

2014

Identifying Ways of Effective Communication Focused on Public Campaign Design

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IDENTIFYING WAYS OF EFFECTIVE COMMUNICATION
FOCUSED ON PUBLIC CAMPAIGN DESIGN

A Thesis

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Master of Fine Arts

in

The School of Art

by
Ki Ho Park
B.F.A., College of Visual Arts, 2011
December 2014

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ACKNOWLEDGEMENTS

I would like to express my sincere appreciation to all those people who provided me with assistance during my thesis research.

I would like to express my deepest sincere gratitude to my committee chair, Professor Paul Dean. His profound knowledge, intellectual support, and insightful advice enabled me to complete my thesis and MFA study. I thank him from the bottom of my heart.

I am thankful to my committee members, Professors Richard Doubleday and Courtney Barr, and Mr. Vincent Cellucci who provided insightful suggestions for my thesis research. I have been fortunate to have such a great support from my committee.

I want to express my deep appreciation and love for my wife and life partner, Ji Young Lee. She has given me all the love and support. The successful of this thesis would not have been possible without her. I could not ask for a more loving and supportive wife.

I want to also thank my parents and parents-in-law who have been my sources of encouragement and admiration. My appreciation for their love, infinite supports, and prayer for me cannot be verbally expressed enough.

Lastly, I thank God for his every blessing to me.

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ABSTRACT

The purpose of this study was to identify the most effective way of communication in cause-related campaign design. The fundraising campaign selected for this study focused on children's leukemia, "*Draw a Message of Hope*." The five types of public campaign design were developed utilizing different elements and techniques of visual communication: (1) image plus text, (2) infographics, (3) motion graphics, (4) typography, and (5) description only. Each type of public campaign design was assessed in terms of (1) the extent to which audiences understand about the campaign and (2) the extent to which the materials encouraged the audience to participate in the campaign. A range of the audiences' underlying thoughts about each type of public campaign design was also investigated. Data was collected from undergraduates ($n = 60$). Descriptive statistics, a paired T-test, and content analysis were used to analyze the data.

The result showed that the 'motion graphics' type design was most understandable for the participants, followed by the 'image plus text,' 'infographics,' 'typography,' and 'description only' type design. Similarly, the 'motion graphics' means of design stimulated participants' willingness to participate in the campaign to the greatest degree, followed by the 'image plus text,' 'infographics,' 'typography,' and 'description only' type design.

The result of a paired T-test revealed that participants' responses to each type of design were statistically and significantly different except the relationship between the 'image plus text' and 'infographics' type design. Thus, it was found that each type of component used in a public campaign design is significantly different in terms of its

effectiveness. However, there was no significant difference on the effectiveness of the ‘image plus text’ and ‘infographics’ type design.

For managerial implications, the result of this study provides graphic designers and organizations an important idea that they should consider utilizing motion graphics that offer sufficient information about the campaign and attract audiences’ interest. This result also gives an idea that description only-type design should be avoided because audiences would not pay attention to this “boring” type of campaign design.

CHAPTER ONE INTRODUCTION

This chapter provides a general background on cause-related campaigns and five types of elements or techniques for visual communication. The following section covers the purpose the current study.

Background

Numerous organizations currently participate in the cause-related campaign to support a cause as an action of “social responsibility.” Corporate social responsibility (CSR) includes plans and activities that appear the social values beyond the interests of a firm (McWilliams & Siegel, 2001). Example actions of CSR include “being green,” philanthropy, and non-discrimination. Among the CSR types, cause-related marketing (CRM) is a marketing activity in which the company promises its consumers that they will donate company resources to a worthy cause (Van den Brink, Odekerken-Schröder, & Pauwels, 2006).

Organizations have adopted CRM strategies. For example, St. Jude’s hospital has developed a fundraising program for children’s leukemia and encourages public’s donation through a series of public campaign design. As another example, several brands and retailers (e.g., Macy’s, Yoplait) have participated in the “Pink Ribbon” campaign, partnering with a non-profit organization and develop a special product line only for the campaign (e.g., pink-ribbon T-shirts, lip set collection). A percentage of the sales of these products is donated to increase women’s breast cancer awareness and support a breast cancer research. To raise people’s awareness and purchase of pink ribbon products, non-profit organizations also develop a campaign webpage (www.pinkribbon.com) and advertising series.

For cause-related campaigns, different types of public campaign design have been adopted by the different organizations. Examples include several versions of St. Jude Hospital's public campaign poster for children's leukemia. For their fundraising event (annual walk day event) (<http://fundraising.stjude.org/>), one version of the poster (see Figure 1) is composed of the event title, three children's portraits, and short messages about the event. With a title of "Give to help us live" and sub-title of "2014 St. Jude Give Thanks. Walk," there is a short description about each child and the fundraising event: "To donate or sign up to walk and raise money with us, visit www.MichaelGaddis.com/StJudeWalk." The poster also includes a campaign logo, depicting "St. Jude hospital Thanks and Giving." Another "image plus text" type poster also includes the title, image of a child, description about the event, and campaign logo (Figure 1). The other version of the event poster utilized texts only, containing a description about the event with the campaign logo (Figure 2).

St. Jude hospital also developed a video material to introduce about "Give Thanks. Walk" event (<https://www.youtube.com/watch?v=i19GSFGOBi8>).



Figure 1. "Image plus Text" Type Campaign Design for St. Jude Hospital's "Give Thanks. Walk" Event

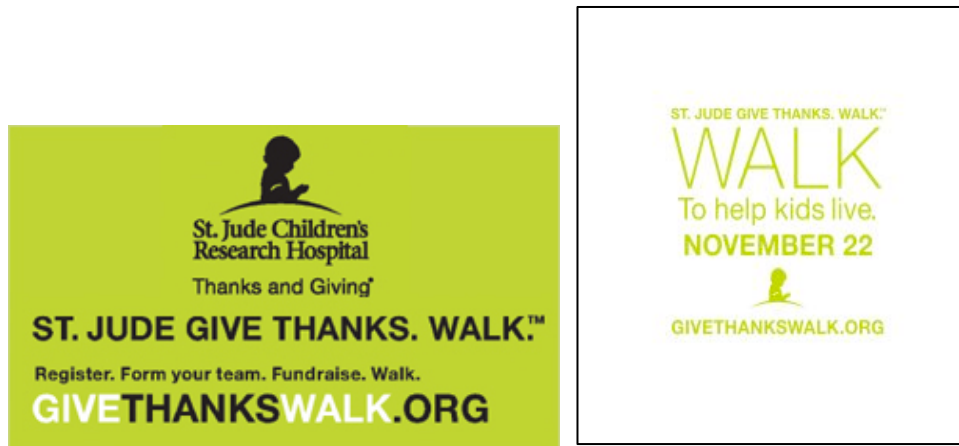


Figure 2. “Text Only” Type Campaign Design for St. Jude Hospital’s “Give Thanks. Walk” Event

As another example of cause-related campaign, the “RED,” an AIDS prevention campaign, also uses a different type of campaign posters. Under the RED campaign, brands and retailers develop products designated as RED products. The profits from the sale of RED products are donated to the Global Fund, an organization to help African women and children affected by AIDS. For one type of the RED campaign poster, there is a simple slogan, “Born in 2015, Born without AIDS” with its RED logo only. Another version of the poster contains the campaign messages (texts only) informing a population suffered from AIDS (e.g., “Everyday, 1000 babies are born with HIV. By 2015, that number could be zero....”).

Regarding the public campaign design utilizing different visual communication elements (e.g., text, image), it is assumed that each type of visual communication may differently influence audience’s perception, attitude, and action toward the campaign.

In public campaign design, what is the most effective way of communication to deliver the messages of cause support? Which graphic design element or technique makes the audience understand better about the campaign? Despite the growing cause-related

marketing and public campaign design literature, there is limited empirical research identifying ways of effective communication focused on public campaign design concerning cause support. Thus, assessing the effectiveness of different types of public campaign design for cause-related campaign is the focus of this investigation.

Statement of Research Purpose

The purpose of this study was to identify the most effective way of communication in cause-related campaign design focused on children's leukemia. Specifically, the objective of this study was to determine the effectiveness of visual communication in a developed public campaign, "Draw a Message of Hope." The activity for this event was that participants draw a hopeful message (e.g., picture) for children with leukemia and the picture is printed on T-shirts or canvas bags so that raise funds from the sales of the product. For this campaign event, five types of posters or video were developed, utilizing different elements and techniques of visual communication: (1) image plus text, (2) infographics, (3) motion graphics, (4) typography, and (5) description only. Next, each type of public campaign design was assessed in terms of the extent to which audiences understand the campaign message and are encouraged to participate in the event. A range of audience's underlying thoughts about each type of public campaign design was also investigated.

Based on these research purposes, the following research questions were formulated:

(1) What effect do different types of public campaign design have on audiences' understanding about the campaign and their actions to the campaign?

(2) What are underlying reasons for any differences in audiences' perception of each type of public campaign design?

CHAPTER TWO LITERATURE REVIEW

Chapter two is comprised of the review of related research.

Review of Related Research

Public Campaign Design

Public campaigns differ from other media forms (e.g., entertainment, news), because the messages are focused on persuasion or encouragement of audiences' attitudes or actions toward desirable social outcomes. Communicating with target audiences is one of the functions of public campaign. Public communication campaigns are defined as "campaigns that use the media, messaging, and an organized set of communication activities to generate specific outcomes in a large number of individuals and in a specified period of time."

(Coffman, 2002, p.2) Topics of the public campaigns include personal (e.g., health) as well as social issues (e.g., environmental protection, cause-support).

According to Barnard (2013), there are three functions of graphic design: Identification, information/instruction, and presentation/promotion. The function of "identification" is to indicate what something is. Example graphics under this function include the components of branding such as logos, labels, and signs. The role of graphics performing the second function of "information and instruction" is to indicate the relationship of one thing to another. Examples performing this function include diagrams, charts, and maps. Lastly, the function of "presentation and promotion" aims to catch audiences' eyes and make a memorable message to them. Public campaign design is closely related to these three functions of graphic design: Indicating the objective of the campaign, informing the campaign messages, and promoting audiences' responses to the campaign.

Visual communication design influences knowledge, attitudes, and behavior of audiences (Frascara, Meurer, van Toorn, & Winkler, 1997). In Frascara et al. (1997)'s book, *User-centred graphic design: Mass communication and social change*, the authors indicated that the aim of a communication design is to influence people, thus, it is necessary to find out to what extent it is affected and which aspects of the design had the greatest effect. They also discussed the role of graphic design in addressing society's needs, and explored a "user-centered" approach to design of social marketing. With relevant to the significant influence of visual communication design on audience's perceptual, attitudinal, and behavioral response, each visual communication technique for public campaign design should be evaluated in terms of its effectiveness.

Meanwhile, in designing and implementing a successful public campaign, it is important to make a systemic approach, conducting a thorough situational analysis, developing a strategic plan, and creating campaign messages based on the result of appropriate research (Rice & Atkin, 2001). The success of a campaign may largely depend on planning, assessing, and implementing the visual communication of campaign messages. Considering that, it is critical to initially determine the most effective means of visual communication for the public campaign design before its implementation. Also, a survey research may play an important role to evaluate visual elements of public campaign design. Thus, different types of public campaign designs were assessed in this study using the survey method, as a systemic approach to planning and assessing of the public campaign design.

Different Types of Visual Communication for Public Campaign Design

Visualizations come in many different forms. Researchers have studied the effectiveness of each type of visual techniques. Considering that few studies have been conducted about audiences' preferences for data visualizations, Quispel and Maes (2014) investigated how graphic designers and laypeople differently rate the attractiveness and clarity of newspaper/magazine data visualizations (e.g., bar- vs. pie-type charts, pictorial- vs. non-pictorial expression). The researchers found that each audience (graphic designers vs. laypeople) view and prefer each type of data visualization in a different manner.

Peterson (2014) also investigated graphic layout integrating text and image in media and how this integration facilitates a reader's experience. He developed three versions of experiment stimuli regarding the integration of text and image: low- ("prose primary"), middle- ("prose subsumed"), and high-integration ("fully integrated"). With 158 middle school students, the researcher investigated how the text–image integration (text, image, and their interrelationships) in instructional media impacted the subjects' comprehension of the science material, perception of task difficulty, and interest level. As far as the interest level, the result showed that subjects rated the "fully integrated" type visual as most favorable, followed by "prose primary" and "prose subsumed." Comprehension results revealed that the high level of integration of text and image was more effective than either of the other forms. There was no suggestion that text–image integration strategy impacted sense of task difficulty.

Despite previous researchers have investigated the effectiveness of different types of visual communication, little is known about public campaign design. Therefore, this study developed and assessed public campaign designs focused on different visual communication

elements and techniques: (1) Image plus text, (2) infographics, (3) motion graphics, (4) typography, and (5) description only.

Image plus Text

Creation of visual-verbal messages, organizing words (texts) and images, is a challenge for graphic designers. The two totally unlike systems of communication- text and image- should be organized in a cohesive manner (Meggs, 1992). According to Meggs (1992), in traditional designs, the word was dominant and image was used to support and demonstrate the text. Conversely, since the 20th century, text has been turned to a supporting message to sharpen the image. In either way, it is obvious that text has more specific meaning than the image so that text can direct the viewer toward the comprehension and interpretation of visual materials. On the other hand, for many visual elements including image and text, the readers' eyes start off at the most compelling image; generally, people tend to respond first to a visual image, and then begin focusing on the text messages (Sherman & Perlman, 2010). However, it is not doubtful that there is an inseparable relation between image and text. Further, this relationship creates a "visual-verbal synergy" that refers to "a cooperative action of words and pictures used together to create a meaning that is greater than the individual signification of the parts" (Meggs, 1992, p. 64).

Based on the foregoing, the campaign design utilizing image plus text was developed as the first type of public campaign design for this research.

Infographics

In an era of “the bombardment of information,” it is important to use infographics to quickly deliver the message and capture audiences’ attentions on the information. Especially, in the digital age, infographics are perceived as one of the most effective and efficient forms of communicating information (Smiciklas, 2012). Infographics are defined as “visualizations of data or ideas that try to convey complex information to an audience in a manner that can be quickly consumed and easily understood” (Smiciklas, 2012, p.3). By combining typography, pictorial (visualizations), and contents (Kusnadi et al., 2013), infographics make information more interesting and appealing to audiences.

According to Lankow, Ritchie, and Crooks (2012), infographics tend to attract more audiences than text. Because we live in the society where information is flooded, people rarely focus on longer texts (Milovanovic & Ivanisevic, 2014). Rather, they want visually presented data that convey complex information in an easier and faster way. Based on the previous literature emphasizing the effectiveness of infographics compared to other types of visual element (e.g., text), infographics were utilized in this study to develop the second type of public campaign design.

Motion Graphics

Graphic design has evolved from a traditional 2D format to a practice that utilizes numerous communication technologies such as animation, film, and web. A motion graphic is a part of contemporary vehicles of visual communication that is incorporated with a digital technology. Motion graphics refer to a digital technique that combines images, texts, sound, and video (Boardman, 2014). Researchers have viewed motion graphics as a tool to create a dynamic and effective communication design for film, television, and the Internet

(e.g., Curran, 2000). Also, it is a part of advertising, entertainment, animation, videography, cinematography, and storytelling (e.g., Goux and Houff, 2003).

Focusing on visual communication elements, motion graphics can be also defined as “all moving image sequences which are dominated by typography and/or design” (Manovich, 2006, p.9). In motion graphics, visual elements are mixed with visual effects of rhythm, emphasis, and contrast. For example, texts in motion graphics are “kinetic.” Combining with dynamic and rhythmic images, background, and sound, the “kinetic” text can deliver the message in the form of unique visual impact and movement in motion graphics (Krasner, 2008).

Graphic designers have identified the effectiveness of motion graphics. For example, Plummer (2014) mentioned that motion graphics help promoting contents, capturing audiences’ interests, helping data visualization, and telling/illustrating a story, process, and product. Shir and Asadolla (2014) also emphasized the effectiveness of motion graphics as a visual communication method, indicating that compared to other visual techniques, motion graphics are more effective in influencing audiences.

Regarding its effectiveness, motion graphics can play a key role in public campaign design as a medium to capture public’s attention and deliver the campaign messages effectively. Thus, a motion graphic technique was used in this study to develop the third type of public campaign design.

Typography

Typography encompasses the communication of alphabetical and numerical information (Meggs, 1992). The key of understanding typography is the individual

alphabetic characters and its interaction (Samara, 2004). Notably, typography has a “dual life” as a language communication as well as visual form. Good typography is easy to read, looks beautiful, and captures a viewer’s eye.

The successful use of typography influences an audience’s attention and emotions, communicates a message, and motivates their action (Douglas, 2013). In Lee et al. (2006)’s study, the researchers studied the effect of kinetic typography, defined as a text that is changed in color, size, or position and expresses emotion. After conducting a survey with 24 examples of kinetic typography, the researchers found that kinetic typography influences people’s emotions of “mood” and “energy.”

Considering that typography makes an impact on the effectiveness of visual communication (Keyes, 1993) and on audiences’ responses (e.g., attention, emotion, action), the fourth type of public campaign design was created focusing on typography.

Description Only

The integration of text and image has been widely adopted by graphic designers as it enhances the message and generates a synergy from combination. However, effective graphic communications can be also created by ‘type without images’ or by ‘images without type.’ (Meggs, 1992) If the image can immediately communicate the message to audiences, typographic explanation is not necessary. Similarly, image is unnecessary if the text itself can successfully deliver the message. Despite the combination of image and text makes a visual-verbal synergy effect, each graphic element also has an ability to convey the message sufficiently when used individually (Meggs, 1992). Therefore, for the last type of public

campaign design developed in this study, a description using only text was used to examine the effectiveness of this single visual element.

CHAPTER THREE METHODOLOGY

This chapter provides a description of the research methodology. Included are a description of the data collection procedure, the questionnaires used to gather the data, and data analysis technique used to identify the effect design communication method.

Data Collection Procedure

The study population was U.S. young male and female undergraduates between the ages of 18 to 25. Undergraduates were deemed appropriate for inclusion in this research because they tend to be more sensitive toward public campaign (e.g., cause-related marketing) than other age groups (Hyllegard, Ogle, Yan, & Attmann, 2010).

A convenience sample of undergraduates was drawn from two schools: a large Eastern university and a large Southern university in the U.S. To collect data, instructors of courses were contacted for permission to approach students enrolled in their courses to volunteer to participate in the survey. If an instructor agreed, a classroom of individuals was approached during the final minutes of a class period and asked to volunteer for a research project concerning public campaign design.

The topic and purpose of research were briefly outlined at the beginning of the survey. A questionnaire was distributed to individuals who agreed to participate. Using a within-subject design, volunteer participants watched each type of all five public campaign designs on the screen and then responded to the questions. Since the purpose of the study was to assess whether participants recognized each design as distinct from the other types, a within-subject method was considered as an appropriate data collection method that enabled the evaluation of each design relative to the others. To prevent order

effects concerning stimuli presentation, the stimuli describing each design type was not presented in the same order for all participants. For example, for ten participants, design type 1 (image plus text) was presented first followed by other types of designs. For another ten participants, design type 4 (typography) was presented first followed by other types of design. The questionnaire took about 10 minutes to complete.

Design Stimuli Development

Design stimuli representing different types of public campaign design were developed for the survey. Utilizing five types of visual communication element and technique, each public campaign design- posters or video- was focused on (1) image plus text, (2) infographics, (3) motion graphics, (4) typography, and (5) description only. The purpose of this public campaign design was to inform the campaign event, “*Draw a Message of Hope*” and encourage public’s participation in the event to fundraise for children with leukemia. The message of the campaign is described in Figure 3.

Our goal is to raise awareness, fundraise, provide support and give hope to patients and their families. The money raised will help support research to cure children with leukemia. You can help by creating a positive message of hope which will be printed onto t-shirts and bags as items to be purchased. To find out more, please visit [www.drawmessageof hope.com](http://www.drawmessageofhope.com).

Figure 3. A Description about The Campaign

The target audiences of this campaign include people in all ages, gender, and ethnicity who live in all around the country. Anyone who is interested in this campaign- for example, from children to seniors- can participate in the event.

Across all types of posters and video, the purple was used as a focal color. Since the main topic of this campaign is children's leukemia, the purple color seemed appropriate because this color generally symbolizes the concept of "relaxation" and "healing." The campaign logo developed for this study symbolizes a shape of "blood" (an outer shape) and "heart" (an inner shape). The bright sky blue and red color was used for the logo to make a contrast effect between the inner shape of a heart (red) and the background.

For typefaces, a Helvetica was used. The Helvetica typeface developed in 1957 has been recognized and used by graphic designers as a "timeless," clear, readable, and straight-forward typeface. Also, this typeface is one of the most widely used sans serif typefaces (www.font.com). Since the objective of public campaign design is to deliver the campaign message to audiences effectively, this recognizable typeface was chosen for all types of design stimuli developed in this study.

Design Stimuli 1. Image plus Text

The first type of public campaign design was developed using image plus text. In addition to the image, the campaign title, description about the campaign, campaign logo and QR code was included. The main image depicted a "hand" that is drawing a picture of hope. Another image of "T-shirt" is included to represent that the purpose of this event is printing a picture on the T-shirt. The short message, "draw your picture here," is also shown on the T-shirt so that audiences can easily and quickly understand what the activity of this

campaign is. Different sizes of circle shapes were placed on the poster with several decorative images (e.g., star, guitar, sunglass) that symbolize children's toys. With the focal color (purple) in the background, the white, black, dark purple, yellow, blue, sky blue, green, and pink colors were used. The description box was placed in the right-bottom side. In the text, the word of "hope" was emphasized using a different font color (Figure 4).

Design Stimuli 2. Infographics

The second type of public campaign design was developed using infographics. In the center of the poster, buildings symbolizing the "world" we live were placed, in a big circle. Within the circle, a short message describing "Your small action helps make their world beautiful" was included with infographics. The infographics simply described each step of how to participate in the campaign: 1) Find your sketchbook, 2) Drawing a picture, 3) Take a photo, and 4) Send us your picture. Additionally, the campaign title, description about the campaign, campaign logo and QR code were included in the poster (Figure 5).

Design stimuli 3. Motion graphics

The third type of public campaign design was created using motion graphics. The video clip starts with the campaign title, "Draw a message of hope," and a logo. Then, using the purple color for the background, the text message is shown in the video: "Our goal is to raise awareness, fundraise, provide support and give hope to children and their families battling leukemia." Using the motion graphic technique- a movement of text,- the procedures of event participation, fundraising, and donation are described in the motion with images and sound (Figure 6). See the motion graphics at <https://www.youtube.com/watch?v=pLTAYsI4VjU>.



Figure 4. Design Stimuli 1: Public Campaign Design Utilizing Image plus Text



Figure 5. Design Stimuli 2: Public Campaign Design Utilizing Infographics

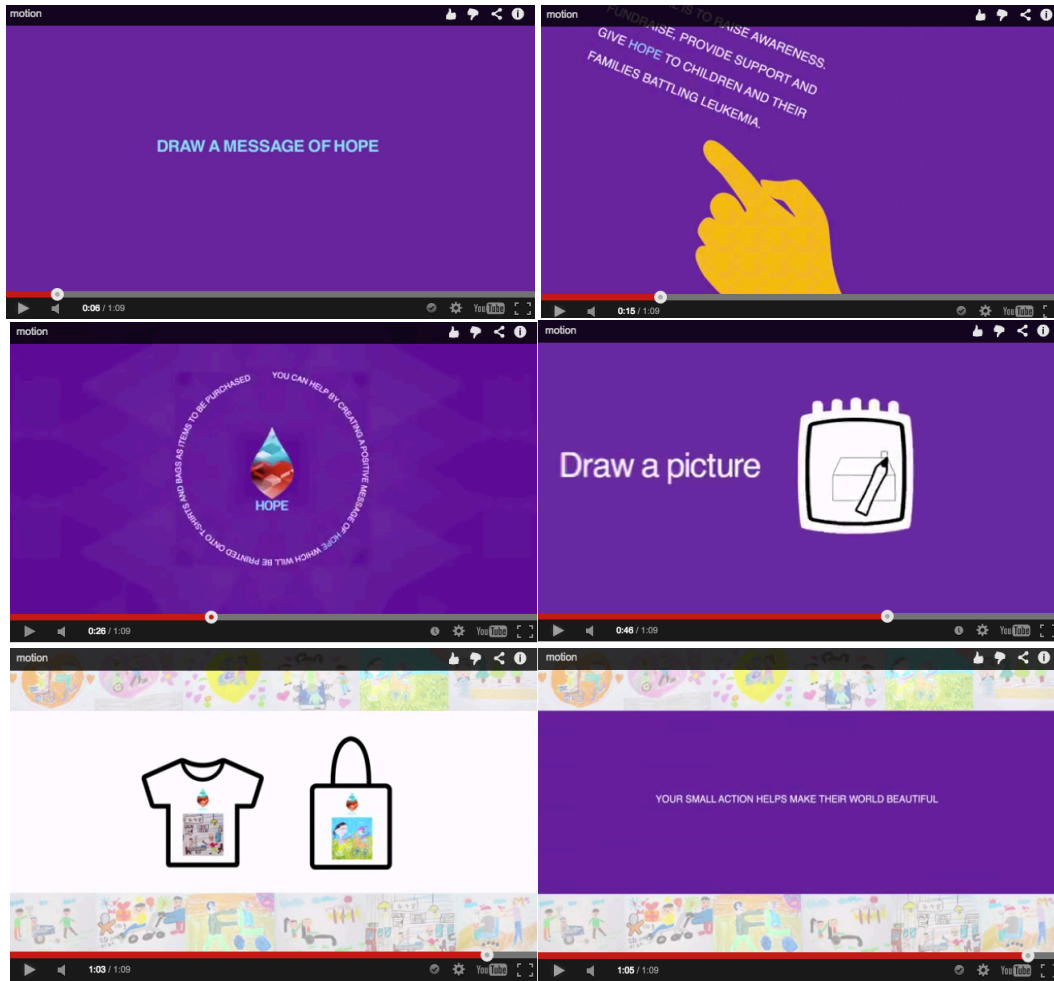


Figure 6. Design Stimuli 3: Public Campaign Design Utilizing Motion Graphics

Design Stimuli 4. Typography

The fourth type of public campaign design utilized typography. With the campaign title, logo, and QR code, a large shape of a “blood” was positioned in the center. Among numerous letters that are randomly placed inside of the big blood shape, specific words related to the concept of “hope” (e.g., Thankful, Positive thoughts, Courage, Smile) were emphasized using different colors. The description about the campaign was placed in the bottom-center side of the poster under the blood image (Figure 7).

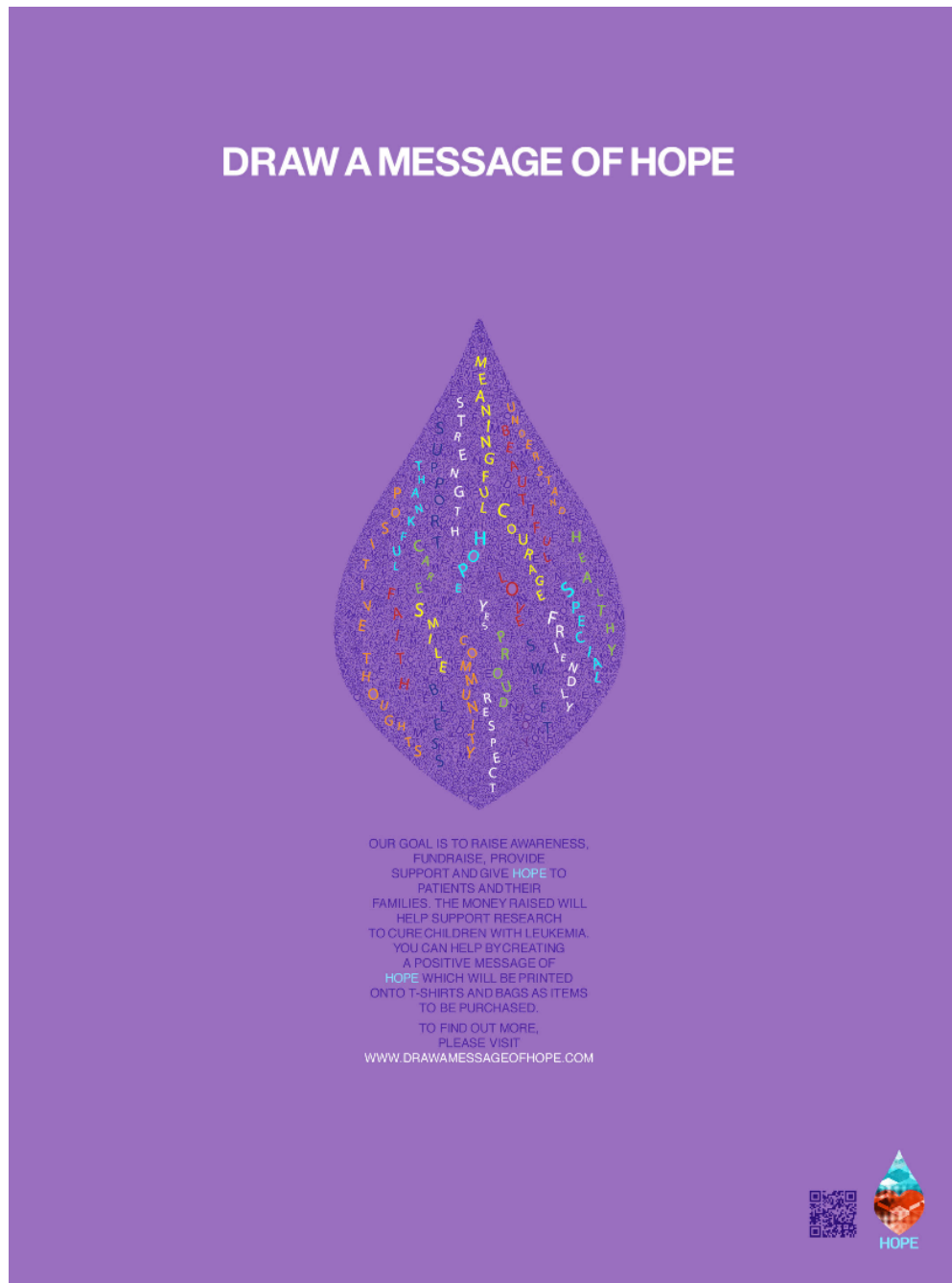


Figure 7. Design Stimuli 4: Public Campaign Design Utilizing Typography

Design Stimuli 5. Description Only

For the fifth type of public campaign design, text description was used only. Like other types of designs, the campaign title, logo, and QR code were basically included. Under the title,

a long description about the campaign was placed through 13 lines. The text size and distance between each line was initially small in the first row, but gradually getting larger as it reached the last row (Figure 8).

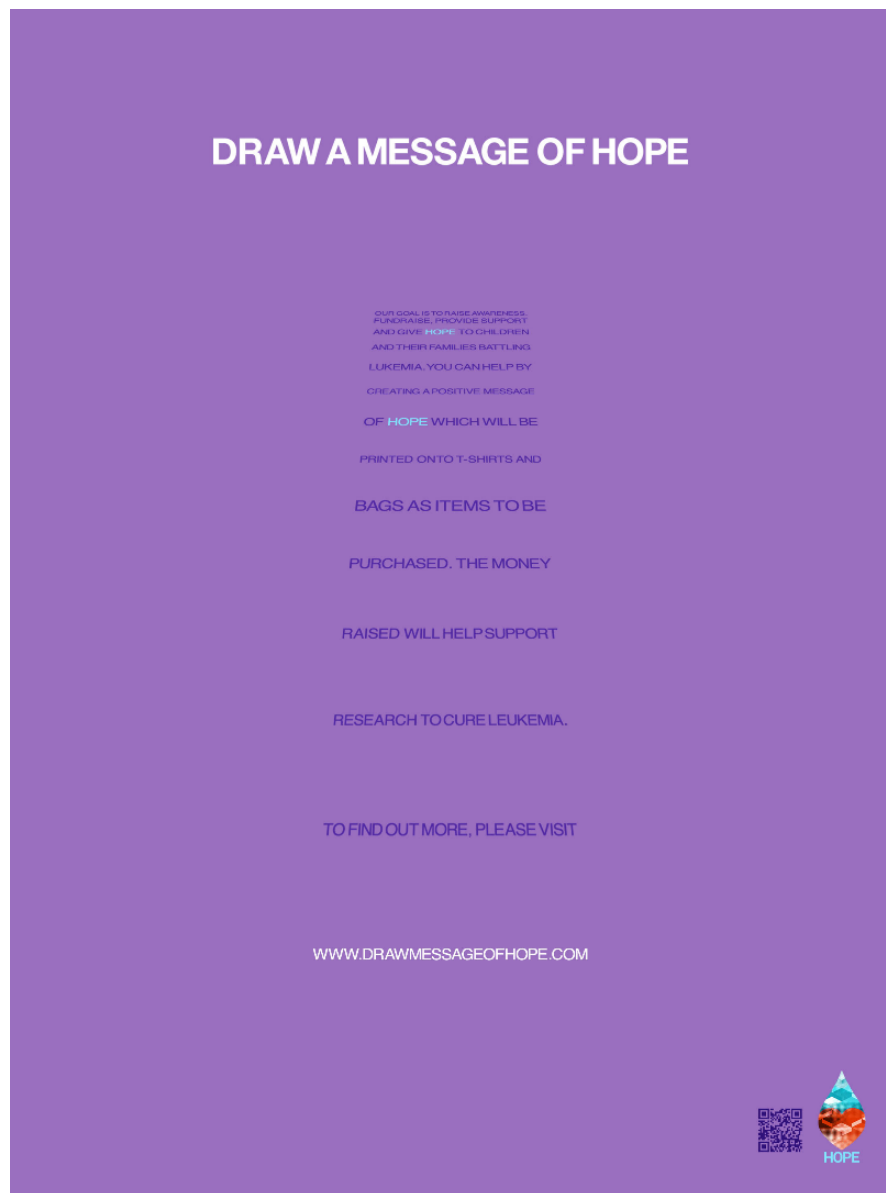


Figure 8. Design Stimuli 5: Public Campaign Design Utilizing Description Only

Measures (Questionnaire)

The survey questionnaire consisted of three parts. In the first part of the questionnaire, six questions were offered. After watching each stimulus (i.e., each of five types of public campaign designs developed in this research), participants responded to three questions assessing the extent to which they can understand the message of the campaign (e.g., “From the contents included in this poster, I can assume or understand what is the *Draw a Message of Hope* campaign,” “From this poster, I can assume or understand how I can participate in the *Draw a Messages of Hope* campaign.”). Next, participants responded to another three questions assessing the extent to which they would like to participate in the campaign or share about the campaign with others (e.g., “After I see this poster, I am going to participate in the *Draw a Message of Hope* campaign,” “After I see this poster, I am going to share this campaign with others.”) (See Appendix A for the questionnaire). After the researcher developed survey questions, the questions were reviewed by three individuals who have professional knowledge about visual communication design. All reviewers agreed that the questions are appropriate to examine audiences’ responses toward the public campaign design. Participants were asked to indicate their level of agreement with each statement using 7-point Likert scales (1 = strongly disagree, 7 = strongly agree). This process was repeated for all developed stimuli for the research.

In the second part of questionnaire, participants were asked to choose their most and least favorite design (“Among all five types of campaign design you saw, which is your favorite design?”). For open-ended questions, they were also asked to describe a specific reason about their choice of the most and least favorite design (e.g., “Please describe the reason why this is your most favorite design.”)

The next part of questionnaire contained demographic questions. Participants were asked to indicate their age, gender, income, ethnicity, school year, and major.

Data Analysis

The empirical study was focused on two parts. To examine participant's response to each type of public campaign design, descriptive statistics were used. Also, a paired T-test was conducted to compare the mean value of responses to each type of design. The characteristics of demographic information were analyzed using descriptive statistics. The analysis of descriptive statistics and paired T-test were conducted using the Statistical Package for Social Science (SPSS) software.

CHAPTER FOUR RESULTS

In this chapter, the characteristics of participants and results of the data analysis are presented.

Participant Characteristics

Eliminating incomplete questionnaires resulted in a final convenience sample of 60 undergraduates. Participants were female (85.0%) and male (15.0%) whose ages ranged from 19 to 28 ($m = 21.24$). Most participants (90.0%) were Caucasian. Other ethnicities included Latino/Hispanic (5.5%), African-American (3.3%), and Asian (1.7%). Participants were primarily majoring in graphic design (33.3%) and fashion (66.7%). The highest percentage of students was in their fourth year of study (41.7%). Detailed demographic characteristics of the sample are presented in Table 1.

Table 1.
Demographic Information of Participants

Participants characteristics ($n = 60$)		n	%
Gender	Men	9	15.0
	Women	51	85.0
Age	19-21	34	56.7
	22-24	25	41.6
	25-27	0	0
	28-	1	1.7
School Year	Freshmen	1	1.7
	Sophomore	17	28.3
	Junior	17	28.3
	Senior	25	41.7

Table 1. Continued

Participants characteristics ($n = 60$)		n	%
Ethnicity	Euro American (Caucasian)	54	90.0
	African-American	2	3.3
	Latino/Hispanic	3	5.0
	Asian/Pacific Island	1	1.7
Major	Graphic Design	20	33.3
	Fashion Design or Merchandising	40	66.7

Results of Data Analysis

To examine whether participants perceived the five stimuli of public campaign design as different in terms of the extent to which they understand about the campaign and are encouraged to participate in the campaign, the mean values of their ratings of each question were computed. Also, the difference between mean values was analyzed.

Survey Question 1, 2, & 3: The extent to which participants understand about the campaign.

The participants' responses to the question concerning the extent to which they understand about the campaign were analyzed using descriptive statistics. The mean value of responses was highest for the motion graphics ($m = 6.12$) followed by image plus text ($m = 5.27$), infographics ($m = 4.95$), typography ($m = 4.10$), and description-only type design ($m = 3.50$) (Table 2). Participants indicated that the design type 3 (motion graphics) is most understandable and would not require them to take more effort to understand the message, followed by the design type 1 (image plus text), type 2 (infographics), type 4 (typography), and type 5 (description only).

To examine whether participants' ratings of each type of public campaign design were "statistically" different, a paired T-test was conducted. The result showed that participants' ratings of each type of design were statistically and significantly different ($p < .001$ or $p < .01$) except the pair of the design type 1 and 2 ($p > .05$) (Table 3). It revealed that there was no statistically significant difference between participants' ratings of the 'image plus text' - and 'infographics' - type design.

Survey Question 4, 5, & 6: The extent to which participants are encouraged to participate in the campaign.

Next, participants' responses to the last three questions concerning the degree to which they are encouraged to participate in the campaign were analyzed. Similar to responses to the first three questions (Question 1, 2, and 3), the mean value of responses was also highest for the motion graphics ($m = 5.08$) followed by the image plus text ($m = 4.27$), infographics ($m = 4.00$), typography ($m = 3.27$), and description only type design ($m = 2.61$) (Table 2). This result indicated that the design type 3 (motion graphics) makes the most impact on participants' interest and willingness to participation in the campaign and share with others, followed by the design type 1 (image plus text), type 2 (infographics), type 4 (typography), and type 5 (description only).

To examine whether participants' ratings of each type of public campaign design were statistically different, a paired T-test was conducted. The result showed that the difference between the ratings of each campaign design was "statistically" significant ($p < .001$) except the relationship between the design type 1 and 2 ($p > .05$) (Table 4). It indicated that there was no statistically significant difference between participants' ratings of the 'image plus text' - and 'infographics' - type design.

Table 2.
Descriptive Statistics of Participants' Responses to Each Type of Public Campaign Design

Measures	Mean	SD
The degree to which participants understand about the campaign		
Design type 1 (Image plus text)	5.27	1.06
Design type 2 (Infographics)	4.95	1.35
Design type 3 (Motion graphics)	6.12	0.99
Design type 4 (Typography)	4.10	1.49
Design type 5 (Description only)	3.50	1.68
The degree to which participants are encouraged to participate in the campaign		
Design type 1 (Image plus text)	4.27	1.29
Design type 2 (Infographics)	4.00	1.42
Design type 3 (Motion graphics)	5.08	1.32
Design type 4 (Typography)	3.27	1.49
Design type 5 (Description only)	2.61	1.42

Table 3.
Difference in Means: The degree to which participants understand about the campaign

	Paired differences		
	Amount of Mean Difference	SD	t-value
Pair 1. Design type 1 (Image plus text) -- Design type 2 (Infographics)	0.32	1.45	1.69
Pair 2. Design type 1 (Image plus text) -- Design type 3 (Motion graphics)	-0.86	1.40	-4.73***
Pair 3. Design type 1 (Image plus text) -- Design type 4 (Typography)	1.17	1.55	5.84***
Pair 4. Design type 1 (Image plus text) -- Design type 5 (Description only)	1.77	1.95	7.03***
Pair 5. Design type 2 (Infographics) -- Design type 3 (Motion graphics)	-1.17	1.40	-6.47***
Pair 6. Design type 2 (Infographics) -- Design type 4 (Typography)	0.85	1.74	3.79***
Pair 7. Design type 2 (Infographics) -- Design type 5 (Description only)	1.45	1.87	6.01***

Table 3. Continued

	Paired differences		
	Amount of Mean Difference	SD	t-value
Pair 8. Design type 3 (Motion graphics) -- Design type 4 (Typography)	2.02	1.79	8.72***
Pair 9. Design type 3 (Motion graphics) -- Design type 5 (Description only)	2.62	1.92	10.59***
Pair 10. Design type 4 (Motion graphics) -- Design type 5 (Description only)	0.60	1.28	3.62**

* $p < .05$, ** $p < .01$, *** $p < .001$

Table 4.

Difference in Means: The degree to which participants are encouraged to participate in the campaign

	Paired differences		
	Amount of Mean Difference	SD	t-value
Pair 1. Design type 1 (Image plus text) -- Design type 2 (Infographics)	0.27	1.06	1.95
Pair 2. Design type 1 (Image plus text) -- Design type 3 (Motion graphics)	-0.81	1.43	-4.38***
Pair 3. Design type 1 (Image plus text) -- Design type 4 (Typography)	1.00	1.31	5.93***
Pair 4. Design type 1 (Image plus text) -- Design type 5 (Description only)	1.66	1.49	8.61***
Pair 5. Design type 2 (Infographics) -- Design type 3 (Motion graphics)	-1.08	1.15	-7.28***
Pair 6. Design type 2 (Infographics) -- Design type 4 (Typography)	0.73	1.43	3.98***
Pair 7. Design type 2 (Infographics) -- Design type 5 (Description only)	1.39	1.48	7.30***
Pair 8. Design type 3 (Motion graphics) -- Design type 4 (Typography)	1.81	1.71	8.19***

Table 4. Continued

	Paired differences		
	Amount of Mean Difference	SD	t-value
Pair 9. Design type 3 (Motion graphics) -- Design type 5 (Description only)	2.47	1.72	11.12***
Pair 10. Design type 4 (Motion graphics) -- Design type 5 (Description only)	0.66	1.06	4.84***

* $p < .05$, ** $p < .01$, *** $p < .001$

Analysis of Open-ended Questions

Participants' responses that provided their rationale for their ratings of the five types of public campaign design were analyzed using content analysis. Participants were asked to respond voluntarily to the open-ended questions. Thus, the percentages of response presented are based on the total number of responses rather than the number of respondents. Using thematic analysis, each individual response was read, coded, and then interpreted thematically. Then, the themes were grouped into a category on the bases of theme essence (Dutton & Dukerich, 1991).

Reasons for Ratings of Design Type 1: Image plus Text

Among total 42 answers to the open-ended questions, 12 participants (28.6%) responded that this design type is their favorite one. Primary reasons given as explanations for positive ratings of this design type centered on (1) clear message created by image plus text, (2) combination of different mediums- image and text, and (3) attractiveness of the image and text.

First, most participants (53.8%) mentioned that they could easily understand about the campaign due to the clear message created by text and image. Some participants said that they

could know about the activity of drawing a message on the T-shirt through an image of the T-shirts depicted on the poster.

“I think the message is the most clear.”

“It is the easiest to understand right away. The text is clear. By seeing the hand drawing on the T-shirts, you already start to know what "drawing a message of hope" is.”

“It is the most informative. It shows directly that I could be involved by drawing my own design.”

Second, some participants (30.8%) mentioned that they liked the combination of image and text (e.g., “I like the combination of different mediums. It will capture my attention if I were passing it on a wall,” “The use of color, graphics, and text successfully catch my attention and tell the story of what the poster is about in a short amount of time.”).

For other ideas, few participants (15.4%) mentioned that they enjoyed the image (e.g., repetition of the circles, the texture of the T-shirts) or placement/composition of the text. One participant said that she could pay attention to this design from the attractive image included (e.g., “The picture attracts you to want to stay and read the rest of the poster.”).

On the other hand, only 2 participants (4.7%) indicated that this design type is their least favorite one. Regarding the size of the texts, the reason of their negative rating was that the small words were hard to read.

Reasons for Ratings of Design Type 2: Infographics

Among total 42 responses to open-ended questions, 4 participants (9.5%) responded that this design type is their favorite. The respondents mentioned about the clear message and

attractiveness of design created from infographics. Specifically, they said that infographics depicted in this poster made them to easily understand how to participate in the campaign.

“This poster clearly got the message across and the circular composition was the main focus leading you to the instructions on how to participate.”

“It is the most clear in how to participate in this campaign,”

“The imagery and additional text really helped capture what the campaign is about. As well as the images of the city-scape around the circle gives it a more global essence.”

Reasons for Ratings of Design Type 3: Motion Graphics

For the motion graphics type design, the majority of participants ($n= 23$, 54.8%) chose it as their favorite design. Remarkably, nobody chose this design as their least favorite one. The primary reasons shared for indicating this design type as their favorite one was (1) detailed explanation about the campaign through a whole video and (2) visual techniques and elements of motion graphics.

Many participants (47.8%) responded that the motion graphics delivered the campaign message clearly and specifically so that they could easily understand how to participate in the campaign.

“It was super easy to understand what the cause was and how to participate.”

“The video gives the clearest explanation of the goal and mission of the campaign as well as clearly stating how you can get involved.”

For another reason, several participants (30.4%) indicated that they liked this design because of the components of motion graphic techniques such as text movement and music.

“The symbols and moving icon make it easy to understand and keep my attention the whole time.”

“The soundtrack is playful and joyful. It gets my attention.”

“The music and moving text makes the video interesting. This video makes me want to get involved.”

Some participants (17.4%) mentioned about both merits of motion graphics discussed above.

“It was interesting, exciting, and gave a very clear message.”

“It kept me entertained the entire time, while informing me of the necessary information.”

Reasons for Ratings of Design Type 4: Typography

For the typography design type, only one participant (2.4%) indicated that this is her favorite design. She mentioned that the shape of “blood” was appealing, and the courageous words of “hope” captured her eye to concentrate on the typos.

However, some participants (9.5%) chose this design type as their least favorite one. The main reasons for their negative ratings included the difficulty of reading the typography (e.g., “It took a while for me to find the words, even though the words were a different color.”) and vague meaning of the typography (“I didn’t really understand what the words were promoting.”).

Reasons for Ratings of Design Type 5: Description Only

Only one participant (2.4%) responded that this is her favorite design because this design specifically explains the campaign objective using the long text description. On the other hand, notably, most participants (85.7%) chose this design type as their least favorite one. The main reasons behind negative ratings of this design were (1) the difficulty of reading and understanding the message and (2) unappealing design utilizing the text description only.

Many participants (41.6%) indicated that this design is not appealing and does not capture their attention and interest because it contains a text description only.

“It is too simple.”

“No one wants to read all of that. Grab their attention first with pictures or graphics then they will read.”

“There is not eye catching colors or design.”

Also, several participants (38.9%) mentioned that the text description included in this design was hard to read or understand (e.g., “The type is quite boring and very hard to read at the top,” “It is hard to understand.”). Some participants (19.4 %) mentioned about both demerits of this design discussed above (e.g., “It didn’t catch my eye, the type was hard to read, and there was no clear message about the project.”).

CHAPTER FIVE

DISCUSSION

This chapter contains a discussion and an interpretation of results.

Discussion

The result of the empirical investigation showed that participants' responses to each type of public campaign design were different. Specifically, a motion graphic type was identified as the most effective visual technique for public campaign design to make audiences understand about the campaign and stimulate their participation in the campaign, followed by the image plus text, infographics, typography, and description only type design.

Participants' individual responses to each type of campaign design were also shown in the result of open-ended question analysis. Their underlying thoughts about each design type supported the idea that each five type of public campaign design influence public's perception, attitude, and action toward the campaign in a different manner, supporting the result of statistical analysis about the effectiveness of each design. For example, many participants provided positive comments about the motion graphic design; they mentioned that they could understand and liked the campaign message delivered through motion graphics ("perception" and "attitude" to the campaign) and want to be involved in the campaign after watching the motion graphics ("action" to the campaign). On the other hand, the majority of participants offered negative comments about the description-only type design; they said that it was hard to understand about the campaign ("perception" of the campaign) from this design type. Thus, participants' underlying thoughts about each type of design shown in the result of open-ended question analysis supported the result of statistical analysis about their ratings of each type of design.

Meanwhile, one notable result of this study was the difference between the design type 1 (image plus text) and 2 (infographics). Although the analysis of descriptive statistics showed that the mean value of ratings of the design type 1 is larger than that of the design type 2 (In other words, participants responded to the ‘image plus type’ design more positively than ‘infographics’ design), the result of a paired T-test revealed that there was no “statistically” significant difference between the ratings of these two types of design. This result can be interpreted that there was no significant difference between the effect of ‘image plus text’- and ‘infographics’- type design on audiences. In other words, each type of design made a similar impact on the extent to which participants understand about the campaign and are encouraged to participate in the campaign. The insignificant difference between these two design types may be based on the fact that infographics are consisted of image plus text, thus, those two types of designs are basically similar in terms of the combination of image and text. This result may provide a meaning to graphic designers that they should emphasize the infographic’s “own” characteristics and advantages so that differentiate infographics from the common type of image plus text design. Although infographics also utilize a combination of image and text, further, it aims to present a complex information, data, or knowledge in a clearer way, using the visualization elements such as diagram, charts, and graphs. Thus, the graphic designers for public campaign design should keep in mind that they should make a remarkably different infographics using the infographics’ own design elements and characteristic, to make it different from the general type of image plus text design.

CHAPTER SIX

IMPLICATIONS AND LIMITATIONS

This chapter presents implications, limitations, and directions for future research.

Implications

From a theoretical standpoint, the contribution of this study is to extend prior work on public campaign design by investigating how public campaign designs utilizing different visual communication elements and techniques (e.g., image plus text, infographics, motion graphics, typography, and description only) impact audiences' responses. Although organizations have recognized that different public campaign types exist and affect publics differently, researchers had not addressed public campaign design types focusing on different visual communication methods and whether some might be more or less effective than others. Given that the effect of each design type on participants' responses (e.g., comprehension of the campaign, action motivated) was different, this study can suggest that each type of campaign design should be recognized and investigated independently. Therefore, researchers can study the effect of each single visual element/technique on public campaign design separately and more specifically (e.g., investigation of the effect of infographics on public campaign design).

Results from the empirical investigation showed that public campaign design contributes to audiences' perception, attitude, and action to the campaign. The results also help graphic designer's and organization's selection of public campaign design because each type of campaign design differently influenced the extent to which audiences understand the campaign and are encouraged to participate in the campaign. Which visual technique is most effective to be used in public campaigns? What is secondarily effective?

The result of this study provides organizations (e.g., St. Jude's Hospital) an important idea that they should consider utilizing motion graphic that provides sufficient information about the campaign and attract audiences' attention and interest. This result also gives an idea to the organization who plans and provides the cause-related campaign that they should avoid using the description only-type design because audiences would not pay attention to this "boring" type of campaign design.

Limitations and Directions for Future Study

In this study undergraduates were recruited because this young age group tends to be more sensitive to cause-support campaign than mature people. However, other age groups are also exposed and respond to public campaign design concerning cause support. For example, mature women may respond to women's breast cancer awareness campaign more actively than young people. Thus, future researchers can investigate the effect of different types of public campaign design on mature people to determine if there are similar or different effects. By comparing the effectiveness of each design type on different audience groups, the most effective visual communication can be identified for each target audience. For example, motion graphics would more work for young people than mature people.

Second, this study developed a public campaign design stimuli concerning children's leukemia. However, due to the fact that public campaigns include a broad range of category (e.g., breast cancer awareness campaign, fundraising for AIDS prevention), the effectiveness of public campaign design types can be also examined in other contexts for public campaigns.

With regard to other possible lines of future research, it would be interesting to apply a broader range of visual elements and techniques to public campaign design. In this study, the

five types of visual elements/techniques that are generally used in graphic design- image plus text, infographics, motion graphics, typography, and description only- were used. However, other visual elements (e.g., logo only, image only) can be also assessed, thus, visual communication tools can be thoroughly evaluated in terms of its effectiveness in public campaign design.

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APPENDIX I. SURVEY QUESTIONNAIRE

Thank you for your interest in participating in this research study. I am interested in your opinions about different types of public campaign design concerning children's leukemia. Specifically, the purpose of this study is to investigate whether different types of public campaign design exert an influence on public's awareness of children's leukemia and their behavior (e.g., intention of donation). If you agree to participate you will be asked to share your opinions on several types of public campaign design.

This research is being conducted by Ki Ho Park, a MFA candidate in the Graphic Design program at the Louisiana State University. Your participation in this survey is voluntary and greatly appreciated. Please try to answer each question as honestly and accurately as you can.

Should you have any questions or need to get in touch with me, I can be reached at kpark5@lsu.edu.

Do you agree to participate in this research? (Please check one)

Yes_____ No_____

[Design Type 1] Please see the public campaign design shown in the screen.

Now, please indicate your degree of agreement with each of the following statements concerning this type of public campaign design. (1= strongly disagree, 7= strongly agree)

	Strongly Disagree				Strongly Agree		
1 From the contents included in this poster, I can assume or understand what is the <u>"Draw a Message of Hope"</u> campaign.	1	2	3	4	5	6	7
2 From this poster, I can assume or understand how I can participate in the <u>"Draw a Messages of Hope"</u> campaign.	1	2	3	4	5	6	7
3 When I see this poster, it takes a lot of effort for me to understand what is the <u>"Draw a Message of Hope"</u> campaign.	1	2	3	4	5	6	7
4 When I see this poster, I become interested in participating in the <u>"Draw a Messages of Hope"</u> campaign.	1	2	3	4	5	6	7
5 After I see this poster, I am going to participate in the <u>"Draw a Message of Hope"</u> campaign.	1	2	3	4	5	6	7
6 After I see this poster, I am going to share this campaign with others.	1	2	3	4	5	6	7

[Design Type 2] Please see the public campaign design shown in the screen.

Now, please indicate your degree of agreement with each of the following statements concerning this type of public campaign design. (1= strongly disagree, 7= strongly agree)

	Strongly Disagree				Strongly Agree		
1 From the contents included in this poster, I can assume or understand what is the <i>"Draw a Message of Hope"</i> campaign.	1	2	3	4	5	6	7
2 From this poster, I can assume or understand how I can participate in the <i>"Draw a Messages of Hope"</i> campaign.	1	2	3	4	5	6	7
3 When I see this poster, it takes a lot of effort for me to understand what is the <i>"Draw a Message of Hope"</i> campaign.	1	2	3	4	5	6	7
4 When I see this poster, I become interested in participating in the <i>"Draw a Messages of Hope"</i> campaign.	1	2	3	4	5	6	7
5 After I see this poster, I am going to participate in the <i>"Draw a Message of Hope"</i> campaign.	1	2	3	4	5	6	7
6 After I see this poster, I am going to share this campaign with others.	1	2	3	4	5	6	7

[Design Type 3] Please see the public campaign design shown in the screen.

Now, please indicate your degree of agreement with each of the following statements concerning this type of public campaign design. (1= strongly disagree, 7= strongly agree)

	Strongly Disagree				Strongly Agree		
1 From the contents included in this video clip, I can assume or understand what is the <i>"Draw a Message of Hope"</i> campaign.	1	2	3	4	5	6	7
2 From this video clip, I can assume or understand how I can participate in the <i>"Draw a Messages of Hope"</i> campaign.	1	2	3	4	5	6	7
3 When I see this video clip, it takes a lot of effort for me to understand what is the <i>"Draw a Message of Hope"</i> campaign.	1	2	3	4	5	6	7
4 When I see this video clip, I become interested in participating In the <i>"Draw a Messages of Hope"</i> campaign.	1	2	3	4	5	6	7
5 After I see this video clip, I am going to participate in the <i>"Draw a Message of Hope"</i> campaign.	1	2	3	4	5	6	7
6 After I see this video clip, I am going to share this campaign	1	2	3	4	5	6	7

[Design Type 4] Please see the public campaign design shown in the screen.

Now, please indicate your degree of agreement with each of the following statements concerning this type of public campaign design. (1= strongly disagree, 7= strongly agree)

	Strongly Disagree				Strongly Agree		
1 From the contents included in this poster, I can assume or understand what is the <i>"Draw a Message of Hope"</i> campaign.	1	2	3	4	5	6	7
2 From this poster, I can assume or understand how I can participate in the <i>"Draw a Messages of Hope"</i> campaign.	1	2	3	4	5	6	7
3 When I see this poster, it takes a lot of effort for me to understand what is the <i>"Draw a Message of Hope"</i> campaign.	1	2	3	4	5	6	7
4 When I see this poster, I become interested in participating in the <i>"Draw a Messages of Hope"</i> campaign.	1	2	3	4	5	6	7
5 After I see this poster, I am going to participate in the <i>"Draw a Message of Hope"</i> campaign.	1	2	3	4	5	6	7
6 After I see this poster, I am going to share this campaign with others.	1	2	3	4	5	6	7

[Design Type 5] Please see the public campaign design shown in the screen.

Now, please indicate your degree of agreement with each of the following statements concerning this type of public campaign design. (1= strongly disagree, 7= strongly agree)

	Strongly Disagree				Strongly Agree		
1 From the contents included in this poster, I can assume or understand what is the <i>"Draw a Message of Hope"</i> campaign.	1	2	3	4	5	6	7
2 From this poster, I can assume or understand how I can participate in the <i>"Draw a Messages of Hope"</i> campaign.	1	2	3	4	5	6	7
3 When I see this poster, it takes a lot of effort for me to understand what is the <i>"Draw a Message of Hope"</i> campaign.	1	2	3	4	5	6	7
4 When I see this poster, I become interested in participating in the <i>"Draw a Messages of Hope"</i> campaign.	1	2	3	4	5	6	7
5 After I see this poster, I am going to participate in the <i>"Draw a Message of Hope"</i> campaign.	1	2	3	4	5	6	7
6 After I see this poster, I am going to share this campaign with others.	1	2	3	4	5	6	7

Q. Among all five types of campaign design you saw, which is the most favorite design for you? (e.g., Design type 3)

Please describe the reason why this is your most favorite design.

Q. Among all five types of campaign design you saw, which is the LEAST favorite design for you? (e.g., Design type 5)

Please describe the reason why this is your least favorite design.

Demographic Information Questions

What is your age ?	
What is your gender ?	Male () Female ()
What is your ethnicity ? (Please select all that apply)	1. White/Caucasian ()
	2. African-American ()
	3. Latino/Hispanic ()
	4. Asian/Pacific Islander ()
What is your school year ?	
What is your major ?	

APPENDIX II. IRB APPROVAL



State University of New York – College at Oneonta Institutional Review Board

INSTITUTIONAL REVIEW BOARD (IRB)

Chair: Craig Bielert, Professor of Psychology

Members:

Julie Dostal, Executive Director, LEAF

William Proulx, Associate Professor of Human Ecology

Joshua Hammonds, Assistant Professor of Communication Arts

Gayane Torosyan, Associate Professor of Communication Arts

Sara Fulmer, Assistant Professor, Educational Psychology

Melissa Lavin, Assistant Professor, Sociology

Elizabeth Seale, Assistant Professor, Sociology

Denise Straut, Director, Sponsored Programs Office (ex officio)

IRB Project Number: 2014-126

This communication is to acknowledge receipt of the IRB Review Form for your project entitled "Identifying Ways of Effective Communicatin Focused on Cause-Support Campaign Design". Please carefully note the following actions:

- ☐ Your IRB Review Form has been received and was submitted to the IRB on . You will be updated on its status through the review process.
- ☐ The IRB completed review of your project on and made the determination that this proposal does not meet the requirements for IRB review as research.
- ☐ The IRB completed review of your proposal on and all Principal Investigators (and Faculty Supervisors if applicable) on your project have completed the CITI program.
- ☒ Your proposal was processed under expedited review and all criteria required under federal Office of Human Research Protections regulations have been met. You are authorized by the IRB to proceed with your research project.
- ☐ Your proposal was processed under full review and has been approved by the IRB. You are authorized to proceed with your research project.
- ☒ You will need to submit the attached form **Continuing Review, Final Review/Termination, Modifications, or Adverse Events/Unanticipated Problems** with one year of today's date to report project completion or request an extension.

If you have any questions, please contact the Sponsored Programs Office (Denise Straut, x2525, denise.straut@oneonta.edu, Lara Woods, x2473 lara.woods@oneonta.edu or Melissa Nicosia, x2294 melissa.nicosia@oneonta.edu).

VITA

Ki Ho Park grew up on the banks of the ND River outside of Busan, South Korea, before moving to the oceans of southeastern Busan. He graduated from the College of Visual Arts in St. Paul, Minnesota in 2011 and received a Bachelor of Fine Arts degree, majoring in Graphic Design. He has exhibited his design work at the Museum of Contemporary Art in Busan, South Korea. He has also won several awards and scholarships throughout his time in America and Korea. He moved to Baton Rouge, Louisiana and began his master's study at Louisiana State University in August of 2012. His design/research interests are branding and public campaign design.