/SV_9YSueWI9qeHV0sC

Survey Two Link:
https://uclan.eu.qualtrics.com/jfe/form/SV_2uCqbbHAaeqmpcq

Should you have any further questions or comments, please contact myself, Rafaella Maria Lakeridou at rmlakeridou@uclan.ac.uk .

Many thanks,

Appendix (B) - Information Sheet: Survey One and Two

Researcher:
Rafaella-Maria Lakeridou
School of Arts & Media
rmlakeridou@uclan.ac.uk
+357 96 74 22 44

Principal Investigator:
Dr. Christos Karpasitis
School of Sciences

Information Sheet
A graphic design framework for out-of-home social cause advertising

My name is Rafaella-Maria Lakeridou and I am a research student at the University of Central Lancashire (UCLan) - Cyprus Campus. My research intends to investigate the impact of graphic design elements and styles in raising social awareness through out-of-home advertisements. Out-of-home (OOH) advertising refers to visual media found outside of the home. My aim is to develop a code of practice with the fundamental graphic design principles for successful out-of-home social cause advertising.

When referring to graphic design elements and styles, we refer to the principles used by a designer to build an aesthetically pleasing visual.
Graphic design elements establish the content of a graphic design composition, for example basic recognisable elements such as colour, shape and typography. On the other hand, graphic design styles refer to the overall appearance that a design follows. Examples of graphic design styles include the modern style, the retro style and the vintage style.

You are kindly invited to participate in my research study. As part of this research, you will be asked to complete an electronic questionnaire with regard to your opinion on specific social cause advertisements and their design elements and styles. Before deciding on whether you would like to participate or not, it is important to understand the research aim and your expected involvement. Please take your time to read the following research guidelines and do not hesitate to contact the research team for any inquiries. Additionally, please feel free should you wish to discuss your participation with friends or relatives etc. Finally, please do not feel pressured to accept this invitation; you should only agree to participate if you want to.

The research aim and your expected involvement. Please take your time to read the following research guidelines and do not hesitate to contact the research team for any inquiries. Additionally, please feel free should you wish to discuss your participation with friends or relatives etc. Finally, please do not feel pressured to accept this invitation; you should only agree to participate if you want to.
Thank you for reading this.

What is the purpose of the study? The purpose of my research is to develop a code of practice with the fundamental graphic design principles (elements and styles) for successful out-of-home social cause advertising. This code will be used as a guide to designers and practitioners on how to design more impactful out-of-home advertisements towards social causes.

Why have I been invited to take part? You have been invited to take part in this study as I would like to investigate your perception and attitude towards social cause advertising. Through your contribution I will identify which graphic design elements and styles may impact visual attention towards an out-of-home advertisement related to social awareness. Finally, your contribution will assist in investigating which graphic design elements and styles in social awareness advertisements are the most/least favourable amongst different demographics.

Do I have to take part? Your participation in this research is voluntary; and you are free to withdraw from this study for a period of two weeks without an explanation and without incurring a disadvantage. You are also free to withdraw while completing the electronic questionnaire simply by exiting the platform.

What will happen if I take part? As a participant in this study, you will be asked to complete an electronic questionnaire designed by the researcher. Your responsibility as a participant in this study will be to complete an online questionnaire. The completion of the questionnaire should not take more than 20 minutes and the procedure will not require a repetition. Please note that there is no financial compensation for participation in this research.

How will my data be used? *"The University processes personal data as part of its research and teaching activities in accordance with the lawful basis of 'public task', and in accordance with the University's purpose of advancing education, learning and research for the public benefit"*.   Under UK data protection legislation, the University acts as the Data Controller for personal data collected as part of the University's research.

 The research results will be published in my PhD thesis, academic conferences and journals. All your data will be anonymised two weeks after your participation and for this reason, withdrawal of your data will not be possible after this period. Anonymisation of the data will guarantee that participants cannot be identified based on the data provided even after my work is published. Only the research team will have access to the original data set. Further, the data will be stored for 5 years - complying with UCLan's data protection legislation. Any papers, files etc. that contain personal data (related to this study) will be kept in locked cabinets. If personal data will be removed from UCLan premises or collected and stored away from UCLan premises, the data will be stored in an encrypted USB stick or laptop. When the retention period has elapsed, the data will be deleted from the University network or any additional devices which may contain a copy; and any paper copies will be destroyed as well.

Are there any risks in taking part? There are no perceived disadvantages or risks involved in taking part in this research. However, if you experience any discomfort (mental, emotional or physical) or disadvantage as part of the research, please inform the researcher immediately.

Are there any benefits from taking part? There are no benefits for your participation in this research. As a participant, you are voluntarily assisting me in my PhD research and forming a code of practise in graphic design and social cause advertising.

Expenses and / or payments Please note that there is no financial compensation for participation in this research.

What will happen to the results of the study? The research results will be published in my PhD thesis, academic conferences and journals. All data published will be anonymised.

What will happen if I want to stop taking part? You are free to withdraw your participation from this study during the first two weeks from the commencement of the study, without offering any reasons or explanation for why you wish to withdraw from the study. When completing the questionnaire, you can simply close the webpage and all data provided will be removed and securely disposed. However, if you wish to withdraw from the study after you have completed the questionnaire, you will have to send a request to the principal investigator no later than 2 weeks after your participation, and your data will be securely disposed.

What if I am unhappy or if there is a problem? If you are unhappy, or if there is a problem, please feel free to contact the Principal Investigator of this research [*Dr. Christos Karpasitis, phone number: +357 24 69 40 88, email: ckarpasitis1@uclan.ac.uk*].
 If you remain unhappy, or have a complaint which you feel you cannot come to us with, then please contact the Research Governance Unit at OfficerForEthics@uclan.ac.uk. The University strives to maintain the highest standards of rigour in the processing of your data. However, if you have any concerns about the way in which the University processes your personal data, it is important that you are aware of your right to lodge a complaint with the Information Commissioner's Office by calling 0303 123 1113.

Who can I contact if I have further questions? For any further questions, please feel free to contact the investigatory team:
Principal Investigator:
Dr. Christos Karpasitis (ckarpasitis1@uclan.ac.uk)
or
Researcher:
Ms. Rafaella-Maria Lakeridou (rmlakeridou@uclan.ac.uk)

Consent

Consent Form

*In order to proceed to the next stage of this research, your **full consent** is required for all the statements on this consent form. If you do not consent to any of the statements, your participation will be terminated and you will not be able to take part in my research study.*

- -

Consent **Q1**. I confirm that I have read and understood the information sheet for this research, or it has been read to me. I have had the opportunity to consider the information, ask questions and have had these answered satisfactorily.

○   Yes, I consent

○   No, I do not consent

- -

Consent **Q2**. I understand that taking part in this study involves completing an online questionnaire.

○   Yes, I consent

○   No, I do not consent

- -

Consent **Q3.** I understand that my participation to this research is voluntary and that after completing this questionnaire I have a strict timeframe understand that I can withdraw by simply informing the Researcher or the Principal Investigator about it, without giving any reason and without having my rights affected. In addition, I understand that I am free to decline to answer any particular question or set of questions.

○   Yes, I consent

○   No, I do not consent

- -

Consent **Q4.** I understand that if I decide to withdraw from this research within the strict timeframe of two weeks after completing this questionnaire, data collected prior to my withdrawal will not be retained or used and no further data will be collected.

○   Yes, I consent

○   No, I do not consent

Consent **Q5.** I understand that the information I provide will be held securely and in line with data protection requirements of UCLan and the EU.

○   Yes, I consent

○   No, I do not consent

Consent **Q6.** I understand that consent forms and original questionnaires will be retained in UCLan's secured network and only the research team will have access to data until retention period has elapsed and the data will be securely deleted.

○   Yes, I consent

○   No, I do not consent

Consent **Q7.** I understand that the research team will respect my confidentiality and I give permission for them to have access to my responses.

○   Yes, I consent

○   No, I do not

Consent **Q8**. I understand that I will provide my full name only for the purpose of identification from the research team in case I would like to withdraw from this research. Once the two-week withdrawal period has elapsed, my identification will be anonymised.

○   Yes, I consent

○   No, I do not consent

--- --- --- --- --- --- --- --- --- --- --- --- --- --- --- --- --- --- --- ---

Consent **Q9**. I agree to take part in this research study.

○   Yes, I consent

○   No, I do not consent

Consent Form Details
By providing your name on this consent form, you give full consent to this research as your name enacts as a signature
Participants full name:

_____

Please enter today's date:

_____

--- --- --- --- --- --- --- --- --- --- --- --- --- --- --- --- --- --- --- ---

Researchers Consent

Date: 01/09/21
Researcher's Full Name: Rafaella-Maria Lakeridou
Researcher's Signature:

Appendix (C): Survey One (General public)

Q1. Please select your gender:

▼ Female (1) ... Prefer not to answer (5)

Q2. Please select your age group:

▼ 18 - 30 (1) ... 61 and above (5)

Q3. Please select your nationality?

▼ Afghanistan (1) ... Zimbabwe (1357)

Q4. Please select your current country of residence?

▼ Afghanistan (1) ... Zimbabwe (1357)

Q5. Please indicate your occupation:

○ Business professional

○ Designer (architect, interior designer, graphic designer etc.)

○ Educator

○ Government/Civil services

○ Hospitality

○ Medical/Healthcare professional

○ Retired

○ Sales

○ Secretary support

○ Self-employed

○ Technology/Engineer

○ Transportation

○ Student

○ Unemployed

○ Other (*Please specify*) _____

Q6. Please indicate in your opinion which of the following terms best describes social cause advertising:
Select all relevant boxes (you can select more than one option)
　　Social cause advertising is **_____**

☐　A form of marketing

☐　A form of advertising to promote a non-profit organisation

☐　A form of advertising to inform the public about a social issue or to influence their behaviour

☐　Simply another form of advertising

☐　Other (*Please specify*) _____

Q7. Please indicate which of the following social awareness campaigns you are most likely to be interested in:
Select all relevant boxes (you can select more than one option)

☐　Animal welfare awareness

☐　Anti-smoking awareness

☐　Child adoption awareness

☐　Climate change awareness

☐　Domestic violence awareness

☐　Eating disorders awareness

☐　Environmental awareness

☐　Health awareness (e.g. mental health, cancer, heart & brain, disabilities etc.)

☐　Hunger awareness

☐　Poverty awareness

☐　Road safety awareness

☐　Other (*Please specify*) _____

Q8. Please rate on average the level of attention you pay to the following out-of-home mediums:
Scale: 1=Never   2=Rarely   3=Sometimes   4=Often   5=Always

Billboard advertising Defitition: large scale print advertisement. Such media includes: **static billboards and digital billboards**	▼ 1. Never (1) … 5. Always (5)
Transit advertising Definition: advertisements on public transport. Such media includes: **public vehicles (e.g. car, train, bus etc.), airports and train stations.**	▼ 1. Never (1) … 5. Always (5)
Posters Definition: smaller than a billboard advertisement. Such media includes: **outdoor advertisments displayed on locations such as shops (store windows), coffee shops, restaurants etc.**	▼ 1. Never (1) … 5. Always (5)
Street advertising Definition: printed advertisements on outdoor furniture. Such media includes: **benches in public areas, bus shelters, newsracks etc.**	▼ 1. Never (1) … 5. Always (5)

Q9. Please select the level of agreement or disagreement for the following statements:
(*Please select one box for each statement*)

	Strongly disagree (1)	Disagree (2)	Neutral (3)	Agree (4)	Strongly agree (5)
Celebrity endorsement in out-of-home social cause advertisements can increase awareness towards the cause.	○	○	○	○	○
Celebrity endorsement in out-of-home social cause advertisements can increase the chances of taking action towards the cause.	○	○	○	○	○
It is unacceptable to use disturbing graphic content in social cause advertising.	○	○	○	○	○
The inclusion of disturbing graphic content can increase the awareness towards the social cause.	○	○	○	○	○
The inclusion of disturbing graphic content can increase the attention towards the social cause advertisement.	○	○	○	○	○
It is desirable to advertise social issues from across the world within different nations	○	○	○	○	○
Out-of-home social cause advertising should be multi-lingual	○	○	○	○	○
The style of the ad doesn't matter.	○	○	○	○	○

Q10. Please select the elements you find the most effective in helping you **recall** an out-of-home social cause advertisement:
Select all relevant boxes (you can select more than one option)

☐ Colours

☐ Graphics (illustrations, icons)

☐ Pictures (photography)

☐ Symbols & icons

☐ Text (e.g. headings or slogans)

☐ No preference

☐ Other (*Please specify*) _____

Q11. Please select the elements you find the most effective in helping you **understand** an out-of-home social cause advertisement:
  Select all relevant boxes (you can select more than one option)

☐ Colours

☐ Graphics (illustrations, icons)

☐ Pictures (photography)

☐ Symbols & icons

☐ Text (e.g. headings or slogans)

☐ No preference

☐ Other (*Please specify*) _____

Q12. Please indicate whether you associate certain colours to specific social causes?
 (If `No´, you will be diverted to Q14.)

○ Yes

○ No

Skip To: Q14.

Q13. Please justify your respond to Q12, by indicating at least two examples of social causes you associate with specific colours.

_____

_____

_____

_____

Q14. Please indicate which of the following colour schemes attract you the most:
 (**Colour scheme:** a combination of colours)
Select all relevant boxes (you can select more than one option)

☐   **Monochromatic colour schemes**
(Colours with one hue but different shades, tones and tints)
Examples:
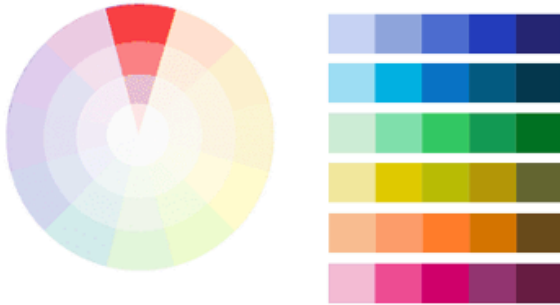
☐   **Complementary colour schemes**
(Colours on opposite sides of the colour wheel)
Examples:
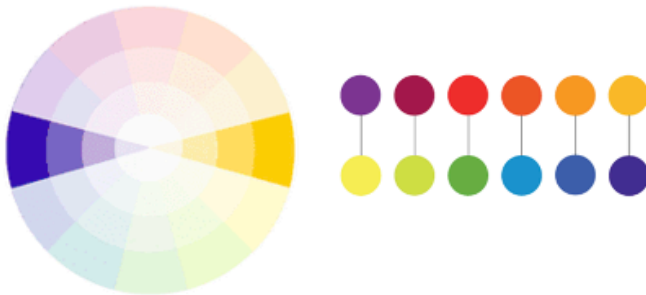
☐   **Split-complementary colour schemes**
(One primary colour combined with two analogous colours -two colours next to each other)
Examples:
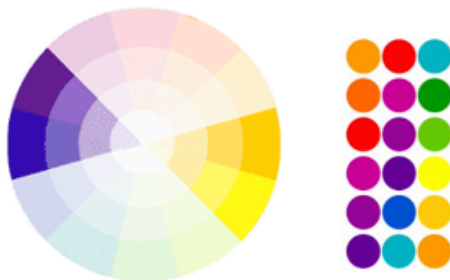
☐ **Triadic colour schemes**
(Combinations of three colours evenly spaced on the colour wheel)
<u>Examples:</u>
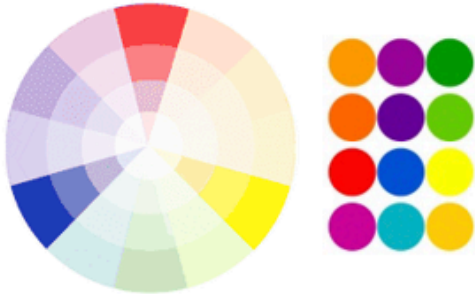
☐ **Analogous colour schemes**
(Colours next to one another on the colour wheel)
<u>Examples:</u>
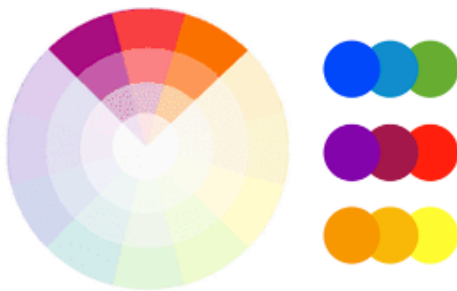
☐ **Tetriad colour schemes**
(Two sets of complimentary colours)
<u>Examples:</u>
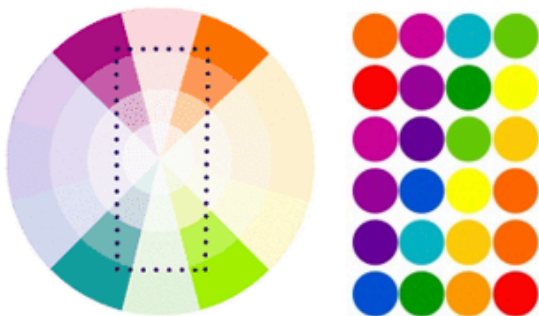
☐ No preference

Q15. *Please rate the level of attractiveness for the following line variations:*
(**Line variation**: refers to the design of a line. Such element can be used for multiple design purposes such as a decorative component)
Scale: 1=Not at all attractive   2=Slightly attractive   3=Moderately attractive   4=Very attractive   5=Extremely attractive

Delineating line Example:	▼ 1. Not at all attractive (1) … 5. Extremely attractive (5)
Diagonal line Example:	▼ 1. Not at all attractive (1) … 5. Extremely attractive (5)
Calligraphic line Example:	▼ 1. Not at all attractive (1) … 5. Extremely attractive (5)
Curved line Example:	▼ 1. Not at all attractive (1) … 5. Extremely attractive (5)
Horizontal line Example:	▼ 1. Not at all attractive (1) … 5. Extremely attractive (5)
Implied line Example:	▼ 1. Not at all attractive (1) … 5. Extremely attractive (5)
Vertical line Example:	▼ 1. Not at all attractive (1) … 5. Extremely attractive (5)
Zigzag line Example:	▼ 1. Not at all attractive (1) … 5. Extremely attractive (5)

Q16. Please rate the level of attractiveness for the following shapes:
Scale: 1=Not at all attractive   2= Slightly attractive   3=Moderately attractive   4=Very attractive   5=Extremely attractive

Abstract shapes *(Illustrations of real life objects/things without being the exact representations)* Examples: 	▼ 1. Not at all attractive (1) ... 5. Extremely attractive (5)
Geometric shapes *(A form of an object or an outline)* Examples: 	▼ 1. Not at all attractive (1) ... 5. Extremely attractive (5)
Organic shapes *(Shapes created naturally)* Examples: 	▼ 1. Not at all attractive (1) ... 5. Extremely attractive (6)

Q17. Please indicate your most favourable design elements:
Select all relevant boxes (you can select more than one option)

☐ **Drawings**
(*Visual art*)

☐ **Graphics/Illustrations**
(*Images or designs to create a visual representation of an object; and are usually computer generated*)

☐ **Photographs**
(Represent a reality)

☐ No preference

Q18. *Please rate the level of attractiveness for the following typography:*
(**Typography:** refers to the font style)
Scale: 1=Not at all attractive   2=Slightly attractive   3=Moderately attractive   4=Very attractive   5=Extremely attractive

Arial Typeface Example: **Arial** A B C D E F G H I J K L M N O P Q R S T U V W X Y Z *a b c d e f g h i j k l m n o p q r s t u v w x y z* **0 1 2 3 4 5 6 7 8 9**	▼ 1. Not at all attractive (1) ... 5. Extremely attractive (5)
Baskerville Typeface Example: **Baskerville** A B C D E F G H I J K L M N O P Q R S T U V W X Y Z *a b c d e f g h i j k l m n o p q r s t u v w x y z* *0 1 2 3 4 5 6 7 8 9*	▼ 1. Not at all attractive (1) ... 5. Extremely attractive (5)

Berlin Sans Typeface Example: **Berlin Sans** A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z **0 1 2 3 4 5 6 7 8 9**	▼ 1. Not at all attractive (1) … 5. Extremely attractive (5)
Calibri Typeface Example: **Calibri** A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 0 1 2 3 4 5 6 7 8 9	▼ 1. Not at all attractive (1) … 5. Extremely attractive (5)
Didot Typeface Example: **Didot** A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 0 1 2 3 4 5 6 7 8 9	▼ 1. Not at all attractive (1) … 5. Extremely attractive (5)
Franklin Typeface Example: **Franklin** A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 0 1 2 3 4 5 6 7 8 9	▼ 1. Not at all attractive (1) … 5. Extremely attractive (5)
Garamond Typeface Example: **Garamond** A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 0 1 2 3 4 5 6 7 8 9	▼ 1. Not at all attractive (1) … 5. Extremely attractive (5)

Georgia Typeface Example: **Georgia** A B C D E F G H I J K L M N O P Q R S T U V W X Y Z *a b c d e f g h i j k l m n o p q r s t u v w x y z* *0 1 2 3 4 5 6 7 8 9*	▼ 1. Not at all attractive (1) … 5. Extremely attractive (5)
Gill Sans Typeface Example: **Gill Sans** A B C D E F G H I J K L M N O P Q R S T U V W X Y Z *a b c d e f g h i j k l m n o p q r s t u v w x y z* *0 1 2 3 4 5 6 7 8 9*	▼ 1. Not at all attractive (1) … 5. Extremely attractive (5)
Helvetica Typeface Example: **Helvetica** A B C D E F G H I J K L M N O P Q R S T U V W X Y Z *a b c d e f g h i j k l m n o p q r s t u v w x y z* *0 1 2 3 4 5 6 7 8 9*	▼ 1. Not at all attractive (1) … 5. Extremely attractive (5)
Lucida Grande Typeface Example: **Lucida Grande** A B C D E F G H I J K L M N O P Q R S T U V W X Y Z *a b c d e f g h i j k l m n o p q r s t u v w x y z* *0 1 2 3 4 5 6 7 8 9*	▼ 1. Not at all attractive (1) … 5. Extremely attractive (5)
Tahoma Typeface Example: **Tahoma** A B C D E F G H I J K L M N O P Q R S T U V W X Y Z *a b c d e f g h i j k l m n o p q r s t u v w x y z* *0 1 2 3 4 5 6 7 8 9*	▼ 1. Not at all attractive (1) … 5. Extremely attractive (5)

Times New Roman Typeface Example: **Times New Roman** A B C D E F G H I J K L M N O P Q R S T U V W X Y Z *a b c d e f g h i j k l m n o p q r s t u v w x y z* *0 1 2 3 4 5 6 7 8 9*	▼ 1. Not at all attractive (1) … 5. Extremely attractive (5)
Verdana Typeface Example: **Verdana** A B C D E F G H I J K L M N O P Q R S T U V W X Y Z *a b c d e f g h i j k l m n o p q r s t u v w x y z* **0 1 2 3 4 5 6 7 8 9**	▼ 1. Not at all attractive (1) … 5. Extremely attractive (5)

Q19. Please indicate which of the following patterns attract you the most:
Select all relevant boxes (you can select more than one option)

☐ **Alternate rhythm**
(The same elements reappear in a regular order)
Example:
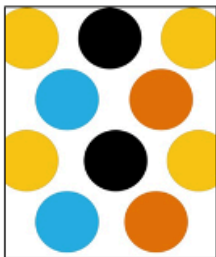
☐ **Flowing rhythm**
(Movement is visible within the design, creating a flow)
Example:

☐ **Progressive rhythm**

(Shows a sequence through a progression of steps)

<u>Example:</u>
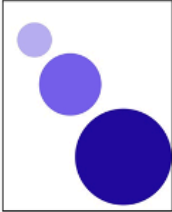
☐ **Random rhythm**

(Repetitive element without a specific pattern)

<u>Example:</u>
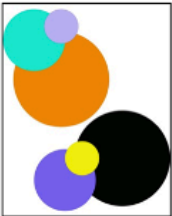
☐ **Regular rhythm**

(There is a regular arrangement of parallel lines created by identical elements with equal amount of space between)

<u>Example:</u>
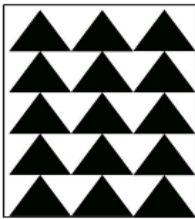
☐ No preference

Q20. Please rate the level of attractiveness for the following graphic design styles:

(**Graphic design styles:** are a set of characteristics)

Sale: 1=Not at all attractive 2=Slightly attractive 3= Moderately attractive 4=Very attractive 5=Extremely attractive

Design style 1: Minimalist

Style definition: based on essential information and elements.

Examples

Style characteristics

Simplicity
Neutral tones
Monochromatic or limited colours Simple fonts

*For more examples right click on the link below to open a new
tab: https://www.google.com/search?q=minimalist+graphic+design&client=safari&sxsrf=AOa
emvIGmBf4V5NNpqpsrgm
OhMX63sQOEw:1631273220207&source=lnms&tbm=isch&sa=X&ved=2ahUKEwiyssmmpv
TyAhVISxoKHW7gBmMQ_AUoAXoECAEQAw&biw=1130&bih=673&dpr=2

▼ 1. Not at all attractive (1) ...
　5. Extremely attractive (5)

Design style 2: 3D

Style definition: creates illusion of depth/volume.

Examples
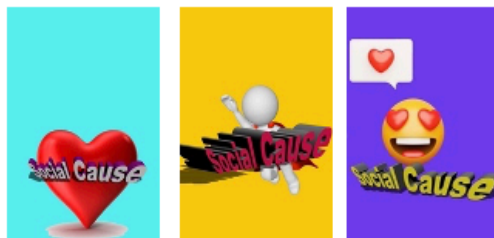
Style characteristics

Illusion of depth and volume
May contain lighting effects

*For more examples right click on the link below to open a new tab:
https://www.google.com/search?q=3D+graphic+design&tbm=isch&ved=2ahUKEwja9L2npvTy
AhUX8xoKHba_CSkQ2-
cCegQIABAA&oq=3D+graphic+design&gs_lcp=CgNpbWcQAzIHCCMQ7wMQJzIHCCMQ7wMQJz
IE
CAAQQzIECAAQQzIFCAAQgAQyBQgAEIAEMgUIABCABDIFCAAQgAQyBQgAEIAEMgUIABCABDo
GC
AAQBxAeUN3SJFjL2iRg0N8kaABwAHgAgAGFAYgBQKSAQMwLjOYAQCgAQGqAQtnd3Mtd2l6L
WltZ8ABAQ&sclient=img&ei=BkE7YdrZBpfma7b_psgC&bih=673&biw=1130&client=safari

▼ 1. Not at all attractive (1) ...
　5. Extremely attractive (5)

Design style 3: Abstract

<u>Style definition:</u> digital art with the composition of colours and shapes based on the designers interpretation of the clients.

<u>Examples</u>

<u>Style characteristics</u>
Composition of colours and shapes
Representation of an object or a concept
Playful

*For more examples right click on the link below to open a new tab:
https://www.google.com/search?q=Abstract+graphic+design&tbm=isch&ved=2ahUKEwjqhZz
H qPTyAhUQNxoKHRKWDOkQ2cCegQIABAA&oq=Abstract+graphic+design&gs_
lcp=CgNpbWcQAzIHCCMQ7wMQJzIHCCMQ7wMQJzIFCAAQgAQyBQgAEIAEMgUIA
BCABDIFCAAQgAQyBQgAEIAEMgUIABCABDIFCAAQgAQyBQgAEIAEOgYIABAHEB5
QhoITWPuKE2CnjRNoAHAAeACAAbwBiAH5CZIBAzAuOZgBAKABAAaoBC2d3cy13aXota
W1nwAEB&sclient=img&ei=YUM7YarRIJDuaJKsssgO&bih=673&biw=1130&client=safari

▼ 1. Not at all attractive (1) ...
   5. Extremely attractive (5)

Design style 4: Contemporary

<u>Style definition:</u> hints of modern, traditional, art deco, and futuristic design elements - such as bold colours and curve lines.

<u>Examples</u>

<u>Style characteristics</u>
Vibrant imagery and high contrast colours Includes shapes such as lines, rectangles, squares, triangles etc.

*For more examples right click on the link below to open a new tab:
https://www.google.com/search?q=contemporary+graphic+design&tbm=isch&ved=2ah
UKEwispKrdqfTyAhUaShoKHaAZAvAQ2cCegQIABAA&oq=contemporary+graphic+design&gs_
lcp=CgNpbWcQAzIHCCMQ7wMQJzIHCCMQ7wMQJzIFCAAQgAQyBQgAEIAEMgUIABCABDIGCA
AQBxAeMg
YIABAHEB4yBggAEAcQHjIGCAAQBxAeMgYIABAHEB5Q6_EgWKGCIWClhiFoAHAAeACAAYo
BiAHYC5IBBDAuMTKYAQCgAQGqAQtnd3Mtd2l6aWLWltZ8ABAQ&sclient=img&ei=nEQ7YazmF
JqUaaCziIAP&bih=673&biw=1130&client=safari

▼ 1. Not at all attractive (1) ...
   5. Extremely attractive (5)

Design style 5: Elegant

<u>Style definition</u>: sets a specific tone and reflects sophistication.

<u>Examples</u>

<u>Style characteristics</u>

Imagery that includes close-ups and focused

Luxurious colours such as gold, bronze, purple and pastels

Simple and classic

Patterns, hard angles, boarders and thin lines

*For more examples right click on the link below to open a new tab:
https://www.google.com/search?q=Elegant+graphic+design&tbm=isch&ved=2ahUKEwiow7vgq_
TyAhUNNBQKHYEyDtUQ2cCegQIABAA&oq=Elegant+graphic+design&gs_lcp=CgNpbWc
QAzIFCAAQgAQyBQgAEIAEMgYIABAHEB4yBggAEAcQHjIIGCAAQBRAeMgYIABAIEB46CAgA
EAcQBRAeOggIABAIEAcQHlD8hwZY3I8GYNeRBmgAcAB4AIABigGIAfwGkgEDMC43mA
EAoAEBqgELZ3dzLXdpei1pbWfAAQE&sclient=img&ei=u0Y7Yej5L43oUIHluKgN&bih=673&biw=1130&
client=safari

Design style 6: Playful

<u>Style definition:</u> reflects a fun design, this includes a semi-realistic,
realistic,animated and artistic elements.

<u>Examples</u>
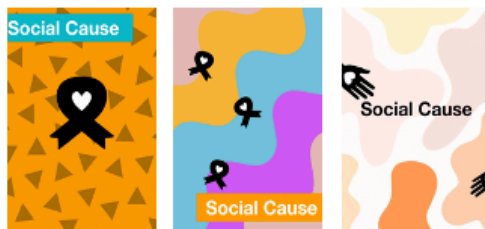
<u>Style characteristics</u> Includes elements such as of people, animals or objects.
 May also include elements of fantasy Vibrant colours

*For more examples right click on the link below to open a new tab:
https://www.google.com/search?q=Playful+graphic+design&tbm=isch&ved=2ahUKEwjLzqiRrPTyAh
WKBWMBHfGsBtUQ2-
cCegQIABAA&oq=Playful+graphic+design&gs_lcp=CgNpbWcQAzIFCAAQgAQ6Bgg
AEAcQHjoICAAQBxAFEB5QiuUDWNzuA2Dv8ANoAHAAeACAAZIBiAHmBpIBAzAuN5gBAKABAao
BC2d3cy13aXotaW1nwAEB&sclient=img&ei=lkc7Ycu1DoqLjLsP8dmaqA0&bih=673&biw=1130&client
=safari

▼ 1. Not at all attractive (1)
... 5. Extremely attractive (5)

▼ 1. Not at all attractive (1)
... 5. Extremely attractive (5)

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Design style 7: Organic & Natural

<u>Style definition:</u> nature-inspired style using elements such as nature and illustration.

<u>Examples</u>

| | ▼ 1. Not at all attractive (1) ... 5. Extremely attractive (5) |

<u>Style characteristics</u>
Includes shapes and flowing lines
Nature-inspired
Asymmetrical balance

*For more examples right click on the link below to open a new tab:
https://www.google.com/search?q=Organic+%26+Natural+graphic+design&tbm=isch&ved=
2ahUKEwivNuwrPTyAhUSxuAKHSO6AbwQ2cCegQIABAA&oq=Organic+%26+Natural+graphic+design
&gs_l
cp=CgNpbWcQAzoGCAAQBxAeOggIABAIEAcQHjoFCAAQgAQ6BggAEAgQHjoECAAQHlD70gNYves
DYN_sA2gAcAB4AIABtgKIAbQSkgEIMC4xNy4wLjGYAQCgAQGqAQtnd3Mtd2l6LWltZ8ABAQ&sclient=i
mg&ei=ZEc7Ya-2BZKMgwej9IbgCw&bih=673&biw=1130&client=safari

Design style 8: Geometric

<u>Style definition:</u> based on geometry and uses many straight lines, angles and shapes such as rectangles, squares and triangles.

<u>Examples</u>

| | ▼ 1. Not at all attractive (1) ... 5. Extremely attractive (5) |

<u>Style characteristics</u>
Straight lines and angles
Highly symmetrical

*For more examples right click on the link below to open a new tab:
https://www.google.com/search?q=Geometric+graphic+design&tbm=isch&ved=2ahUKEwik0bn
PrPTyAhXF9OAKHaKiCKsQ2cCegQIABAA&oq=Geometric+graphic+design&gs_
lcp=CgNpbWcQAzIHCCMQ7wMQJzIFCAAQgAQyBQgAEIAEMgUIABCABDIFCAAQgAQyBQg
AEIAEMgUIABCABDIFCAAQgAQyBQgAEIAEMgUIABCABDoGCAAQBxAeUPbjA1jz8QNgwv
UDaABwAHgAgAGOAYgB4giSAQMwLjmYAQCgAQGqAQtnd3Mtd2l6LWltZ8ABAQ
&sclient=img&ei=pEc7YaTvIMXpgweixaLYCg&bih=673&biw=1130&client=safari

Design style 9: Illustrated

Style definition: based on illustrations.

Examples

Style characteristics

Often boasts a hand-drawn look

May include a playful tone

*For more examples right click on the link below to open a new tab:
https://www.google.com/search?q=illustrated+graphic+design&tbm=isch&ved=2ahUKEwiWwejurPT
yAhUJ0hQKHeN9CScQ2-cCegQIABAA&oq=illustrated+graphic+design&gs_lcp=CgNpbWcQAzIFCAA
QgAQyBQgAEIAEMgYIABAHEB5Q19MFWKnhBWDM4gVoAHAAeACAAZQBi
AHrC5IBBDAuMTKYAQCgAQGqAQtnd3Mtd2l6LWltZ8ABAQ&sclient=img&ei= 5kc7YZa2E4mkU-
P7pbgC&bih=673&biw=1130&client=safari

▼ 1. Not at all attractive (1)
... 5. Extremely attractive (5)

Design style 10: Feminine

Style definition: incorporates design details to attract female audience such as colours tones and specific gender images.

Examples

Style characteristics

Pastel colours or shades such as red, pink, purple and orange

May feature feminine elements such as a woman's face or fashion components

*For more examples right click on the link below to open a new tab:
https://www.google.com/search?q=feminine+graphic+design&tbm=isch&ved=2ahUKEwjNq
M6crfTyAhUQxOAKHYakBekQ2cCegQIABAA&oq=feminine+graphic+design&gs_
lcp=CgNpbWcQAzIFCAAQgAQ6BggAEAcQHjoICAAQCBAHEB5QttEQWLTdEG
D83xBoAHAAeACAAYwBiAHeCJIBAzAuOZgBAKABAABAaoBC2d3cy13aXotaW1nnw
AEB&sclient=img&ei=Rkg7Yc3tFZCIgweGyZblDg&bih=673&biw=1130&client=safari

▼ 1. Not at all attractive (1)
... 5. Extremely attractive (5)

Design style 11: Masculine Style definition: incorporates design details to attract male audience such as colours tones and specific gender images. Examples Style characteristics May include monochromatic themes, blue or dark colours May include simple lines, rugged texture *For more examples right click on the link below to open a new tab: https://www.google.com/search?q=masculine+graphic+design&tbm=isch&ved=2ahUKEwjOv5mgrvTyAhU5CWMBHQOiCdEQ2cCegQIABAA&oq=masculine+graphic+design&gs_lcp=CgNpbWcQAzIFCAAQgAQyBQgAEIAEOgYIABAHEB46CAgAEAcQBRAeOggIABAIEAcQHlC98gRYwv8EYIyBBWgAcAB4AIABjwGIAZEJkgEDMC45mAEAoAEBqgELZ3dzLXdpeil1pbWfAAQE&sclient=img&ei=Wkk7Yc6qE7mSjLsPg8SmiA0&bih=673&biw=1130&client	▼ 1. Not at all attractive (1) ... 5. Extremely attractive (5)
Design style 12: Photorealism Style definition: an image/illustration to match the original photo. Examples Style characteristics Uses techniques to match the original photo as much as possible May include pencil sketch *For more examples right click on the link below to open a new tab: https://www.google.com/search?q=photorealism+graphic+design&tbm=isch&ved=2ahUKEwjClYbIrvTyAhVH0eAKHRgNBdwQ2cCegQIABAA&oq=Photorea+graphic+design&gs_lcp=CgNpbWcQARgBMgYIABAHEB4yBggAEAcQHjoFCAAQgARQ15YHWIqlB2DwsQdoAHAAeACAAZQBiAGhCJIBAzAuOJgBAKABAAaooBC2d3cy13aXotaW1nwAEB&sclient=img&ei=rUk7YYKLNseigweYmpTgDQ&bih=673&biw=1130&client=safari	▼ 1. Not at all attractive (1) ... 5. Extremely attractive (5)

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Design style 13: Professional/Corporate

Style definition: formal, simple and straightforward.

Examples

Style characteristics

Classic May include simple shapes or objects

*For more examples right click on the link below to open a new tab:

https://www.google.com/search?q=professional%2Fcorporate+graphic+design&tbm=isch&ved=2ah
UKEwj0-rWCr_
TyAhX58eAKHR6mDUUQ2cCegQIABAA&oq=professional%2Fcorporate+graphic+design&gs_
lcp=CgNpbWcQAzoGCAAQBxAeOgUIABCABDoECAAQHjoICAAQCBAHEB5Q17Y
JWPXyCWDe9QJoAXAAeACAAYwBiAHUFpIBBDAuMjSYAQCgAQGqAQtnd3
Mtd2l6LWltZZ8ABAQ&sclient=img&ei=KEo7YfTGEvnjgweezLaoBA&bih=673&biw=1130&client=safari

| | ▼ 1. Not at all attractive (1) |
| | … 5. Extremely attractive (5) |

Design style 14: Typographic

Style definition: uses words to evoke responses through typography.

Examples

Style characteristics

Asymmetric

Simplicity

Photography is most preferable in comparison to illustrations and drawings

*For more examples right click on the link below to open a new tab:

https://www.google.com/search?q=typography+style+graphic+design&tbm=isch&ved=2ahUKEwjly5
K MsPTyAhWE0OAKHfqzDRwQ2cCegQIABAA&oq=typography+style+graphic+
design&gs_lcp=CgNpbWcQAzoFCAAQgAQ6BAgAEB46BggAEAUQHjoGCAAQCBAe
UPFkWOKAAWDwggFoAHAAeACAAc4BiAH3E5IBBjAuMTkuMZgBAKABABAao
BC2d3cy13aXotaW1nwAEB&sclient=img&ei=SUs7YaWDCIShgwf657bgAQ&bih=673&biw=1130&clien
t=safari

| | ▼ 1. Not at all attractive (1) |
| | … 5. Extremely attractive (5) |

Appendix (D): Survey Two (General public)

Q1. Please select your gender:
▼ Female (1) ... Prefer not to answer (5)

Q2. Please select your age group:
▼ 18 - 30 (1) ... 61 and above (5)

Q3. Please select your current country of residence:
▼ Afghanistan (1) ... Zimbabwe (1357)

Q4. Please select your nationality:
▼ Afghanistan (1) ... Zimbabwe (1357)

Q5. Please select the answer that best explains your learning preference:
Learning preference refers to the way an individual learns information
Auditory learner (learning information by hearing)
Kinesthetic learner (learning information by being actively engaged e.g. conducting an experiment)
Reading/ Writing (learning information by reading and taking notes)
Visual learner (learning information by reading or seeing pictures)
I don't know

Recall test

Attractiveness Test
When you are ready, please move to the next page to begin a series of multiple short advertisement tests. Five sets of different out-of-home social cause advertisements will appear on your computer screen. Each set is timed as this will give you the experience of being out-of-home. Once your time has elapsed for each set, you will be automatically sent to a new page to answer some related questions.

Please make sure to pay attention to the graphics (text, illustrations, images etc.) of each advertisement!

Out-of-home (OOH) advertising refers to visual media found outside of the home.

Social cause advertising refers to the use of advertising to inform the public about a social issue.

Q6.
Visual artefact 1

Visual artefact 2

Visual artefact 3

Q6. Please select one advertisement that attracted you most:
Visual artefact 1
Visual artefact 2
Visual artefact 3
None

Skip To: Timer - Set 2 If Q6. Please select one advertisement that attracted you most: = None

Q7. Please select the criteria that attracted you most on the advertisement:
Select all relevant boxes (you can select more than one option)
Typography (font)
Headline
Colours
Graphics (e.g. images, icons)
Ad design (layout)
The ad was confusing
I don't understand the ad
The ad was informative
I am familiar with the advertisement
Due to the social cause
Other *(Please specify)* _____

Q8.
Visual artefact 1

Visual artefact 2

Visual artefact 3

Q8. Please select one advertisement that attracted you most:
Visual artefact 1
Visual artefact 2
Visual artefact 3
None

Skip To: Timer - Set 3 If Q8. Please select one advertisement that attracted you most: = None

Q9. Please select the criteria that attracted you most on the advertisement:
 Select all relevant boxes (you can select more than one option)
Typography (font)
Headline
Colours
Graphics (e.g. images, icons)
Ad design (layout)
The ad was confusing
I don't understand the ad
The ad was informative
I am familiar with the advertisement
Due to the social cause
Other *(Please specify)* _____

Q10.
Visual artefact 1
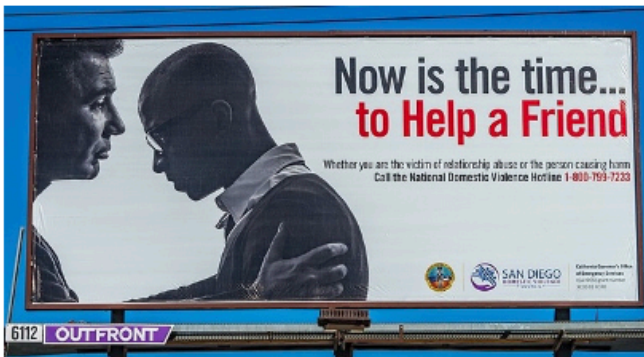
Visual artefact 2

Visual artefact 3

Q10. Please select one advertisement that attracted you most:
Visual artefact 1
Visual artefact 2
Visual artefact 3
None

Skip To: Timer - Set 4 If Q10. Please select one advertisement that attracted you most: = None

Q11. Please select the criteria that attracted you most on the advertisement:
 Select all relevant boxes (you can select more than one option)
Typography (font)
Headline
Colours
Graphics (e.g. images, icons)
Ad design (layout)
The ad was confusing
I don't understand the ad
The ad was informative
I am familiar with the advertisement
Due to the social cause
Other *(Please specify)* _____

Timer - **30**
Set 4 - *Please scroll up and down to view all advertisements.*

Q12.
Visual artefact 1
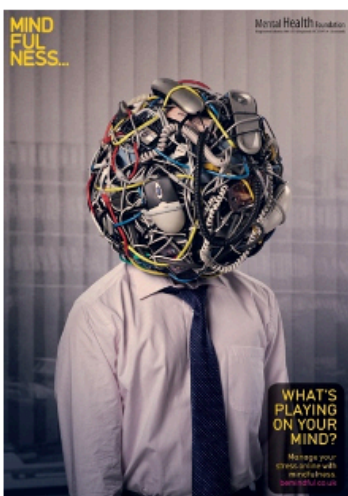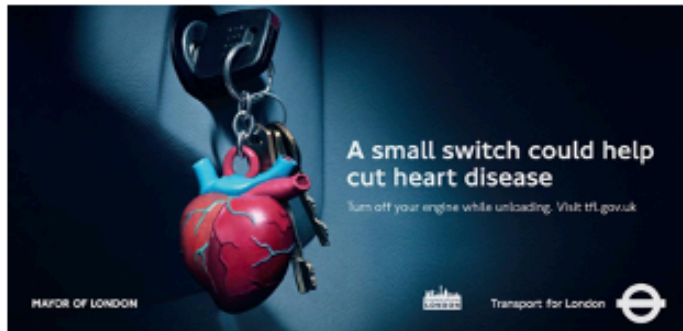
Visual artefact 2

Visual artefact 3

Q12. Please select one advertisement that attracted you most:
Visual artefact 1
Visual artefact 2
Visual artefact 3
None

Skip To: Timer - Set 5 If Q12. Please select one advertisement that attracted you most: = None

Q13. Please select the criteria that attracted you most on the advertisement:
 Select all relevant boxes (you can select more than one option)
Typography (font)
Headline
Colours
Graphics (e.g. images, icons)
Ad design (layout)
The ad was confusing
I don't understand the ad
The ad was informative
I am familiar with the advertisement
Due to the social cause
Other *(Please specify)* _____

Q14.
Visual artefact 1

Visual artefact 2

Visual artefact 3

Q14. Please select one advertisement that attracted you most:
Visual artefact 1
Visual artefact 2
Visual artefact 3
None

Skip To: Timer - Set 6 If Q14. Please select one advertisement that attracted you most: = None

Q15. Please select the criteria that attracted you most on the advertisement:
  Select all relevant boxes (you can select more than one option)
Typography (font)
Headline
Colours
Graphics (e.g. images, icons)
Ad design (layout)
The ad was confusing
I don't understand the ad
The ad was informative
I am familiar with the advertisement
Due to the social cause
Other *(Please specify)* _____

<mark>Timer - **30**</mark>
Set 6 - *Please scroll up and down to view all advertisements.*

Q16.
Visual artefact 1
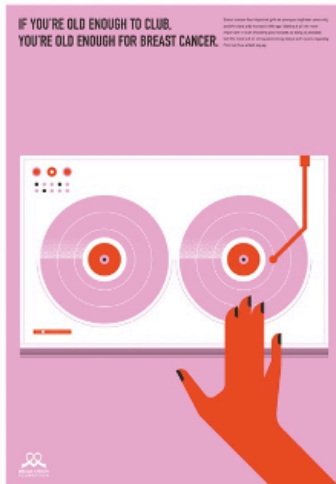
Visual artefact 2

Visual artefact 3

Q16. Please select one advertisement that attracted you most:
Visual artefact 1
Visual artefact 2
Visual artefact 3
None

Skip To: Timer - Set 7 If Q16. Please select one advertisement that attracted you most: = None

Q17. Please select the criteria that attracted you most on the advertisement:
  Select all relevant boxes (you can select more than one option)
Typography (font)
Headline
Colours
Graphics (e.g. images, icons)
Ad design (layout)
The ad was confusing
I don't understand the ad
The ad was informative
I am familiar with the advertisement
Due to the social cause
Other *(Please specify)* _____

Q18.
Visual artefact 1
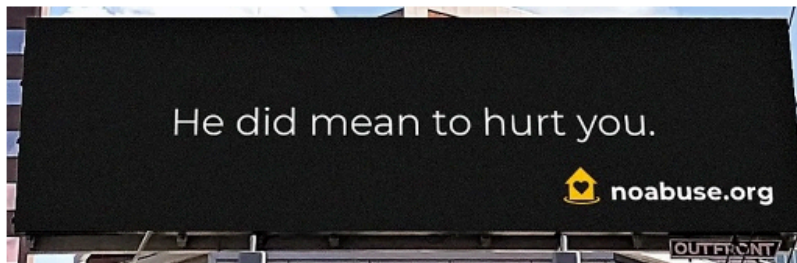
Visual artefact 2

Visual artefact 3

Q18. Please select one advertisement that attracted you most:
Visual artefact 1
Visual artefact 2
Visual artefact 3
None

Skip To: Timer - Set 8 If Q18. Please select one advertisement that attracted you most: = None

Q19. Please select the criteria that attracted you most on the advertisement:
 Select all relevant boxes (you can select more than one option)

Typography (font)
Headline
Colours
Graphics (e.g. images, icons)
Ad design (layout)
The ad was confusing
I don't understand the ad
The ad was informative
I am familiar with the advertisement
Due to the social cause
Other *(Please specify)* _____

Timer - **30**
Set 8 - *Please scroll up and down to view all advertisements.*

Q20.
Visual artefact 1

Visual artefact 2

Visual artefact 3

Q20. Please select one advertisement that attracted you most:
Visual artefact 1
Visual artefact 2
Visual artefact 3
None

Skip To: Timer - Set 9 If Q20. Please select one advertisement that attracted you most: = None

Q21. Please select the criteria that attracted you most on the advertisement:
 Select all relevant boxes (you can select more than one option)

Typography (font)
Headline
Colours
Graphics (e.g. images, icons)
Ad design (layout)

Q22.
Visual artefact 1

Visual artefact 2

Visual artefact 3

Q22. Please select one advertisement that attracted you most:
Visual artefact 1
Visual artefact 2
Visual artefact 3
None

Skip To: Timer - Set 10 If Q22. Please select one advertisement that attracted you most: = None

Q23. Please select the criteria that attracted you most on the advertisement:
 Select all relevant boxes (you can select more than one option)

Typography (font)
Headline
Colours
Graphics (e.g. images, icons)
Ad design (layout)
The ad was confusing
I don't understand the ad
The ad was informative
I am familiar with the advertisement
Due to the social cause
Other *(Please specify)* _____

<mark>Timer - **30**</mark>
Set 10 - ***Please scroll up and down to view all advertisements.***

Q24.
Visual artefact 1

Visual artefact 2

Visual artefact 3

Q24. Please select one advertisement that attracted you most:
Visual artefact 1
Visual artefact 2
Visual artefact 3
None

Skip To: End of Survey If Q24. Please select one advertisement that attracted you most: = None

Q25. Please select the criteria that attracted you most on the advertisement:
 Select all relevant boxes (you can select more than one option)
Typography (font)
Headline
Colours
Graphics (e.g. images, icons)
Ad design (layout)
The ad was confusing
I don't understand the ad
The ad was informative
I am familiar with the advertisement
Due to the social cause
Other *(Please specify)* _____

Appendix (E): Survey Three (Design agencies)

Information sheet

Researcher:
Rafaella-Maria Lakeridou
School of Arts & Media
rmlakeridou@uclan.ac.uk
+357 96 74 22 44

Principal Investigator:
Dr. Christos Karpasitis
School of Sciences

Information Sheet
A graphic design framework for out-of-home social cause advertising

My name is Rafaella-Maria Lakeridou and I am a research student at the University of Central Lancashire (UCLan) - Cyprus Campus. My research intends to investigate the impact of graphic design elements and styles in raising social awareness through out-of-home advertisements. Out-of-home (OOH) advertising refers to visual media found outside of the home. My aim is to develop a code of practice with the fundamental graphic design principles for successful out-of-home social cause advertising. When referring to graphic design elements and styles, we refer to the principles used by a designer to build an aesthetically pleasing visual. Graphic design elements establish the content of a graphic design composition, for example basic recognisable elements such as colour, shape and typography. On the other hand, graphic design styles refer to the overall appearance that a design follows. Examples of graphic design styles include the modern style, the retro style and the vintage style. You are kindly invited to participate in my research study. **As part of this research, you will act as a representative of your design agency,** and will be asked to complete an electronic questionnaire with regards to your opinion on specific social cause advertisements and their design elements and styles. Before deciding on whether you would like to participate or not, it is important to understand the research aim and your expected involvement. Please take your time to read the following research guidelines and do not hesitate to contact the research team for any inquiries. Additionally, please feel free should you wish to discuss your participation with friends or relatives etc. Finally, please do not feel pressured to accept this invitation; you should only agree to participate if you want to.

Thank you for reading this.

What is the purpose of the study? The purpose of my research is to develop a code of practice with the fundamental graphic design principles (elements and styles) for successful out-of-home social cause advertising. This code will be used as a guide to designers and practitioners on how to design more impactful out-of-home advertisements towards social causes.

Why have I been invited to take part? You have been invited to take part in this study as I would like to investigate your perception and attitude towards social cause advertising. Through your contribution I will identify which graphic design elements and styles may impact visual attention towards an out-of-home advertisement related to social awareness. Finally, your contribution will assist in investigating which graphic design elements and styles in social awareness advertisements are the most/least favourable amongst different demographics.

Do I have to take part? Your participation in this research is voluntary; and you are free to withdraw from this study for a period of two weeks without an explanation and without incurring a disadvantage. You are also free to withdraw while completing the electronic questionnaire simply by exiting the platform.

What will happen if I take part? As a participant in this study, you will be asked to complete an electronic questionnaire designed by the researcher. Your responsibility as a participant in this study will be to complete an online questionnaire. The completion of the questionnaire should not take more than 20 minutes and the procedure will not require a repetition. Please note that there is no financial compensation for participation in this research.

How will my data be used? *"The University processes personal data as part of its research and teaching activities in accordance with the lawful basis of 'public task', and in accordance with the University's purpose of advancing education, learning and research for the public benefi*t". Under UK data protection legislation, the University acts as the Data Controller for personal data collected as part of the University's research. The research results will be published in my PhD thesis, academic conferences and journals. All your data will be anonymised two weeks after your participation and for this reason, withdrawal of your data will not be possible after this period. Anonymisation of the data will guarantee that participants cannot be identified based on the data provided even after my work is published. Only the research team will have access to the original data set. Further, the data will be stored for 5 years - complying with UCLan's data protection legislation. Any papers, files etc. that contain personal data (related to this study) will be kept in locked cabinets. If personal data will be removed from UCLan premises or collected and stored away from UCLan premises, the data will be stored in an encrypted USB stick or laptop. When the retention period has elapsed, the data will be deleted from the University network or any additional devices which may contain a copy; and any any paper copies will be destroyed as well.paper copies will be destroyed as well.

Are there any risks in taking part? There are no perceived disadvantages or risks involved in taking part in this research. However, if you experience any discomfort (mental, emotional or physical) or disadvantage as part of the research, please inform the researcher immediately.

Are there any benefits from taking part? There are no benefits for your participation in this research. As a participant, you are voluntarily assisting me in my PhD research and forming a code of practise in graphic design and social cause advertising.

Expenses and / or payments Please note that there is no financial compensation for participation in this research.

What will happen to the results of the study? The research results will be published in my PhD thesis, academic conferences and journals. All data published will be anonymised.

What will happen if I want to stop taking part? You are free to withdraw your participation from this study during the first two weeks from the commencement of the study, without offering any reasons or explanation for why you wish to withdraw from the study. When completing the questionnaire, you can simply close the webpage and all data provided will be removed and securely disposed. However, if you wish to withdraw from the study after you have completed the questionnaire, you will have to send a request to the principal investigator no later than 2 weeks after your participation, and your data will be securely disposed.

What if I am unhappy or if there is a problem? If you are unhappy, or if there is a problem, please feel free to contact the Principal Investigator of this research [*Dr. Christos Karpasitis, phone number: +357 24 69 40 88, email: ckarpasitis1@uclan.ac.uk*].

If you remain unhappy, or have a complaint which you feel you cannot come to us with, then please contact the Research Governance Unit at OfficerForEthics@uclan.ac.uk. The University strives to maintain the highest standards of rigour in the processing of your data. However, if you have any concerns about the way in which the University processes your personal data, it is important that you are aware of your right to lodge a complaint with the Information calling 0303 123 1113.

Who can I contact if I have further questions? For any further questions, please feel free to contact the investigatory team:

Principal Investigator:
Dr. Christos Karpasitis (ckarpasitis1@uclan.ac.uk)
or
Researcher:
Ms. Rafaella-Maria Lakeridou (rmlakeridou@uclan.ac.uk)

==Consent==
Consent Form

 *In order to proceed to the next stage of this research, your **full consent** is required for all the statements on this consent form. If you do not consent to any of the statements, your participation will be terminated and you will not be able to take part in my research study.*

- -

Consent **Q1**. I confirm that I have read and understood the information sheet for this research, or it has been read to me. I have had the opportunity to consider the information, ask questions and have had these answered satisfactorily.

○   Yes, I consent

○   No, I do not consent

- -

Consent **Q2**. I understand that taking part in this study involves completing an online questionnaire.

○   Yes, I consent

○   No, I do not consent

- -

Consent **Q3**. I understand that my participation to this research is voluntary and that after completing this questionnaire I have a strict timeframe understand that I can withdraw by simply informing the Researcher or the Principal Investigator about it, without giving any reason and without having my rights affected. In addition, I understand that I am free to decline to answer any particular question or set of questions.

○   Yes, I consent

○   No, I do not consent

- -

Consent **Q4.** I understand that if I decide to withdraw from this research within the strict timeframe of two weeks after completing this questionnaire, data collected prior to my withdrawal will not be retained or used and no further data will be collected.

○   Yes, I consent

○   No, I do not consent

Consent **Q5.** I understand that the information I provide will be held securely and in line with data protection requirements of UCLan and the EU.

○   Yes, I consent

○   No, I do not consent

Consent **Q6.** I understand that consent forms and original questionnaires will be retained in UCLan's secured network and only the research team will have access to data until retention period has elapsed and the data will be securely deleted.

○   Yes, I consent

○   No, I do not consent

Consent **Q7.** I agree that my personal identity will remain anonymous and pseudonyms will be used if my organisation's name will be quoted within this study and will be used in reports, publications and other research outputs.

○   Yes, I consent

○   No, I do not consent

Consent **Q8.** I understand that the research team will respect my confidentiality and I give permission for them to have access to my responses.

○ Yes, I consent

○ No, I do not consent

- -

Consent **Q9.** I understand that confidentiality and anonymity will be maintained and it will not be possible for anyone to identify me in any reports, presentations or publications that might arise from this research.

○ Yes, I consent

○ No, I do not consent

- -

Consent **Q11.** I can confirm that my design agency agreed to take part in this study; and I will act as a representative.

○ Yes, I consent

  ○ No, I do not consent

Consent **Q12**. I agree to take part in this research study.

○ Yes, I consent

○ No, I do not consent

Consent Form Details
Consent *By providing your name on this consent form, you give full consent to this research as your name enacts as a signature*

Participants full name:

_____

Please enter today's date:

_____

- -

Researchers Consent

Date: 01/09/21
Researcher's Full Name: Rafaella-Maria Lakeridou
Researcher's Signature:

Survey Three

Q1. Please select your gender:
▼ Female (4) ... Prefer not to answer (13)

Q2. Please select your age group:
▼ 18 - 30 (1) ... 61 and above (5)

Q3. Please select your agency's location?
▼ Afghanistan (1) ... Zimbabwe (1357)

Q4. Please indicate in your opinion which of the following terms best describes out-of-home social cause advertising:
*Out-of-home (OOH) advertising refers to visual media found outside of the home. *(Please select one option)*
A form of advertising to form/ shape public opinion
A form of advertising to promote a non-profit organisation
A form of advertising to raise a specific issue and create public awareness
Other *(Please specify)* _____

Q5. Please indicate the objectives of an out-of-home social cause advertisement:
Out-of-home (OOH) advertising refers to visual media found outside of the home.
Select all relevant boxes (you can select more than one option)
To grab people′s attention
To prompt immediate action
To build awareness towards a social cause
To change belief
Other *(Please specify)* _____

Q6. Please rate the level of effectiveness of the following out-of-home mediums with regards to social cause advertising:
Scale: 1=Not at all effective 2=Slightly effective 3=Moderately effective 4=Very effective 5=Extremely effective

Billboard advertising Definition: large scale print advertisement. Such media includes: static billboards and digital billboards	▼ 1. Not at all effective (1) ... 5. Extremely effective (5)
Transit advertising Definition: advertisements on public transport. Such media includes: public vehicles (e.g. car, train, bus etc.), airports and train stations.	▼ 1. Not at all effective (1) ... 5. Extremely effective (5)

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Posters Definition: smaller than a billboard advertisement. Such media includes: outdoor advertisements displayed on locations such as shops (store windows), coffee shops, restaurants etc.	▼ 1. Not at all effective (1) ... 5. Extremely effective (5)
Street advertising Definition: printed advertisements on outdoor furniture. Such media includes: benches in public areas, bus shelters, news racks etc.	▼ 1. Not at all effective (1) ... 5. Extremely effective (5)
Place based advertising Definition: advertisements located within a specific location but targets groups of people. Such media includes: shopping malls, stadiums, cinemas, restaurants etc. This can also include storefront displays, escalators etc.	▼ 1. Not at all effective (1) ... 5. Extremely effective (5)

Q7. Please rate the level of importance on the following primary design principles when you are designing an out-of-home social cause advertisement:

(*Graphic design principles:* support how the design elements will be implemented to create a visual)
Scale: 1=Not important 2=Slightly important 3=Moderately important 4=Important 5=Very important

	1. Not important	2. Slightly important	3. Moderately important	4. Important	5. Very important
Balance					
Dominance					
Hierarchy					
Proportion					

Variety					
Unity					

Q8. Please rate the level of importance given on the following secondary design principles when you are designing an out-of-home social cause advertisement:

(*Graphic design principles:* support affect the internal relationship of a design)
Scale: 1=Not important   2=Slightly important   3=Moderately important 4=Important   5=Very important

	1. Not important	2. Slightly important	3. Moderately important	4. Important	5. Very important
Emphasis					
Movement					
Repetition					
Rhythm					
Scale					

Q9. Please rate the level of emphasis on the following design elements when you are designing an out-of-home social cause advertisement:

(*Graphic design elements: the content of a graphic design composition*)
Scale: 1=No emphasis   2=Minor emphasis   3=Neutral emphasis   4=Moderate emphasis   5=Major emphasis

Colour (*Colour is a general term used to describe its components such as saturation, colour temperature, value and hue*)	▼ 1. No emphasis (1) ... 5. Major emphasis (5)
Shapes (*A form of an object or an outline. This can include geometric shapes, organic and abstract.*)	▼ 1. No emphasis (1) ... 5. Major emphasis (5)

Space *(Space is a conceptual element which refers to the area within the design known as positive space or negative space. The empty area between, around, above, below or within other elements.)* *Positive space* *Negative space*	▼ 1. No emphasis (1) ... 5. Major emphasis (5)
Line -as a decorative element *(A line can join, construct, move other graphic objects, organise, divide and direct. A line can be actual or implied. Actual lines can be straight, vertical, zigzag, calligraphic etc.)*	▼ 1. No emphasis (1) ... 5. Major emphasis (5)

Texture *(Visual texture refers to the effect of the surface which can add richness and dimension.)*	▼ 1. No emphasis (1) ... 5. Major emphasis (5)
Typography *(Enacts as a communicative character giving verbal and visual to the design.)* **Arial** A B C D E F G H I J K L M N O P Q R S T U V W X Y Z *a b c d e f g h i j k l m n o p q r s t u v w x y z* *0 1 2 3 4 5 6 7 8 9*	▼ 1. No emphasis (1) ... 5. Major emphasis (5)
Images (e.g. photographs, graphics, illustrations & drawings) *(Convey information through the use of visuals)*	▼ 1. No emphasis (1) ... 5. Major emphasis (5)

Q10. Please indicate whether you give more emphasis to specific design elements for certain social cause advertisements:*(If 'No', you will be diverted to Q12.)*
Yes
No

Skip To: Q12. If Q10. Please indicate whether you give more emphasis to specific design elements for certain social... = No

Q11. Please provide at least *one example* to Q10 (design element associated with social cause):
_____
_____
_____
_____
_____

Q12. Please rate the level of emphasis given to the following colour characteristics when you are designing an out-of-home social cause advertisement:

(Colour: a general term used to describe its components such as saturation, colour temperature, value and hue)
Scale: 1=No emphasis   2=Minor emphasis   3=Neutral emphasis   4=Moderate emphasis   5=Major emphasis

Primary colours *(Red, yellow, blue)*	▼ 1. No emphasis (1) … 5. Major emphasis (5)
Secondary colours *(Orange, purple, green)*	▼ 1. No emphasis (1) … 5. Major emphasis (5)
Value of colour *(Lightness or darkness of a colour)*	▼ 1. No emphasis (1) … 5. Major emphasis (5)
Saturation *(Intensity of a colour)*	▼ 1. No emphasis (1) … 5. Major emphasis (5)
Tint *(A mixture of a colour with white to increase the lightness)*	▼ 1. No emphasis (1) … 5. Major emphasis (5)

Q13. Please indicate whether you generally associate specific colours with certain social cause advertisements? (e.g. social cause advertisements related to heart diseases - colour red).
 (If 'No', you will be diverted to Q15.)
Yes
No

Skip To: Q15. If Q13. Please indicate whether you generally associate specific colours with certain social cause a... = No

Q14. Please provide at least *two examples* to Q13. (Colours associated with social cause):
_____

_____
_____
_____

Q15. Please rate the level of priority given to the following typographic criteria when you are designing an out-of-home social cause advertisement:

(Typography: a combination of font, size and spacing to form readable text)
Scale: 1=Not a priority   2=Low priority 3=Medium priority   4=High priority   5=Essential

	1. Not a priority	2. Low priority	3. Medium priority	4. High priority	5. Essential
Style of font					
Boldness of font					
Colour of font					
Spacing of font					
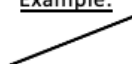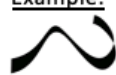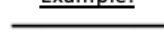
Q16. Please rate how frequently the following shapes are used when you are designing an out-of-home social cause advertisement:

(Shapes: a form of an object or an outline)
Scale: 1=Never 2=Rarely 3=Sometimes   4=Often   5=Always

Abstract shapes (Illustrations of real-life objects/things without being the exact representations) Examples:	▼ 1. Never (1) ... 5. Always (5)
Geometric shapes (A form of an object or an outline) Examples:	▼ 1. Never (1) ... 5. Always (5)

Organic shapes *(Shapes created naturally)* Examples:	▼ 1. Never (1) ... 5. Always (5)

Q17. Please rate how frequently the following line variations are used when you are designing an out-of-home social cause advertisement:
(Line variation: refers to the design of a line)
Scale: 1=Never   2=Rarely   3=Sometimes   4=Often   5=Always

Delineating line Example:	▼ 1. Never (1) ... 5. Always (5)
Diagonal line Example:	▼ 1. Never (1) ... 5. Always (5)
Calligraphic line Example:	▼ 1. Never (1) ... 5. Always (5)
Curved line Example:	▼ 1. Never (1) ... 5. Always (5)
Horizontal line Example:	▼ 1. Never (1) ... 5. Always (5)
Implied line Example:	▼ 1. Never (1) ... 5. Always (5)

Vertical line Example: │	▼ 1. Never (1) … 5. Always (5)
Zigzag line Example: ∧∧∧∧∧	▼ 1. Never (1) … 5. Always (5)

Q18. Please indicate which of the following characteristics for the conceptual element of space you recommend when designing an out-of-home social cause advertisement:
(Please select one box)

(Space: a form of an object or an outline)

- ○ **Negative space**
(The empty space around and between the image/composition)

- ○ **Positive space**
(The space within the composition which contains elements such as shapes, images and typography)

- ○ No preference

Q19. .Please rate how frequently the following image classifications are used when you are designing an out-of-home social cause advertisement:

(**Image:** convey information through the use of visuals)
Scale: 1=Never   2=Rarely   3=Sometimes   4=Often   5=Always

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Drawings (*Visual art*) 	▼ 1. Never (1) ... 5. Always (5)
Graphics/ Illustrations (*Images or designs to create a visual representation of an object; and are usually computer generated*) 	▼ 1. Never (1) ... 5. Always (5)
Photographs (Represent a reality) 	▼ 1. Never (1) ... 5. Always (5)

Q20. Please indicate which factors determine the design of an out-of-home social cause advertisement:
Select all relevant boxes (you can select more than one option)

☐ Design trends

☐ Direction from the client

☐ Decision from the design agency

Q21. Please indicate which of the following graphic design styles are generally preferable by your agency for an out-of-home social cause advertising:

(**Graphic design styles**: are a set of characteristics)
Select all relevant boxes (you can select more than one option)

☐ **Design style 1: Minimalist**
Style definition: based on essential information and elements.

☐ **Design style 2: 3D**
Style definition: creates illusion of depth/volume.

☐ **Design style 3: Abstract**
Style definition: digital art with the composition of colours and shapes based on the designer's interpretation of the clients.

☐ **Design style 4: Contemporary**
Style definition: hints of modern, traditional, art deco, and futuristic design elements - such as bold colours and curve lines.

☐ **Design style 5: Elegant**
Style definition: sets a specific tone and reflects sophistication.

☐ **Design style 6: Playful**
Style definition: reflects a fun design, this includes a semi-realistic, realistic, animated and artistic element.

☐ **Design style 7: Organic & Natural**
Style definition: nature-inspired style using elements such as nature and illustration.

☐ **Design style 8: Geometric**
Style definition: based on geometry and uses many straight lines, angles and shapes such as rectangles, squares and triangles.

☐ **Design style 9: Illustrated**
Style definition: based on illustrations.

☐ **Design style 10: Feminine**
Style definition: incorporates design details to attract feminine/masculine audience such as colours tones and specific gender images.

☐ **Design style 11: Masculine**
Style definition: incorporates design details to attract masculine audience such as colours tones and specific gender images.

☐ **Design style 12: Photorealism**
Style definition: the designer uses an image/illustration to match the original photo.

☐ **Design style 13: Professional/Corporate**
Style definition: formal, simple and straightforward.

☐ **Design style 14: International Typographic Style**
Style definition: Presenting visual and textual information clearly and with clarity, using photography and san-serif typography.

☐ Other *(Please specify)* _____

Appendix (F): Interviews (Design agencies)

1. What **factors** determine which social cause to advertise?

2. What kind of **information** do you aim to give to the public through social cause advertising?

3. On an average of 6 months, how often does your design agency **create** social cause advertisements?

4. Generally, is there a **specific age group** for social cause advertising?
    Does each social cause have a different target group?
    4.1 Can you give an example of a few social causes which target age groups?
    4.2 How does the ad design address its target age groups?

5. Generally, is there a **specific gender** target for social cause advertising?
    Does each social cause have a different gender target?
    5.1 Can you give an example of a few social causes which target gender?
    5.2 How does the ad design address its target gender?

6. How do **design trends** impact the design of social cause? Or which graphic design trends or styles are you currently using in social cause advertising?

7. In your opinion, do you have any specific design styles which are the most applicable for the design of social cause advertising?
    7.1 What determines the styles for social cause ads?

8. Are there any **graphic styles** which are kept consistent when designing social cause advertisements?
    8.1 Can you give an example of a social cause which does not keep consistent graphic styles?
    8. 2 How often do you change the style of an advertisement?

9. Which factors determine the public favourability of a **graphic design style**?
    9.1 How do you measure the public favourability of a **graphic design style?**

10. Generally, in the design of an out-of-home social cause advertisement, which **font style** (typeface) is most preferable?
    10.1 Can you give an example of a social cause which has specific font styles?

11. Do you use any specific colours, colour schemes or colour coding for social cause ads?

12. In your opinion, what visual design elements should be included and considered when designing social change advertisements?

13. Do you use any specific **semiotics** for social cause advertising?
    (Semiotics = signs and symbols)

    13.1 Can you give an example of a social cause which has specific semiotics?

14. Do you use any specific **rhetoric techniques** for social cause advertising?
    (Rhetoric techniques = language to convey a point such as logos, pathos and ethos).
    14.1 Can you give an example of a social cause which has specific rhetoric techniques?

15. Which factors determine if a social cause advertisement was **most successful**?
    Which factors determine if a social cause advertisement was **least successful**?

16. In your opinion, which out of home medium is the most effective for social cause advertising?
    16.1 How do you determine the successfulness of this medium?

17. In your opinion, should social cause campaigns be designed differently to traditional advertising campaigns?
    17.1. If so, how and why do you believe they should be designed differently?

Appendix (G): Exhibition Interview

1. How would you define **effectiveness** in advertising?

2. How is **effectiveness** in **advertising** usually measured?

3. Do you tend to measure **factors** like:

   - Attention
   - Design
   - Awareness / Knowledge increase
   - Ease of understanding
   - Memorability

4. If so, how are such factors measured?

5. In your opinion, what is the most effective approach to **measure** effectiveness?

6. Could you provide some examples of social cause advertisements which had an **ineffective impact**? And could you also explain how they were determined as infective?

Appendix (H): Additional criteria on the elements

For the execution of successful advertising design, it is important to take in consideration additional criteria applied on specific graphic elements or on the visual language. Such criteria are as follow:

Element: Typography

Type size

According to Bubble Outdoor, type size is one of the four most important factors in typography for creating effective outdoor advertising (Amstel, 2019). Advertiser, Rise Vision (2019), when designing for outdoors large font sizes are the most suitable as the text needs to be legible from a distance (Figure H1).

Figure H.1: Type size for digital outdoor signage (RiseVision, 2019)
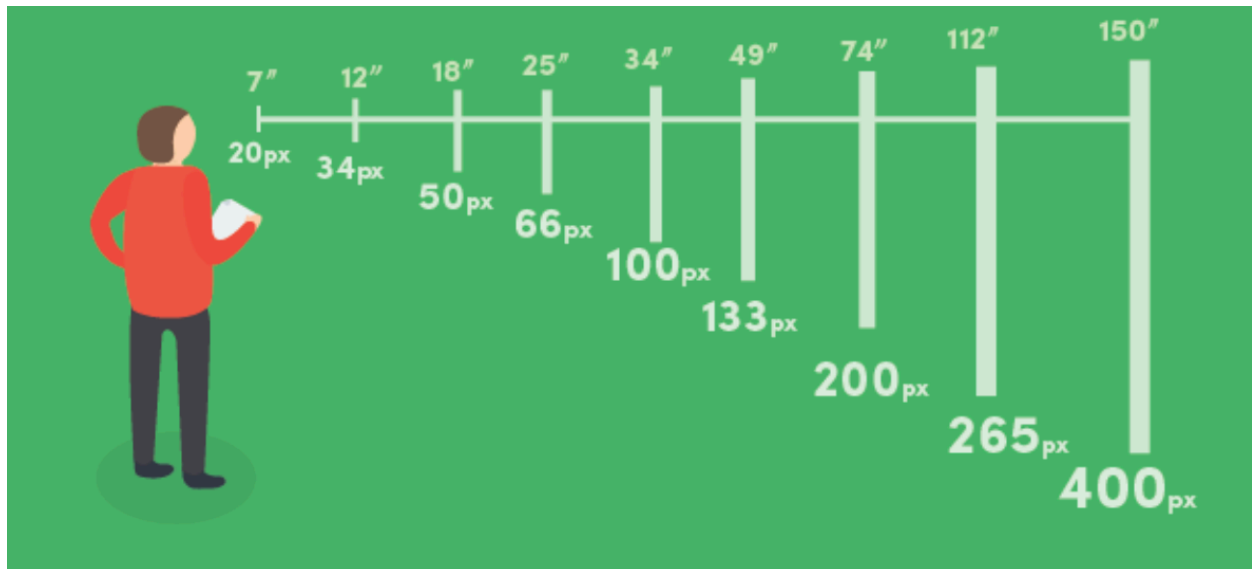
Element: Colour

Colour combinations

As Holtzschue (2012) claims, colour can be an associative element which can motivate and influence perception. When applying colour in a global campaign it is suggested by international

marketers like Textappeal (2016) to consider factors such as gender representations and cultural affiliations as positive conations will impact on the successfulness of the advertisement. Table H1 presents five colour combinations proposed by Textappeal (2016) to avoid when designing advertising campaigns universally.

Table H1: Five colour combinations (Textappeal, 2016)

Colour Combination	Visual Effect
Hue option Blue Or Yellow Or Magenta + Red background	Such combination creates an uneven balance and is overwhelming to the viewer which can cause dizziness if stared for a long period of time.
Hue option Blue Or Red Or Purple + Black background	⇒ Red hue & black background: will create a Halloween aesthetic. Therefore, this may not be suitable for all year around campaigns. ⇒ Purple/ blue hue & background: often unreadable.

Hue option	According to Textappeal (2016), some combinations of these colours may grab attention, however they have the ability to tire the human eye.
Neon colours Rainbow hues Or	
Hue option Yellow Green Or + White background	Light text combined with a light background is an illegible combination.
Coloured Text + Textured background Example:	Coloured text on a textured background will result to an illegible combination.

Further, with regards to colour combinations, a visibility test on eighteen colour combinations (sets of primary and secondary colours) conducted by the Outdoor Advertising Association of America (2016). The visibility was ranked in the sequence of 1 being the most visible and 18 being the least (Figure H2).

Figure H2: Value Colour Combinations (Outdoor Advertising Association of America, 2016)

Ribbon Symbolism

Table H2: Visual representation of social cause ribbons (Wright, 2009)

RIBBON COLOUR	SOCIAL CAUSE
WHITE	Innocence Victims of terrorism Peace Bone cancer Scoliosis Adoption
IVORY	Paralysis Spinal cord injury diseases and disorders of the spine.
GOLD	Childhood cancer
PEACH	Uterine cancer Endometrial cancer
ORANGE	Leukemia Hunger Cultural diversity Motorcycle safety

PALE PINK	Breast cancer Birth parents Cleft palate syndrome
DARK PINK	Inflammatory breast cancer
RED	HIV/AIDS Heart disease Stroke Substance abuse
BURGUNDY	Brain aneurysm Caesarian section Hospice care Multiple myeloma
LAVENDER	General cancer awareness Epilepsy Rett Syndrome Foster care or foster parents
PERIWINKLE	Eating disorders Esophageal cancer Pulmonary hypertension
PURPLE	Pancreatic cancer Attention deficit disorder Alzheimer's disease Religious tolerance Animal abuse Victims of 9/11
YELLOW	Support for troops Suicide prevention Missing children Bladder cancer

PALE YELLOW	Spina bifida awareness
PALE BLUE	Prostate cancer Men´s health Thyroid disease Scleroderma Grave´s disease Childhood cancer
TURQUOISE	Native Americans Native Americans reparation
TEAL	Ovarian and cervical cancers Sexual abuse/ assault Tsunami victims Food allergies
DARK BLUE	Arthritis Child abuse prevention Victim´s rights Free speech Water quality and safety
LIME GREEN	Childhood depression Mental health or illness Glaucoma Environmental concerns Tissue donation Organ transplants
BROWN	Anti-tobacco Colorectal cancer
SILVER	Parkinson´s disease Children with disabilities Anxiety disorders Bipolar disorder Severe depression

GREY	Diabetes Asthma Allergies
BLACK	Mourning Melanoma Gang prevention MIA´s