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# Social cause advertising is not your traditional advertising: A graphic design framework for social change

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## **Abstract**

When designing advertisements, designers use a framework created by principles (guidelines) that form the foundation of the design. However, based on the literature, designers apply existing graphic design frameworks in social cause advertising without acknowledging that such advertisements differ from traditional advertising. These advertisements are designed not to promote a brand name but to influence the public and attempt to change social behaviour towards a cause. When designing for social change, designers should differentiate their advertisements and apply a tailored framework with the most effective and influential graphic design elements. Although some academic studies exist on how advertising can initiate social change, further investigation is needed on which graphic design elements are the most effective. Such research can add new knowledge to the multidisciplinary fields of graphic design and advertising and to the existing literature. This paper describes how social cause advertising differs from traditional advertising and presents the need for a graphic design framework for out-of-home social cause advertising. The objective is to identify graphic elements that can be applied specifically in the design of out-of-home social cause advertisements and build a tailored framework. The research followed a mixed methods approach: quantitative (surveys) and qualitative (interviews) data. The findings indicated that specific graphic design elements (like monochromatic colour schemes, geometric shapes, etc.) can be applied in social cause advertising to build a tailored framework targeting different age groups/genders. Such findings lead towards more public engagement and action towards the social cause advertised; but also add new knowledge to existing research, which suggests that elements like image and typography are the most effective visualization techniques. This research is part of a PhD in Graphic Design inspired by social cause advertisements. The researchers, who lost a loved one due to ischaemic stroke, devote this research to create awareness for different social causes and design for social change.

**Keywords:** Social cause advertising, Out-of-home advertising, Graphic design, Graphic design elements

## **Introduction**

Social cause advertising differs from traditional advertising in that it does not attempt to promote a brand, product or service and increase sales. Rather, it attempts to change social behaviour, raise awareness, educate or promote a public benefit towards a cause (Landa, 2021; Gupta, 2012). Social cause advertising has been around for years because of its immense power to promote action. Karen and Fox (1980) point out that social cause advertising aims to move people from intention to action, while Gupta (2012) argues that social cause advertising is one of the most effective means to create social awareness, bring social change and shift the public mindset. On the other hand, out-of-home advertising (which is the main focus of this research) covers all advertising that is seen out of home, such as billboards, transit advertising, posters, etc. (Altstiel & Grow, 2006). Studies have shown that this type of advertising is ideal for raising awareness, but also vital in providing information and enhancing knowledge (Manickam, 2014; Walia, 2012).

Generally, graphic design involves a creative process to build a visual. Designers use a framework created by a set of principles (guidelines) that can assist in creating a visual design. In this paper, we argue that social cause advertising should be more clearly differentiated from traditional advertising when it comes to design. It is observed and reported that designers apply universal design techniques in social cause advertising, without acknowledging which design elements are the most favourable amongst different demographics to create effective advertisements. Such criteria are important, as this will enable designers to reach their target audience and engender a more favourable attitude. For example, visual language is a key asset when composing an advertisement. Kronrod et al. (2012) concluded that language in environmental campaigns needs to be carefully assessed and selected. Hence, as social cause advertising is based on collecting issues and addressing them to the public, designers must identify and apply elements that the public favour.

By creating a tailored framework with elements that are the most favourable and effective amongst different demographics, designers will be able to customise their campaigns. Timke's (2019) visual analysis on disability and advertising recommended that disability be represented more carefully in social awareness campaigns. More specifically, Timke (2019) suggested that designers should start using images that represent different disabilities more clearly. Therefore, in our proposed framework, designers would be able to use a specific type of imagery, such as graphics, drawings or photographs.

Related studies have been conducted on the multidisciplinary fields of graphic design and advertising (Borba et al., 2015; Manickam, 2014; Nazim, 2020; Park, 2014; Troy, 2019). However, these studies examined different aspects of graphic design or advertising without focusing specifically on graphic design elements. According to Troy (2019), although a few academic studies on advertising design and initiating social change exist, further investigation is needed. Therefore, this research focused on graphic elements such as line, shape, texture, colour, value, typography and image. We investigated how these elements could be applied in designing out-of-home social cause advertisements to build a tailored framework that will attract more people and lead towards more public engagement and action towards the social cause advertised. For example, as stated by the National Heart, Lung, and Blood Institute (2022), although women's heart disease awareness has doubled since 2002, it remains the leading cause of death. Therefore, with this research's potential to inspire action towards prevention, a tailored design will not only show a different perspective on social causes like heart disease (e.g. inspiring more women to be aware and increase checkups), but also connect with societies through a more supportive and favourable approach that will increase health assessments in general and reduce mortality.

### **Out-of-home social cause advertising**

Out-of-home social cause advertising addresses social issues publicly through out-of-home media. The Outdoor Advertising Association of America and advertising agencies such as DASH TWO, bMediagroup and the Empire Group use the term out-of-home advertising for:

- Billboard advertising - The traditional large, printed advertisement on a podium positioned for the public eye.
- Transit advertising - Content displayed on public transport vehicles.
- Posters - Print advertisements, often displayed in noticeable places specifically for people on foot.
- Street furniture advertising - All forms of out-of-home advertising displayed at street level/ printed on outdoor furniture.

- Place-based advertising - Located within a specific location where a particular group of people congregate for different purposes.

This research focused on the list above, as it was important that the findings apply to all media classified as out-of-home. According to one study, this type of advertising can be more reliable, accurate, highly appealing and effective advertising tool than Internet advertising (Borisova & Martynova, 2017).

### Graphic design elements

Dabner et al. (2013) note that every discipline has its own set of rules and methods. Graphic design is a discipline which follows fundamental principles to create an effective composition and form a visual language for the public (Poulin, 2018). Graphic elements are building blocks which compose a design (Samara, 2011). Below, the key design elements are listed as presented in multiple sources (Dabner et al., 2013; Evans & Thomas, 2012; Poulin, 2018; Resnick, 2003). The elements are applied in all types of advertising as they give character to the design. Therefore, studying the elements gives a better understanding of their function in the design composition. However, each element has different variations. An investigation of the graphic design elements will enable this research to conclude on each element's role and how it can be utilised in social cause advertisements for maximum impact.

### Line

A line can be actual or implied. However, for this research, it was most appropriate to investigate literal lines in design, as implied lines are a conceptual element. Lines add character and direction to the design, yet they can communicate emotion and give unique characteristics. Figure 1 illustrates the different line variations applied in design, as presented by Field (2018).

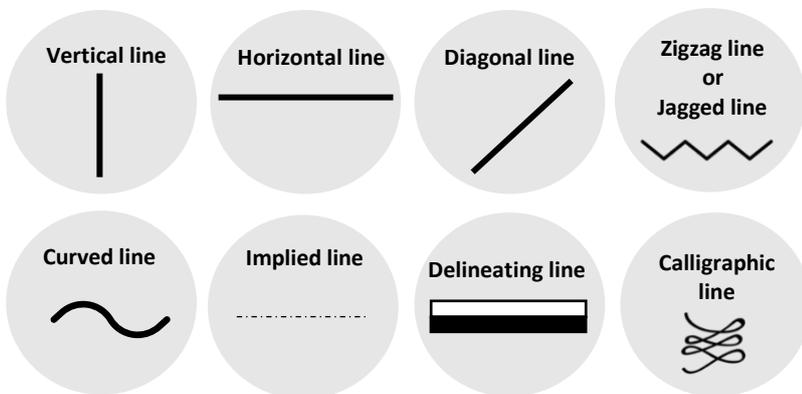


Figure 1: Line variations (Field, 2018).

### Shape

Shapes in design can be symbolic or create a pattern (Wong, 1972) and are an important building block in visual grammar. More specifically, shapes add characteristics to the design composition. According to Wong (1993) and Malamed (2011), three universal shape groups known as the basic types of shapes are used in design (Figure 2).

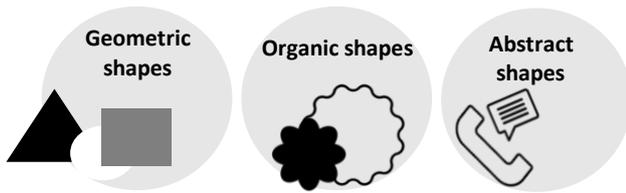


Figure 2: Three universal shape groups (Wong, 1993 and Malamed, 2011).

**Texture**

The element of texture is defined as the look and feel of a surface (Resnick, 2003). Visual texture refers to the effect of the surface which can add richness and dimension (Poulin, 2011). Texture can be described through a variety of visual effects ranging from flat and shiny to bumpy and rusty (Poulin, 2011) (Figure 3).



Figure 3: Visual effects (Poulin, 2011).

**Space**

Space is a conceptual element which refers to the area within the design known as positive space or negative space (Figure 4). Positive space is an area which contains graphical elements such as shapes, images and typography. Conversely, negative space is the empty area of the composition. Space in design creates a visual effect which has an impact on human perception (Samara, 2014).

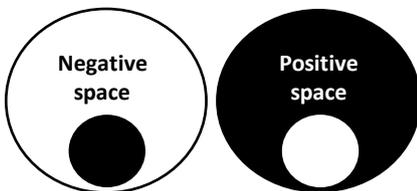


Figure 4: Negative and positive space (Samara, 2014).

**Colour**

Colour in graphic design is a powerful element which delivers meaning, emotional moods and functional information (Buether, 2014). The use of colour in design conveys a story. However, the element of colour is a broad subject which can be investigated and specialised solely as research. For this research, it was most appropriate to investigate the six types of colour schemes, as they are the foundation of colour composition (Figure 5).

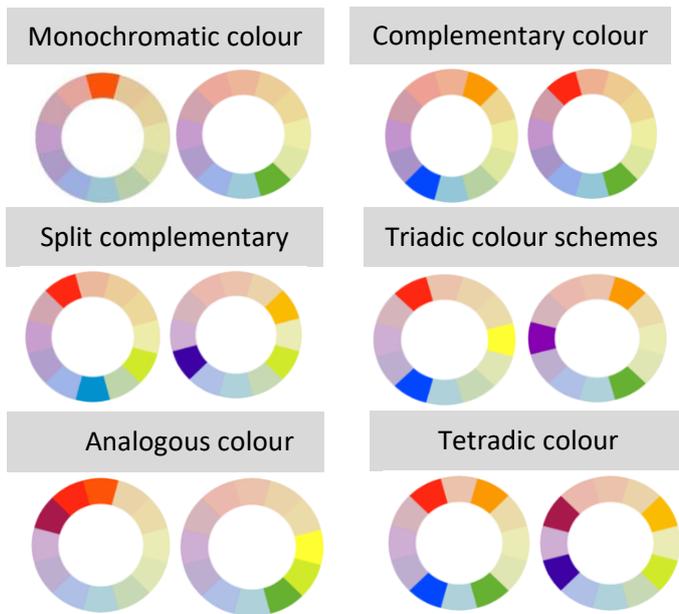


Figure 5: Six colour schemes (Feisner, 2006).

**Value**

When referring to the element of value, one refers to the degree of colour (Figure 6). The element of value is a tool which indicates how light or dark design elements appear in a composition. Value can be used for multiple purposes, ranging from creating a contrast to building a visual hierarchy amongst the design elements. Value can evoke feelings in design, as dark values indicate mystery, while light values can reflect happiness (Smith, 2017).

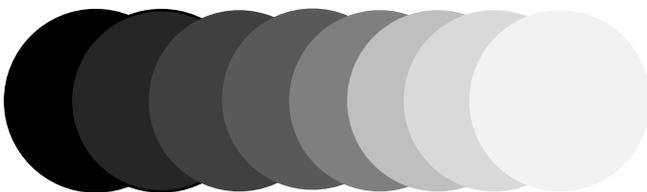


Figure 6: Value scale (Smith, 2017).

**Typography**

Typography (or fonts, as known by many) is an element which cannot pass unnoticed, as it is the process of making language visible (Cullen, 2012). Typography gives character to the content of the composition. This research examined the typography categories most used in advertising (Figure 7).

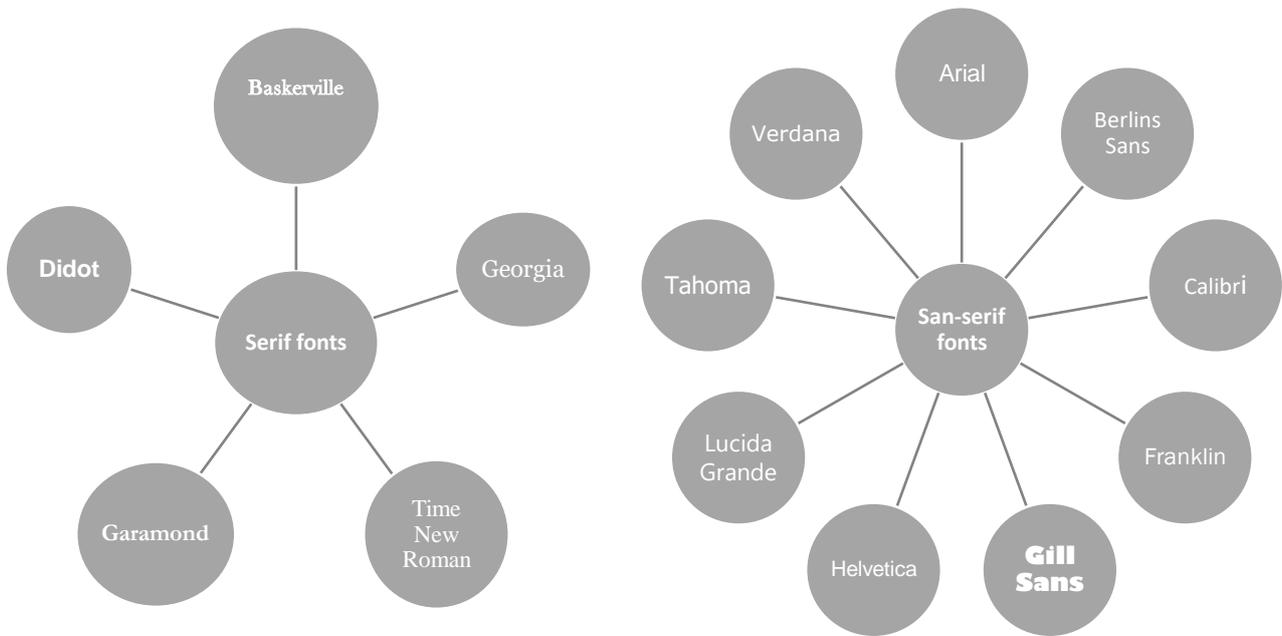


Figure 7: Typography used in advertising (Amplify, 2019; Amstel, 2019; Inman,2020; JGI Outdoor, 2020; The Perfect Media, 2019).

**Image**

Images are a powerful visual element and essential in several disciplines, such as advertising, as they can bring a design alive (Ambrose & Harris, 2006). Drawing a summary from authors like Meggs (1992), Poulin (2011) and Landa (2021), this research focused on two types of images (Figure 8).

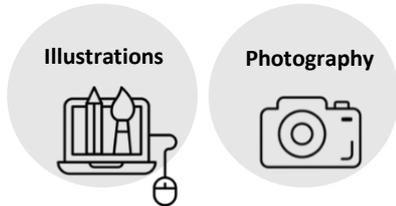


Figure 8: Image type.

Concerning the impact that each element can have on the design of advertisements and on influencing public perception, research suggests that the impact can differ across different elements and demographics (Guthrie, 2009). Moreover, research conducted by Park (2014) on the most effective ways of communication in a cause-related campaign design found that images, infographics and typography were among the most comprehensible elements for the intended audience.

**Methodology**

To develop a graphic design framework for out-of-home social cause advertising, this study was based on a deductive approach and was supported by mixed-methods research. Quantitative and qualitative data were collected simultaneously, and the results were combined in the overall analysis (Tashakkori & Teddlie, 1998).

Both primary and secondary data were collected during this research. Secondary data related to graphic design and social cause advertising were obtained from sources like journals, books and articles published between 1972 and 2022. Such data helped the researchers to empower the primary data, which were

obtained through web-based surveys and through interviews. These two methods were combined in similar studies in the past (Dombrowski et al., 2013; Troy, 2019), as such data collection helped strengthen the research.

Table 1 summarises the research instruments used in this research and their purpose. Survey 1 (n = 150) investigated the participants’ perceptions, attitudes and favorability towards different graphic design elements and styles applicable in out-of-home social cause advertisements. Survey 2 (n = 50) was an advertisement recall test that investigated which advertisement graphic design elements contribute more to recalling a social cause. The participants in surveys 1 and 2 were initially identified using convenience sampling, followed by snowball sampling whereby each participant was asked to share the survey with eligible friends. The sample population represented a range of demographics such as age, gender, nationality (e.g. American, Cypriot, Lebanese, Australian, etc.) and region of residence (e.g. Europe, Middle-East, Asia etc.).

Survey 3 (n = 11) targeted professionals in the design industry and their perceptions of different graphic design elements and how social cause advertisements are designed. Finally, interviews with 3 professionals in the design industry helped obtain more in-depth information and deeper insights into the aspects addressed in Survey 3. For survey 3, agencies from across Europe, the Middle East, the USA and the UK were selected and contacted through a personalised email invitation. These agencies were selected based on their portfolio to ensure that they were experienced with social cause out-of-home advertising. The participants in survey 3 were also invited to participate in a short virtual interview.

*Table 1: Research instruments applied and purpose.*

<b>Target Group</b>	<b>Instrument</b>	<b>N</b>	<b>Purpose</b>
General Public	<b>Survey 1:</b> (web-based via Qualtrics)	150	Investigated perceptions, attitudes and favourability towards different graphic design elements and styles applicable in out-of-home social cause advertisements.
	<b>Survey 2:</b> (web-based via Qualtrics)	50	Conducted an advertisement recall test, specifically on existing out-of-home social cause advertisements, and determined which elements (e.g. typography, graphics, colours, headlines, etc.) attract the general public but also contribute to remembering the social cause.
Design Agencies	<b>Survey 3:</b> (web-based via Qualtrics)	11	Understand from professionals in the design industry: (i) how social cause advertisements are designed and (ii) how different elements and styles are perceived.
	<b>Interviews</b> (Virtual via MS Teams)	3	Obtained more in-depth information on the aspects addressed in the design agencies survey.

*N = number of participants*

The sample consisted of adult participants aged 18 and over (Table 2). To understand the audience, the population was divided into generations to enable the researcher to understand the different

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

*Table 2: Age groups and generations.*

Generation	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 demographic data of the respondents to Survey 1 is shown in Table 3. Of the respondents, 81 (54.0%) were female and 69 (46.0%) were male.

*Table 3: Demographic characteristics - Survey 1 participants (N = 150).*

Characteristic	n	%
Gender		
Female	82	54.7
Male	68	45.3
Age (years)		
18–30	35	23.3
31–40	69	46.0
41–50	23	15.3
51–60	12	8.0
61 and above	11	7.4

*\*N = number of participants*

The survey was divided into two sections, as follows:

**Section one: Qs1–5** were about demographic variables: gender, age, nationality, etc. Such data gives background information on the research population and also helps divide findings into different categories for comparison (e.g. gender and age preferences).

**Section two: Qs6–20** examined public perceptions, attitudes and favorability towards graphic styles and elements (e.g. Please rate the level of attractiveness for the following line variations: 1 = not at all attractive, 2 = slightly attractive, 3 = moderately attractive, 4 = very attractive and 5 = extremely attractive). In these questions, some other criteria were also investigated, such as out-of-home advertising types and social causes (e.g. Please rate on average the level of attention you pay to the following out-of-home mediums: 1 = never, 2 = rarely, 3 = sometimes, 4 = often and 5 = always).

Survey 2 included 50 participants, of whom 26 (57.8%) were female and 19 (42.2%) were male (Table 4).

Table 4: Demographic characteristics - Survey 2 participants (N = 50).

Characteristic	n	%
Gender		
Female	29	58.0
Male	21	42.0
Age		
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

\*N = number of participants

This survey combined picture choices and closed multiple choice questions, using 30 advertisements, including two sets of 15 different social causes. The survey was divided into two main sections, as follows:

**Section one: Qs1–5** assessed demographic variables like gender, age group, nationality, etc.

**Section two: Qs6–25** were a series of short advertisement tests. Hence, 2 sets of 15 different social cause advertisements were tested. Each set was given 30 seconds viewing time, which corresponds to approximately 10 seconds viewing time per advertisement (this gave participants the experience of being out of home while simultaneously conducting a recall test).

Survey 3 obtained data from design industry professionals (Tables 5 & 6). The population (N = 11) included directors, co-owners and designers from graphic design/creative firms and out-of-home advertising agencies that either specialised in social cause advertisements or had a strong knowledge of their design (e.g. some participants either worked in well-known design agencies or created popular social cause campaigns, ranging from climate change and environmental awareness to health and poverty).

Table 5: Design agencies sample (N = 11).

ID	Job Title	Industry
A	Co-owner	Advertising
B	Co-owner	Graphic design
C	Co-owner	Graphic design
D	Co-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

Table 6: Demographic characteristics- Survey 3 participants.

Characteristic	n
Gender	
Female	4
Male	7
Age	
18–30	4
31–40	3
41–50	2
51–60	1
61 and above	0
Position	
Founder/Co-Founder	6
Creative Director	3
Junior Designer	1
Service Designer	1

\*N = number of participants

The survey was divided into two main sections, as follows:

**Section one: Qs1–3** obtained demographic variables like gender, age group and agency location. Such information helps to evaluate cultural diversity in the sample and build a complete profile of the respondents.

**Section two: Q4s–21** assessed the respondents’ knowledge and perceptions of different graphic design elements and styles and the design of social cause advertising and out-of-home advertising (e.g. Please rate the level of emphasis on the following design elements when you are designing an out-of-home social cause advertisement: 1 = no emphasis, 2 = minor emphasis, 3 = neutral emphasis, 4 = moderate emphasis and 5 = major emphasis).

With regards to the data measurement and scaling, a number of techniques were applied. Some questions were worded in an open-ended way and used semantic differential scales (Figure 9).

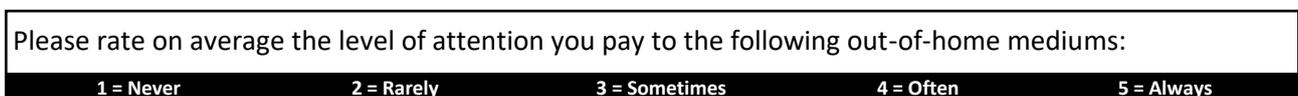


Figure 9: Semantic differential scales.

For some questions, Likert scaling was most appropriate. As shown in Figure 10, negative responses were scored with the lowest number.

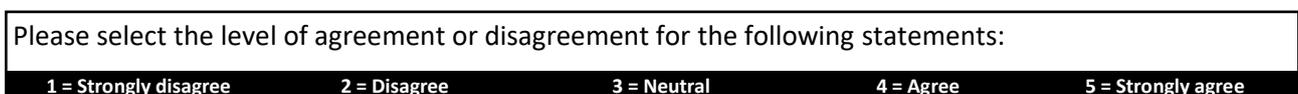


Figure 10: Likert scaling.

The other forms of survey questions were matrix, multiple-choice and picture choice questions.

## Findings

The data analysis showed that different demographics had different preferences. Therefore, it was appropriate to divide the findings into two sections: 1) designing to attract age groups, and 2) designing to attract gender.

### *Designing to attract age groups*

The participants (all ages) found delineating lines the most attractive (Table 7). However, the 31-40-years-old age group found implied lines equally attractive. This suggests that the type of line that mostly should be used in the design of out-of-home social cause advertising is delineating.

*Table 7: Line variation attractiveness (age group preferences).*

<b>Age (years)</b>	<b>Line Variation</b>	<b>Attractiveness of each line variation (within age group) %</b>
18–30	Delineating line	50
31–40	Delineating line	69.2
	Implied line	69.1
41–50	Delineating line	60.9
51–60	Delineating line	83.3
61 and above	Delineating line	81.8

With regards to shape preference, although the data collected from the designers indicated that organic shapes were the most used (54% of participants replied ‘often’ or ‘always’), over 52% of the respondents perceived geometric shapes as attractive (e.g. ‘very’ or ‘extremely’ attractive). Such learning will be shared with the professionals who participated in this study.

The element of texture is a visual effect. Of the professionals (N = 11) who participated in this study, the creative directors (n = 3) gave a 27.3% major emphasis on texture. Therefore, this element should not be used in out-of-home social cause advertisements, as a rating of 27.3% is deemed too low. Rather, texture is an element that should be applied in printed advertisements where the public can feel the surface.

The element of space is applied as a conceptual element in design. The professionals (N = 11) gave a 54.5% emphasis on space when designing an out-of-home social cause advertisement, without any particular preference (e.g. negative or positive space). Therefore, space in design should be applied, as it is a component that draws attention to the content but also strengthens the relationship between the viewer and the communicating message (Samara, 2014).

Most of the participants (50.7%) found monochromatic colour schemes the most attractive, except for the 51–60-years-old age group, who had no preference. Therefore, to draw a conclusion on colour favourability for the 51–60-years-old age group, designers should rely on the second highest response within that age group, which was monochromatic.

Furthermore, value and colour are two elements which are combined to form a composition. The professionals (N = 11) gave a 54.5% emphasis on value when designing an out-of-home social cause advertisement. Hence, depending on the social cause, it is recommended that designers apply the most applicable shade (lightness or darkness) of monochromatic colour.

With regards to typography, the findings showed some differences in the typeface preference (Table 8). The 18–30-years-old age group (63.8%) found the Didot typeface the most attractive, whereas the 31–40-years-old age group (77.9%) and the 41–50-years-old age group (65.2%) both perceived the Garamond typeface as the most attractive. On the other hand, ages 51–60 years (83.3%) and 61 years and above (82.8%) both selected the Georgia font. However, ages 61 and above found Times New Roman equally attractive.

*Table 8: Typeface attractiveness (age group preference).*

<b>Age (years)</b>	<b>Typeface</b>	<b>Attractiveness of each typeface (Within element) %</b>
18–30	Didot	63.8
31–40	Garamond	77.9
41–50	Garamond	65.2
51–60	Georgia	83.3
61 and above	Georgia	81.8
	Times New Roman	81.8

Lastly, concerning the most preferred type of image, most of the participants (ages 18–30, 41–50 and 61 and above) found drawings the most attractive (Table 9). However, ages 31–40 (59.5%) had no preference, and ages 51–60 (8.7%) perceived graphics to be the most attractive.

*Table 9: Image type attractiveness (age group preference).*

<b>Age (years)</b>	<b>Image Type</b>	<b>Attractiveness of each image type (within element) %</b>
18–30	Drawings	40.7
31–40	No preference	59.5
41–50	Drawings	18.5
51–60	Graphics	8.7
61 and above	Drawings	11.1

#### *Designing to attract gender*

It is important to mention that the studies performed throughout this research took measures that allowed the participants to declare a nonbinary gender identity. However, during the studies, all participants declared themselves as either male or female.

When designing to attract gender, the findings suggest delineating lines. Both the female (65.4% - within element) and the male (65.2% - within element) participants found delineating lines the most attractive option. Additionally, with regards to the type of shape, both females (55.5% within element) and males

(49.3% within element), also found geometric shapes the most attractive (e.g. 'very' or 'extremely' attractive).

Further, both female and male participants found monochromatic colour schemes the most attractive (50.7%). However, some social causes (e.g breast cancer awareness and prostate cancer awareness) need to apply monochromatic colours accordingly. For example, when designing a breast cancer advertisement, designers can apply monochromatic red colours with different values to create pink tones.

With regards to typography, the female and male participants had different preferences. The female participants found serif fonts like Didot, Garamond and Times New Roman the most attractive (Table 10). The male participants found serif fonts like Didot, Garamond and Georgia the most attractive (Table 11). Figure 11 presents a visual of each preferred typeface.

*Table 10: Typeface attractiveness (gender- female preference).*

<b>Gender</b>	<b>Typeface</b>	<b>Attractiveness of each typeface (within element) %</b>
Female	Arial	24.4
	Baskerville	53.7
	Berlin Sans	19.5
	Calibri	29.3
	Didot	67.1
	Franklin	11
	Garamond	70.8
	Georgia	53.6
	Gill Sans	17
	Helvetica	18.3
	Lucida Grande	22
	Tahoma	22
	Times New Roman	69.5
	Verdana	20.8

Table 11: Typeface attractiveness (gender -male preference).

Gender	Typeface	Attractiveness of each typeface (within element) %
Male	Arial	32.3
	Baskerville	58.9
	Berlin Sans	19.1
	Calibri	30.9
	Didot	72.1
	Franklin	19.1
	Garamond	72.0
	Georgia	63.3
	Gill Sans	5.9
	Helvetica	19.1
	Lucida Grande	23.6
	Tahoma	16.2
	Times New	61.8
	Roman	14.7
Verdana		



Figure 11: Preferred typeface.

Lastly, concerning the type of image, both female and male participants found graphics/illustrations the most attractive (Tables 12 and 13).

Table 12: Image type attractiveness (gender - female preference).

Gender	Imagery	Attractiveness of each image type (within element) %
Female	Graphics/illustrations	63.4
	Drawings	23.2
	Photographs	50
	No preference	13.4

Table 13: Image type attractiveness (gender - male preference).

Gender	Imagery	Attractiveness of each image type (Within element) %
Male	Graphics/illustrations	58.8
	Drawings	20.6
	Photographs	42.6
	No preference	22.1

### The framework developed

Figures 12 and 13 present a summary of the findings and, more specifically, the framework with the graphic design elements that should be applied in the design of out-of-home social cause advertisements. Figure 12 illustrates the elements this research suggests when designing to attract different age groups; Figure 13 presents the elements suggested when targeting gender.



Figure 12: Designing to attract age groups.

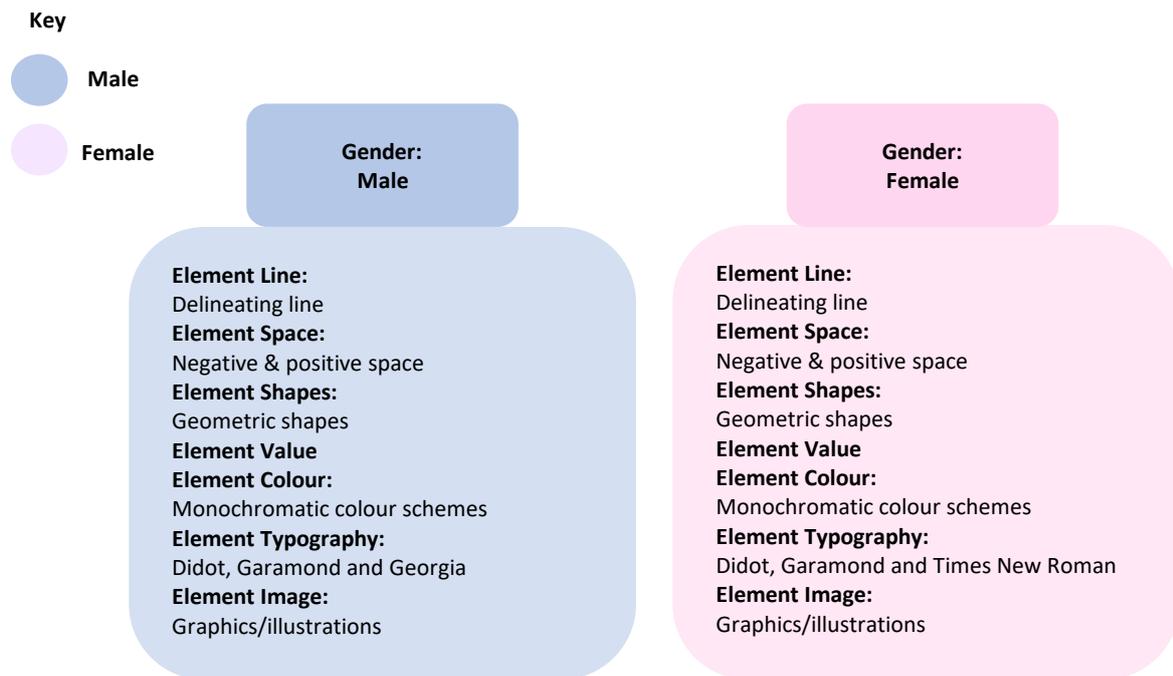


Figure 13: Designing to attract gender.

## Discussion

This paper investigated graphic design elements that can be applied specifically in the design of out-of-home social cause advertisements and presented the key elements for effective advertising. Although elements currently applied in the design of out-of-home social cause advertisements may be influential, such form of advertising should have a tailored framework. These findings suggest that social cause advertising should be differentiated from traditional advertising. Hence, a universal graphic design framework tailored for the design of out-of-home social cause advertisements was developed after carefully analysing data collected from surveys and interviews.

The designers who participated in this study who specialised in out-of-home advertising reported a lack of good design in social cause advertising. Such forms of advertising should have a graphic design framework to create more effective out-of-home social cause advertisements, to attract the public (reach more people) and lead towards more public engagement /action.

Moreover, according to the interview data, the characteristics of the target audience should play a key role in the design decisions about social cause advertisements. More specifically, campaigns should be designed to meet the target audience's demographic characteristics (e.g. gender and age). These research findings could have a positive impact on practice, such as the design process and achieving design for social change. However, this claim should be further tested in long-term studies. For example, further research should be conducted to determine more specifications for the elements presented in this paper as well as the validity of the proposed framework. In our opinion, the next steps of this research are to present findings to designers and practitioners.

On the other hand, with regards to the impact this research can have on the literature, our research supports existing research about increasing awareness towards a social issue. In an empirical study conducted in Jordan, 'The Effect of advertising campaigns in encouraging women's early breast cancer screening' (Alhawamdeh & Azzam, 2019), the main findings showed that in a specific advertisement

campaign, there was a 54% effect in encouraging women's early breast cancer screening due to the overall design. Therefore, with our research, designers can tailor advertisements with specific elements favoured by females regardless of their age group (Table 10) e.g. delineating lines, geometric shapes, monochromatic colours (light red value to create pink tones), typefaces like Garamond or Times New Roman and graphic images.

This research can have a significant impact when designing for social change. The visual content included in social cause advertisements can influence the public by creating an attraction (attracting more people), which can lead towards more public engagement and action. The findings aim to motivate and connect with the public, as our mission and responsibility as designers is to design for action.

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