CHAPTER II

LITERATURE REVIEW

2.1 Social Campaign

Rogers & Storey (in Venus, 2018) define a campaign as "a series of planned communicative actions with the intent of creating a certain effect in a large audience, done continually within a specific time frame." According to Venus, there are four aspects which must exist within a campaign. These aspects are a clear, intended effect or impact, a large audience, a specific span of time, and an organized set of communicative activity. In addition to these aspects, a campaign can also have other characteristics, such as a unified source/creator, and the existence of central messages which are open to discussion.

Through the lens of graphic design, Landa (2018) views a campaign as a method of advertising, saying a campaign is dependent on a central idea or message. The development and expansion of this idea/message is done through the media of the campaign itself, and accordingly, the method of communicating the message will also vary according to the media used. She also adds that an integrated media campaign, where a variety of media channels are employed (such as print, mobile, social media, and out-of-home media), can be used to convey the message in separate parts and pieces through each individual media.

Social campaigns fall under the classification of "ideologically or cause-oriented campaigns" as defined by Larson (in Venus, 2018). These are defined as campaigns centered around general topics, often focusing on promoting or bringing about social change. Ideologically or cause-oriented campaigns often aim to address and influence issues rooted in social, moral, or human behavioral factors, such as the topic tackled in this final project.

2.1.1 Arranging a Campaign

Venus (2018) says that a campaign must be planned and arranged clearly in order to achieve its intended effect. To this end, the structure and

5

strategy of a campaign must also be meticulously planned, and the creation of a campaign must follow a clear framework. Generally, there are seven main steps in the creation and management of a campaign, which are as follows:

1. Analyzing the Problem: The first step in planning and arranging a campaign is analyzing and understanding the problem being tackled, which includes research and information gathering. Analyses may be conducted under one of two frameworks: the PEST (Political, Economic, Social, Technology) framework for analyzing key aspects in campaign execution, and the SWOT (Strength, Weakness, Opportunity, Threat) framework which is more focused on the probability of success for a campaign.

2. Determining a Purpose: The next step is determining a concrete purpose/goal to reach. This will act as a benchmark of success for a campaign, and will provide clarity regarding the end goal and what the campaign is attempting to achieve. The purpose should be formulated & written in a clear statement and must be realistically achievable. There are six rules to consider when formulating a campaign goal, which are clarity, specificity, achievability, quantifiability, budgeting, and priority.

3. Identifying & Segmenting a Target: The next step is identifying and choosing a specific target audience segmentation within the public to act as the recipient of the campaign's message. This is done to ensure effective communication and to enable a more personalized campaign. Generally, there are three categories of the public, which are latent public (people who are unknowingly facing the problem), aware public (people who are aware of the problem's existence), and active public (people who are willing to act on the problem). Additionally, audience segmentation can be separated into geographic, demographic, psychographic, and behavioral segmentations.

4. Determining a Message: Planning and creating a central message is paramount to the success of a campaign, as it acts as a vessel guiding the target audience towards the campaign's end goal. When creating a message, there are two aspects, which are the theme (the overarching topic/goal of the campaign) and the message itself (a specific statement derived from the campaign theme containing a main idea). The four steps in planning and deriving a message are taking a preexisting societal perception of the campaign's subject, identifying a gap in this perception to leverage, identifying persuasive elements, and confirming the message by testing against the audience.

5. Preparing Strategies & Tactics: A strategy refers to the overall approach being applied to the campaign, and is often referred to as a big idea. A campaign's tactics are derived from the main strategy, which act as more concrete forms for the strategy to take. The tactics used in a campaign depend heavily on the target audience and the intended end goal, and tactics must always take accuracy and reach into consideration. In this step, it's also important to set performance indicators during the creation and implementation of tactics to provide measurable data to indicate the success rate of the campaign.

6. Allocating Time & Resources: This step involves the planned usage of time within a campaign's predetermined duration, as well as the usage of resources, such as manpower and budgeting. There are two techniques which can be used during this step, which are CPA (critical path analysis) and PERT (Program Evaluation and Review Technique). CPA is used to analyze key points and components in a campaign and arrange them along a linear timeline spanning the entire campaign's duration. PERT is used in tandem with CPA to plan the campaign in line with its end goal and activities.

7

7. Evaluating & Reviewing: The last step in campaign management is evaluating the execution and success rate of the campaign. In this step, the campaign performance indicators determined as part of the strategies & tactics are used to measure how successful the campaign was in reaching the intended end goal. The results from evaluating & reviewing a campaign can then be used for follow-ups, potentially extending the campaign itself.

These seven steps span the entirety of a campaign's lifetime, including planning, research, strategy & tactic assembly, execution & resource allocation, and evaluation. Adhering to this framework allows a campaign to accurately communicate a message to the target audience, and provides several points of measurement in determining its success. It also provides a structured timeline to refer to while creating and managing a campaign.

2.1.2 AISAS Campaign Strategy

The AISAS campaign strategy is a consumer behavior framework developed by Dentsu (Sugiyama & Andree, 2011), meant to serve as a basis for campaign development & design. The AISAS structure itself was based off a predecessor, the AIDMA (Attention – Interest – Desire – Memory – Action) framework. In practice, AISAS is used to design campaigns around the predicted behaviors of the target audience, starting from initial exposure and attention, development of interest, campaign/product familiarization, intended action, and advocacy/sharing to other members of the target audience. The five steps of the AISAS structure are as follows:

1. Attention: In this step, the target audience is exposed for the first time to the campaign and the product/service/message within the campaign. The main goal of this step is to capture the attention of the target audience, which often connects directly to the second step of the AISAS framework.

2. Interest: In this step, the target audience's attention is leveraged to garner their interest in the campaign. This step aims to develop

8

curiosity in the audience, especially in the campaign and/or the product/service being advertised.

3. Search: In this step, the audience's interest drives them to do further research into a brand, campaign, product, or service. This step typically serves as the determining step before consumers take action.

4. Action: In this step, the audience is given the opportunity to take the intended action of a campaign. This step often acts as the apex for the consumer journey in a campaign, as the audience is able to interact and make a decision (typically being a purchase) based on their interests and prior research.

5. Share: In the final step, the audience is encouraged to share, market, or otherwise advocate the campaign/product/service to other individuals. This may be done directly through personal recommendations, as well as indirectly through features such as online reviews.

Sugiyama & Andree (2011) also state that the AISAS structure is non-linear, differentiating it from the linear AIDMA model. Several steps in the AISAS framework's structure may occur parallel to each other, and inversely, certain steps in the framework may be skipped entirely. This allows the framework to provide a flexible base for campaign design & development, facilitating bidirectional information exchange between the brand/campaign and the target audience as communicators. This also means that, despite having a generalized consumer flow, each member of the audience will most likely experience and interact the campaign in orders and methods unique to each individual. When designing a campaign, it is important to account for this potential flexibility in the structure, such that the campaign's framework can accommodate the target audience when transitioning between different steps.
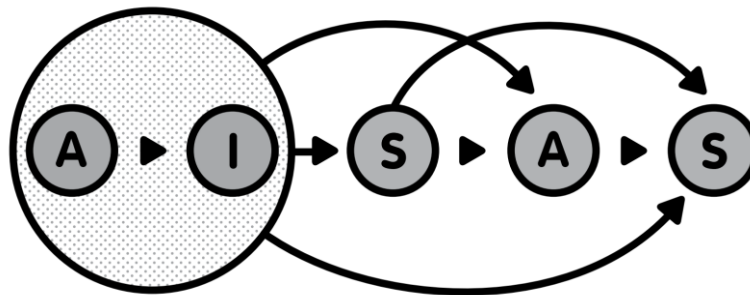
Figure 2.1 Non-Linear AISAS Strategy
Source: The Dentsu Way: Secrets of Cross Switch Marketing… (Sugiyama & Andree, 2011).

When designing a social campaign, the AISAS framework can also be used for media planning. The placement of media along the campaign's timeline, the types of media used, and the content/message of each individual chosen media can be dictated by the framework. AISAS can also be used in tandem with campaign storytelling (Landa, 2010) to divide a campaign's overarching message into individual parts, allowing the campaign to convey a story more effectively.

2.1.3 Campaign Design & Media

According to Landa (2010), there are two crucial aspects to campaign design, which are storytelling and integration. Campaign storytelling revolves around the creation of a central theme/message, which serves as both a core point and a strategy. Good campaign storytelling should be easily identifiable, compelling, and memorable, and as a core point, it should also be integrated into each part of a campaign to maintain cohesion.

To this end, Landa also explains integration in the form of integrated media campaigns. In an integrated media campaign, the message and story of the campaign is told through several different forms of media, while still connected by the storytelling aspect. Landa describes five general types of media in design which can be utilized when designing & enacting an integrated media campaign, which are the following:

1. Print: Printed media, such as outdoor boards, signs, and posters. These media typically consist of a headline, body copy, a visual

10

element (such as photography), a tagline, and a sign-off, though not every element needs to be included.

2. Motion, Broadcast, and Broadband: Widely broadcasted digital video-based media, such as television and web advertisements. When designing for this type of media, considerations for motion, sequence, duration, narrative, and pacing should always be made.

3. Website: An online collection of web pages on the internet, accessible through digital devices. Website design in a campaign should always consider the audience's engagement and experience, as well as a clear information hierarchy.

4. Mobile Advertising: Various forms of advertising (such as games and applications) which are done through mobile phones. Mobile advertising design can be judged by its relevance, usefulness, adaptability, and entertainment factor.

5. Social Media & Unconventional Marketing: Media occupying a digital/online social space, marked by interpersonal interaction. When designing for social media, there are five elements to consider, which are relevance, authenticity, value, enticingness, and shareability.

An integrated media campaign has a notable advantage in the form of reach compared to single-media campaigns. By employing a mix of several types of media with differing characteristics, it ensures that the campaign is able to reach a wide audience. In addition, an integrated media campaign works well in tandem with a campaign structure, such as AISAS, aiding in effective communication.

2.2 Social Media

Due to its ubiquitous nature in modern society, the term 'social media' has become hard to define. Fuchs (2014) defines it as a digital platform where users are able to interact and socialize with each other. Carr & Hayes (2015) offers a more

11

detailed definition; they describe social media as an independent, online, user-centered channel of mass interpersonal communication focused on content created by those users. In short, social media can be defined as a platform which facilitates social interaction and information exchange via the internet. A few examples of social media platforms are YouTube, Facebook, X (formerly Twitter), LinkedIn, TikTok, and Instagram.
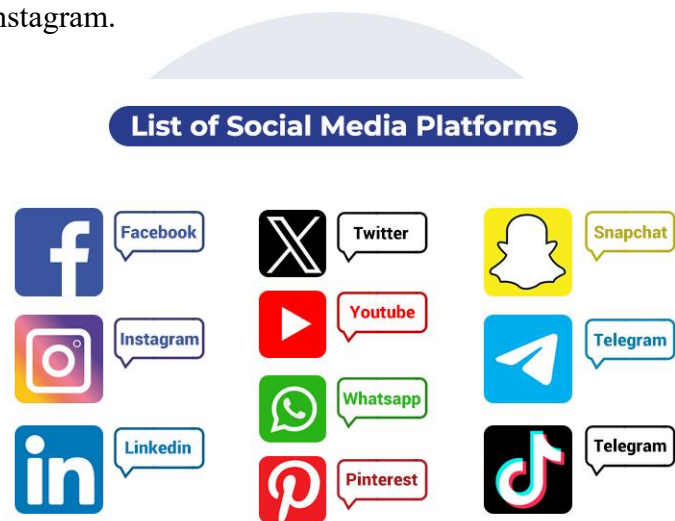

Figure 2.2 Social Media Platforms
Source: https://www.creationinfoways.com/news/best-10-social-media-marketing-platforms...

There are numerous types of media which fall under the classification of social media, such as blogs, forums, networking platforms, social bookmarking platforms, and photo-sharing platforms (Aichner et al., 2021), each type having its own uses. Because of this, the term 'social media' is often used as an umbrella term to describe any online platform promoting mutual communication and socialization amongst users. Driving organic social interaction in this manner can be considered the main purpose of social media, as they allow users to create and upload content to be viewed by other viewers, in addition to viewing content from other users and engaging in discussions. However, it can also be used for other purposes, such as advertising, personal branding, promotion, social campaigns/activism, community building, and organizational work. Having a social network as its basis, social media is also inherently prone to following changes in society, especially regarding economy, politics, and culture.

Interactivity is a key element of social media, as it allows users to actively engage with content produced and shared by other users, as opposed to passive content consumption (Fuchs, 2014). It is fundamental in defining user-to-user dynamics and is also why users are often encouraged to actively interact with content and with other users. To this end, most social media platforms employ algorithms for content curation in order to fit the preferences of each user. This ensures each user's social experience is best fitted to their personal needs & wants, which then encourages interaction and engagement from each user, forming a positive feedback loop which rewards the user for continuously using social media.

2.3 Echo Chambers in Social Media

The existence of echo chambers in society is not a new phenomenon. The term 'echo chamber' in line with the topic of this study was first used in 2001 in a book by Cass Sustein (Chen, 2022). Despite this, quite a few studies and analyses discussing their validity have been made, with numerous papers both proving and disproving them across several platforms and media. Though it is still debated by some, the general consensus is that echo chambers do exist and are most often seen in platforms/spaces facilitating communication and discussion.

Echo chambers can form within various fields and with varying levels of intensity. Typically, however, the formation of echo chambers occurs in topics which incite polarization, such as politics, economy, and ethics (Hartmann et al., 2024). Even in its first usage in Cass Sustein's book, the term was used to discuss issues surrounding the 2000 presidential election in the US. This is mostly due to the nature of echo chambers, which depend on the presence of a preconceived belief/notion in its inhabitants to strengthen.

As a platform for mass communication, social media is not exempt from the occurrence of echo chambers. In a literature review conducted by Terren & Borge-Bravo (2021), it was found that more than half of their analyzed studies pointed to the clear existence of echo chambers in social media. The majority of

these echo chambers were also discovered to form within political and ideological discussions, especially within polarizing and/or controversial subjects.

2.3.1 Definition & Indicators

Across several studies over the years, many researchers have tried to define echo chambers, each with different conclusions. This is caused by a variation of perspectives from which they are viewed, such as social science, technology, and communication science. If reviewed from a social viewpoint, the term 'echo chamber', at its simplest, describes the sharing of uniform or similarly-aligned information and opinions among a group of people (Al Atiqi, 2023). In the context of social media, however, an echo chamber is defined as a virtual space inhabited by users with similar political standing or opinions, where continuous exposure and interaction strengthens each user's belief in said opinion. The defining feature of an echo chamber is the homogeneity of opinion in its inhabitants, as it is driven by the conglomeration of users sharing a belief or opinion. Due to this, the existence of an opinion on a certain topic, especially controversial ones, often acts as a prerequisite to the inhabitance of echo chambers by an individual.

Along with 'echo chamber', another term related to social media interaction is 'filter bubble'. A filter bubble, first named by Eli Pariser, can be defined as a phenomenon driven by the use of personalized algorithms in social media, where users are only shown pieces of information which have been deemed relevant and agreeable to them (Arguedas et al., 2022). Though echo chambers and filter bubbles are quite distinct from each other, for the purposes of this final project, both these terms will be conflated to avoid excessive information. This is because they achieve a shared effect of reinforcing an individual user's beliefs (often working in tandem as well), despite the differences in their mechanisms. As such, the author proposes a single, unified definition of an echo chamber in social media (within the limitations of this study) as a digital environment where users are exposed to information and

opinions aligning to their own, as well as interacting with others who share those opinions, with both aspects occurring in a near-exclusive manner.

Al Atiqi (2023) states that there are two main aspects to defining an echo chamber within social media, which are information and space. Considering these aspects, an echo chamber can then be classified as one if its members have similar or homogeneous views amongst themselves, and are inhabiting a digital space with other members sharing similar opinions (such as a group or a forum). Being a result of mass communication models on social media, echo chambers inherently lack physical or spatial boundaries. Instead, it describes a wider phenomenon exhibited in the behavior of users, which defines their attitude towards discussion and discourse on social media itself, and is not necessarily limited to the confines of a singular digital space as mentioned above. As a result of this, echo chambers are often difficult for its inhabitants to notice, especially during the early stages of its formation.

2.3.2 Contributing Factors

There are a few key factors involved in the formation and longevity of an echo chamber. Broadly, these factors fall under two aspects, which are algorithm-based factors and social factors. According to Jiang et al. (2021), there are four main components which act as catalysts in the creation of an echo chamber, which are as follows:

1. Recommender Algorithms: The existence of algorithms in social media, intended to personalize information and content viewed by users, is based on a generated profile of each individual user. This profile is based on previous activity and preferences, and is then used to predict what each user might like to see/consume. Through this process, a cycle forms which further personalizes the content seen by each user, leading to a less diverse stream of information exposure and a potential for polarization in opinion.

2. Confirmation Bias: Also called selective exposure, confirmation bias is described as a tendency to look for and favor information

which act to affirm one's preexisting thoughts, rather than information that challenges them. This causes users, and people in general, to prefer content and information which aligns with their own beliefs. This factor also synergizes with recommender algorithms, as users prefer to engage with content that interests them, which then strengthens the perceived profile of those users to the algorithm.

3. Cognitive Dissonance: Cognitive dissonance, or the presence of inconsistency within an individual's personal opinions, creates internal pressure for that individual to reach consonance, or consistency, within these opinions. This factor, in itself, rarely leads to the creation of echo chambers. However, the pressure felt by these individuals often leads to them seeking out other people with opinions and thoughts consistent with their own. This is done in an attempt to create a stable, non-confrontational environment for their opinions to exist in.

4. Homophily: Homophily refers to the human tendency for people to seek out and associate with those who share similarities with them. These similarities can exist in many forms, such as status, education, values, or beliefs, and any combination of these similarities can lead to the formation of echo chambers. Social media has also eased some of the limitations for homophily, such as geographical and linguistic barriers.
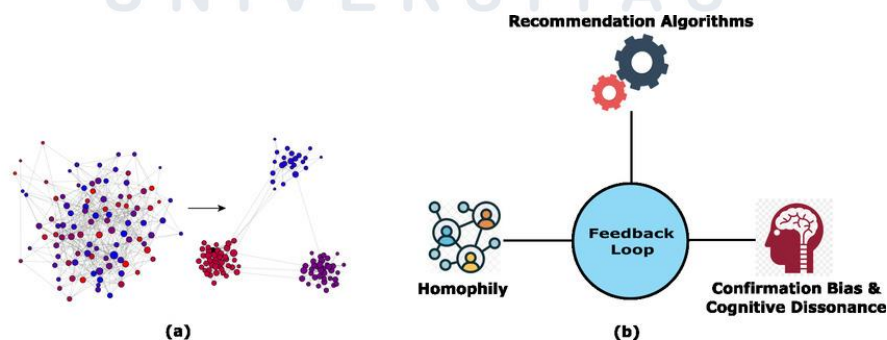

Figure 2.3 Echo Chamber Factors
Source: https://www.researchgate.net/figure/Echo-Chamber-a-Formation...

In summary, a combination of user algorithm personalization and inherent cognitive & social biases are what lead to the formation of an echo chamber. Both these aspects reward homogeneity in perceived public opinion and information consumed on social media, as they encourage the user to interact more eagerly with the content and information presented to them. In addition, Marin & Copeland (2024) also state prior knowledge and awareness is required in order to make the choice between inhabiting and exiting an echo chamber. From this, another factor, incognizance, emerges as a precursor to the previous factors mentioned above, as most echo chamber inhabitants are not aware of their own existence within that space.

2.4 Graphic Design Principles & Elements in Social Campaigns

Graphic design, as with other forms of communication, revolves around people as agents of communication themselves. According to Lupton (2014), conducting graphic design for an audience of people makes design an inherently human-centered process. This core principle also dictates that any design made for people must also take into consideration the people who are meant to consume it. Design in the creation of social campaigns is no different, requiring a firm understanding of information, persuasion and human communication principles.

There are many interpretations of what information design means. At its core, it can be defined as the process of translating raw, unorganized data into useful, understandable information. From a graphic design standpoint, information design is the employment of visual form as a medium for information (Ellison & Coates, 2014). Information design is important because it helps ease the process of conveying information from a source to an audience. Good informational design ensures clear and succinct transfer of information, simplifying the process of digestion and interpretation for the viewer while minimizing the window for misunderstanding.

In designing for the purposes of persuasion, such as a social campaign, conveyance of information plays an important role in ensuring the campaign's subsequent message is also conveyed well. However, beyond information transfer,

17

persuasive design must also communicate a story (Landa, 2010), which speaks to human emotion. The use of visual storytelling and elements in design also plays a large part in determining the impression and feel of the message/story being told to the audience.

2.4.1 Basic Formal Elements

Graphic design consists of many basic formal elements which can be used and manipulated into various forms. These elements include dots, lines, shapes, space, color, and type, and serve as building blocks for every form of design (Landa, 2018; Lupton & Phillips, 2015). Everything visual, from the lines in a written word, to the colors and shapes in a photograph, can essentially be boiled down into these core elements.
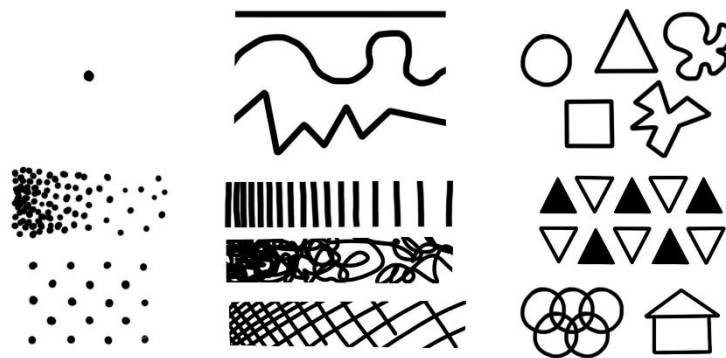

Figure 2.4 Dots, Lines, and Shapes
Source: https://sketchacademy.com/exercise-master-the-basics/

Though they can stand on their own, the true purpose of these basic elements is to be used in combination. By mixing these elements and using them in tandem with each other, more complex visuals and elements can be achieved. For example, by clever usage of lines and planes, the illusion of volume can be created within a two-dimensional medium. By utilizing shapes and lines, a designer can create illustrations and drawings to serve as visual complements to a design.

Within a design, the aforementioned basic elements exist in parallel with design principles, such as composition and typography, to create a singular cohesive piece. The proper utilization of each element and principle is

18

paramount to the quality and clarity of a design, which in turn affects how the information in the design is perceived and processed. This results in a sort of "visual language", or communication through visual form.

2.4.2 Composition

Composition is a concept describing the arrangement of individual elements in the confines of a design. Composition acts to combine the individual elements within a design in a cohesive way, forming a clear and complete final image. Landa (2018) explains there are six principles behind composition, which are as follows:

1. Format: The physical constraints of the design media and the intended purpose of the design itself. The constraints of a design describe the type of media and dimensions it exists in, while its intended purpose dictates the end result. For example, a printed A3 movie poster would exist in a sheet of paper 29.7 cm wide and 42 cm tall.

2. Balance: The distribution of visual weight between the elements of a design. Visual weight itself is a perceived measure of an element's importance and ability to draw focus, subjective to each viewer. In design, symmetrical balance is often preferred in a composition, as it creates a sense of stability and resolution. Asymmetrical balance, however, can also be used to achieve the opposite effect, creating a sense of tension and oddness.

3. Visual Hierarchy: The organization of information and elements within a design. Visual hierarchy serves to guide the audience in processing information, dictating the order or importance of each element. This is done by balancing the perceived visual stress of the design's elements, such that the final design has a clear, easily perceivable flow in which the audience can view it.

4. Emphasis: The use of visual weight, visual hierarchy, balance, and space/format to strengthen or weaken an element's presence

19

in a design. By employing emphasis, a designer can make a certain element stand out or fade in, leading to better hierarchy and clarity. Emphasis can be achieved by various means, such as isolation, emphasis, scaling, and contrast.

5. Rhythm: The presence of a recognizable pattern within a design. Rhythm is most often established by the repeated use of a certain element, as well as the intervals between them. Establishing or breaking a rhythm in a design can help determine the pace of information intake by the audience.

6. Unity: The collective cohesion of all elements and principles employed in a design. Good unity in a design is marked by its inability to be divided into its sections or elements without having to dismantle it. Unity can be achieved through consistent use of the aforementioned design elements and principles.

In a design, these four principles always exist in some capacity to provide composition. By balancing them, a design can be arranged to convey a certain feel or message through structure. In designing a social campaign, this is especially significant, as it helps to convey the campaign's message in a more subtle manner. By employing principles such as visual hierarchy and emphasis, composition can be used to subtly instruct the order and manner in which a design's content is viewed and processed by the audience. By using balance and rhythm, a composition can also be used to structure the information presented in a design.

2.4.3 Color Theory

Landa (2018) defines color as a perceived quality of light energy as seen by the human eye. Color is created when pure light, which is colorless by nature, is broken up into varying wavelengths, either by refraction or reflection. These wavelengths exist on a spectrum, with frequency and amplitude dictating their individual qualities.

There are three parameters which dictate the properties of color (Landa, 2018), which are hue, saturation, and value. Hue refers to the name of a color, determined by the wavelength of a light beam; red, blue, green, and purple are a few examples. Saturation refers to the strength or intensity of a color; a low-saturation color would appear pale, in contrast to a high-saturation color which would look intense. Value refers to the brightness of a color; a color with low value would be dark and dim, as opposed to a color with high value, which would be bright. These three parameters are what determine the color, brightness, and intensity of an object.
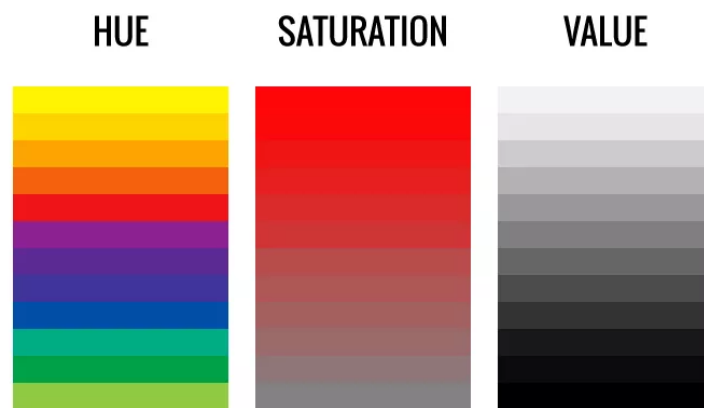

Figure 2.5 Hue, Saturation, and Value
Source: https://www.virtualartacademy.com/three-components-of-color/

In art and design, the different hues of color on the light wave spectrum are often organized into a diagram dubbed the 'color wheel', similar to Sir Isaac Newton's grouping of colors (Lupton & Phillips, 2015). This diagram is often used to explore the relationship between colors. Lupton & Phillips categorized colors into three types, which are primary, secondary, and tertiary colors. They define primary colors as pure colors which cannot be created through the mixing of other colors (red, blue, and yellow), secondary colors as colors created through the mixing of two primary colors (such as orange and green), and tertiary colors as colors created through the mixing of one primary color and one secondary color (such as brown and cyan).
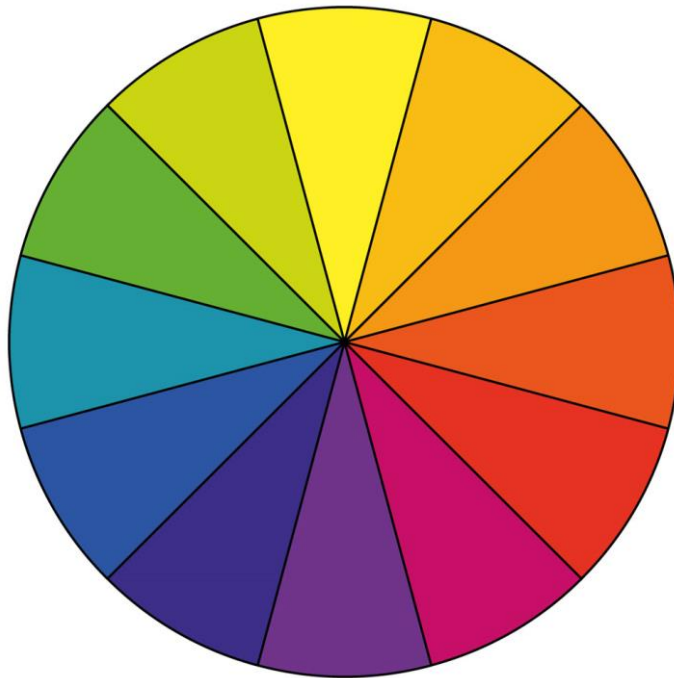
In addition to categorizing colors, the color wheel has also been instrumental in establishing tried-and-true color combinations, used in art and design to determine color palettes. These combinations result from examining the connections certain colors have with other colors on the color wheel, and how those colors synergize with each other. Sherin (2012) classifies color palette combinations into five types, which are:

1. Complementary: A color palette created using colors which sit opposite of each other on the color wheel, often using a primary color as an anchor point.

2. Split complementary: Similar to the complementary color palette, this palette utilizes one primary color as a starting point. However, instead of using its complementary primary color, it opts for the secondary colors adjacent to it.

3. Analogous: A color palette created with colors which sit adjacent to each other on the color wheel, often consisting of one primary color and two secondary colors.

4. Triadic: A color palette created by taking three colors which are equally spaced on the color wheel.

5. Tetradic: A color palette created by taking two complementary or split complementary color palettes and combining them.
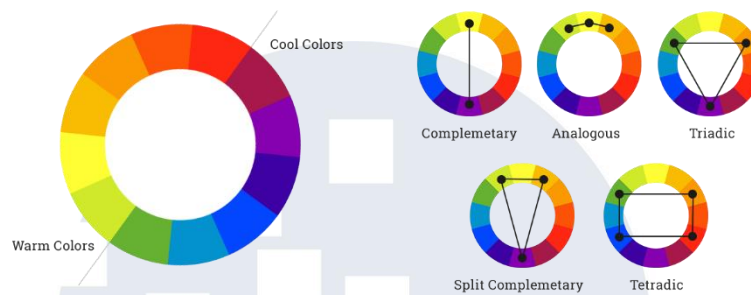

Figure 2.7 Color Palette Combinations
Source: https://www.webascender.com/blog/understanding-color-schemes-choosing...

The use of color in design can also be influenced by psychology, as certain colors have certain connotations associated with them (Sherin, 2012). To an extent, these associations can come from natural sources, such as green being associated with nature, and black with darkness. Another aspect is color temperature (Landa, 2018), where cool hues (blues and greens) and warm hues (reds and oranges) can evoke different emotional responses and connotations. However, the perception of color is also deeply tied to cultural backgrounds (Lupton & Phillips, 2015; Landa, 2018). As such, interpretations and meanings behind certain colors can vary wildly depending on the people and culture they exist in. Taking these cultural and natural perceptions of color into consideration can be helpful in inciting the appropriate emotional response in the audience.

2.4.4 Typography

Landa (2018) defines typography as the process of designing using letters in space. Simply put, it is the treatment of text and type, not only as a vessel for raw information, but also as a visual element to be manipulated and used in design. In typography, letters and words have both meaning and form, with an emphasis on the usage of form to deliver information in an effective

23

way. According to Landa, type in typography can be classified into eight general styles, which are:

1. Old Style: Roman-style type, marked by its similarity to pen-based hand lettering of the 15th century.
2. Transitional: Serif type from the 18th century, serving as a middle point between Old Style type and Modern type, and as such, having characteristics of both.
3. Modern: Serif type from the late 18th and early 19th century, characterized by a departure from pen-based lettering and a shift to more geometric forms.
4. Slab Serif: Serif type from the early 19th century, incorporating geometric shapes to create blockier, slab-like serifs.
5. Sans Serif: Type appearing in the early 19th century, with a lack of serifs being its defining feature.
6. Gothic: Type inspired by medieval lettering, characterized by heavy lines, high weight contrast, and the use of sharp angles.
7. Script: Type made to resemble handwriting, most often created with cursive or joined letters.
8. Display: Type made for display or titling purposes, typically created with features and details unsuited for longform text.

Aa Old Style   Aa Transitional   Aa Modern   Aa Slab Serif

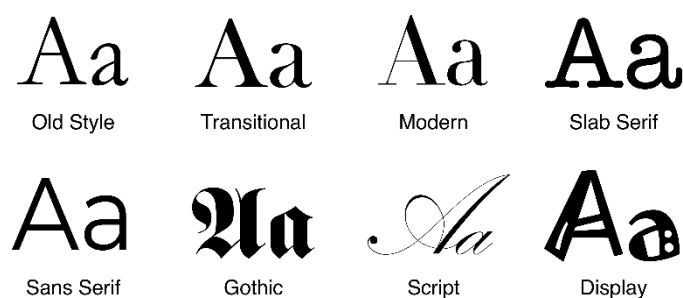Aa Sans Serif   Aa Gothic   Aa Script   Aa Display

Figure 2.8 Styles of Type

Even though typography encourages the exploration of type as a visual element, the essence of type as a clear medium of information must also

be maintained. Landa explains two factors to this, which are readability and legibility. Readability describes a piece of text's ability to be understood as information, while legibility describes a piece of text and its constituent letters' ability to be recognized as text in the first place. Both these aspects must always be considered when designing using type. As such, employing typography in the design of a social campaign must also guarantee a design's type is readable and legible, which will in turn enable it to clearly convey its information and inherent message. In addition, Griffey (2020) explains that sans-serif and serif fonts are better suited to different types of media; sans-serifs are more legible on printed media, while serifs are more legible on screens & digital displays. Griffey also mentions a difference in connotation and impression, stating that sans-serif fonts are perceived to be more modern than serif fonts due to their recent development and roots in the Bauhaus movement. This may influence the way text in a design is perceived as a visual element, and subsequently, the audience's emotional reaction to said typography

2.4.5 Grid & Layout

A grid's most basic definition is a collection of lines, arranged and spaced at regular intervals. In design however, a grid typically refers to a system of lines used to divide a space into smaller parts (Müller-Brockmann, 1996). Grids are often employed in graphic design to determine the layout of a design. Layout can be considered a more mathematical, practical derivative of composition, focusing more on the concrete placement of elements within a rigid framework to create a clearly structured design. Viewing grids in the setting of a page, Müller-Brockmann breaks them down into six main elements, which are:

1. Column: A vertical slice of space created by dividing the page using vertical lines within the grid.
2. Row: A horizontal slice of space created by dividing the page using horizontal lines within the grid.

3. Gutter: A line of space placed between columns and rows which act as separators to prevent content from melding together.

4. Margin: The space reserved between the edges of the page and the area occupied by the content of the design & grid.

5. Module: The spatial units created by the division of the page via the overlapping of columns and rows in a grid.

6. Baseline: A horizontal guideline for aligning content and text within the page.
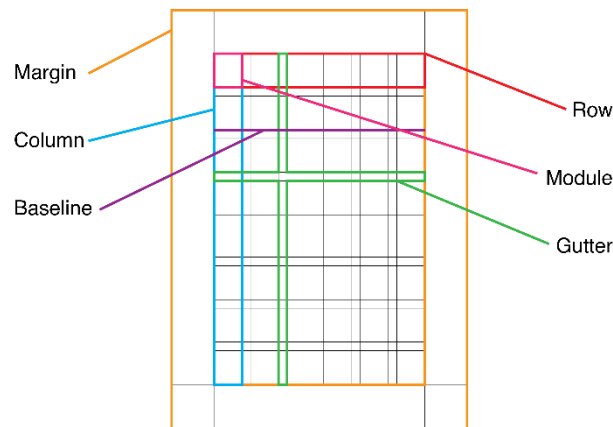

Figure 2.9 Elements of a Grid

Using these elements, Müller-Brockmann explains that a page can be mathematically defined as a space for design, within which content can be placed and aligned to be accurate and structured. In more recent years, however, the usage of grids has become considerably more explorative, leaving behind the rigid definitions described by Müller-Brockmann. In their book *Graphic Design: The New Basics*, Lupton & Phillips (2015) mention the existence of alternative grids, exempt from the characteristics defined by Muller-Brockmann. Some examples of these grids are axial, irregular, and radial grids, which are constructed using diagonal lines, unevenly-spaced modules, and circular lines respectively.
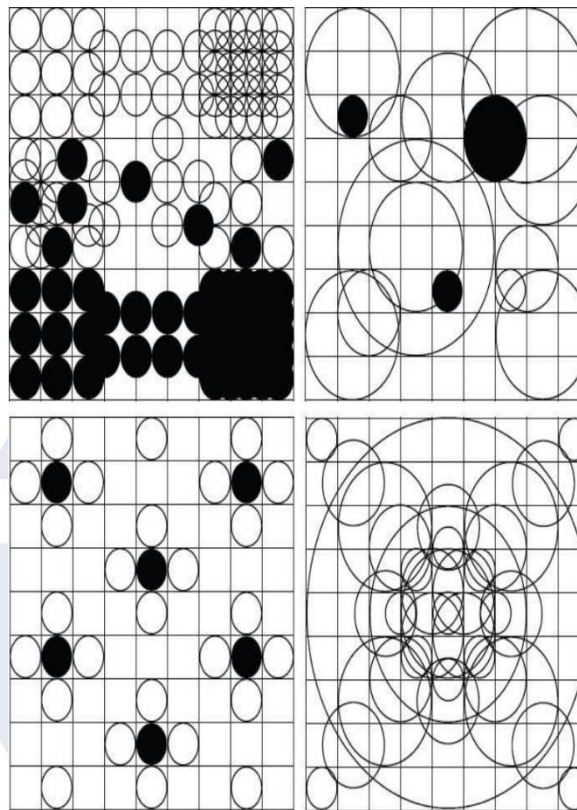
Figure 2.10 Examples of Alternative Grids
Source: Graphic Design: The New Basics (Lupton & Phillips, 2015)

Taking this into account, it can be concluded that a grid's lines do not need to be confined to rigid axes, so long as they are able to create an organized plane of design. When designing for a social campaign, grids can be used to structure the information contained within, thus aiding the process of comprehension for the audience. A well-structured design, employed alongside other principles such as composition, can then help guide the audience through the design itself. In addition, the use of a grid can also guarantee consistency and act as a connecting thread in the visual language used by a campaign.

2.5 Bauhaus Graphic Design Style

The Bauhaus style of graphic design was first developed in Germany in 1919 with the establishment of the Staatliches Bauhaus school, along other styles of design (Schöbe & Siebenbrodt, 2015). Inspired from the function-driven, utilitarian philosophy of architecture at the time, it took influence from other previous styles of design, such as the De Stijl movement. It is defined by a focus on

27

function as a key factor in determining the form of a design, birthing the phrase "Form follows function". One significant aspect of the Bauhaus graphic design style's history is the development of a "universal" visual language (Lupton & Miller, 2007), which sought to translate concepts into visual elements through biological/natural interpretation of the mind.

According to Lupton & Miller (2007), the Bauhaus graphic design style can be identified by the prominent use of grids, which provide clear structure to the design, as well as the use of geometric elements. The frequent use of basic formal design elements, such as lines and dots, geometric shapes (triangles, squares, and circles), and primary colors, is also commonly associated with the Bauhaus design style. This aspect most likely stems from its pursuit of universal visual translation, focusing on simple universally recognized elements and their intrinsic perception in human psychology.

Figure 2.11 Example of Bauhaus Graphic Design in a Campaign
Source: https://ncsgraphicshannahj2.wordpress.com/2013/01/24/the-bauhaus/

If analyzed solely from a visual standpoint, the Bauhaus graphic design style is easily recognizable by its use of basic shapes, emphasizing structure and function. As a result, most modern adaptations of the style employ abstraction & symbolism in its visual language to convey information and messages. For a social campaign, this may prove beneficial in masking the topic of a design via avoidance of common imagery, thus avoiding an obvious visual approach. In addition to this,

28

the style is also easily reproducible, allowing it to be easily adapted to various media. Lastly, the use of simple imagery can help the design maintain a consistent ease of interpretation, as it is not purely bound to cultural associations.

2.6 Copywriting

Sugarman (2012) defines copywriting as "a technique of communicating information and emotion through written form." This definition outlines two aspects of copywriting, which are the conveyance of logical information, and the conveyance of emotional content. Through the intentional use of language and writing, the same piece of information may be conveyed several different ways to evoke different impressions in the audience.

In his book *The Copywriter's Handbook: A Step-by-Step Guide to Writing*, Robert Bly (2020) discusses copywriting in advertising, stating that the challenge in copywriting is "writing a copy that sells." This occupies the emotional aspect of copywriting as described by Sugarman. Copywriting often places more emphasis on the delivery of the information/message – how to say – rather than the information/message itself, and good copy must be able to communicate meaning beyond the words themselves.

In the communicative context of a social campaign, the position of a "product" in copywriting for advertisements can be replaced with an idea or creative message. In essence, the copywriting in a social campaign aims to persuade the audience to believe a message; it is the sale of an idea. As such, it employs many of the same characteristics and strategies of traditional advertising copywriting.

2.6.1 Principles of Ideas

Before proceeding to the process of copywriting, there must first exist an idea, from which the copywriting is to be developed. Without a good starting idea, any copy created will lack substance, and as such, will not be able to communicate effectively with the audience. According to Heath & Heath (2008), there are six principles of a good idea, which are the following:

29

1. Simplicity: The exclusion of unimportant elements & aspects to refine an idea to its essential core.

2. Unexpectedness: The use of surprise to grab the attention of the audience, especially when subverting expectations.

3. Concreteness: The use of clear, direct, and non-ambiguous imagery and/or language in communicating ideas.

4. Credibility: The capability of an idea to be believed and trusted by the audience, as well as the ability to carry its own credentials.

5. Emotions: The inclusion of an emotional aspect in an idea to be able to resonate with the audience on a more personal level.

6. Stories: The conveyance of an idea through a story to entice the audience to act upon it.

Keeping these principles in mind is crucial when generating ideas, especially when copywriting for communication and/or persuasion. A good idea can serve as a base for strong, compelling copywriting, ensuring more effective and impactful communication to the audience. It can also help convey the story of a campaign to the audience more effectively.

2.6.2 Copywriting for Communication

Besides an idea, there are also other factors to consider when creating copy, especially for communication. Copywriting for an audience entails the creation of copy focused on the audience/people who will read it, which also entails effective and efficient communication through the copy itself. Bly (2020) describes eleven points to consider when writing for communication to ensure clear copywriting, which are:

1. Put the Reader First: Write copywriting as if speaking directly to the target audience, and imagine how the audience would react to the copywriting being created.

2. Carefully Organize Your Selling Points: Structure the points of information (selling points) within the copywriting to create a clear hierarchy of importance.

30

3. Break The Writing into Short Sections: Avoid long pieces of text, and opt for shorter forms of text by dividing the copy/ information into several pieces.

4. Use Short Sentences: Write in short sentences to aid audience comprehension and avoid mental fatigue when reading.

5. Use Small, Simple Words: Write using day-to-day words to help the message come across more clearly, and avoid using big, pretentious, or difficult language.

6. Avoid Technical Jargon: Minimize the use of technical terms when creating copywriting, unless it is required or unable to be substituted with more familiar terms.

7. Be Concise: Utilize efficient and brief wording in copywriting, and prioritize clear, strong messaging.

8. Be Specific: Include facts and specific data in copywriting to entice audiences and provide depth in communication.

9. Go Straight to the Point: Start the copy with the headline/main information to capture audience interest, and avoid "lukewarm" opening statements/copy.

10. Write in a Friendly, Conversational Style: Utilize clear, easy-to-understand, and personable writing to aid communication and create a lighter, more personalized, and more human feel.

11. Editing to Avoid Sexist Language: Avoid using non-inclusive or discriminative language in copywriting.

By following these points, clear and concise copywriting can then be created, which will help it resonate with the target audience. Creating copywriting structured around the target audience's preferences allows for a more personalized manner of communication, while avoiding the impression of an overt advertisement. In writing for a social campaign, this personalization will also allow the campaign to speak more directly and more impactfully to the target audience.

31

2.7 Illustration

Illustration is defined by Male (2007) as a visual language meant to communicate a specific, contextualized message to an audience. In short, it is the employment of imagery to transmit a message/concept in visual form, allowing it to engage the audience both through visual content and informational content. There are five purposes of illustration outlined by Male, which are the following:

1. Information: Illustration intended to convey some form of information, such as documentation, references, instructions, education. Illustrations created for this purpose typically employ literal & realistically representative imagery.

2. Commentary: Illustration created to work in editorial & journalistic media. Commentary illustrations are meant to be thought-provoking, often utilizing visual language and metaphors to tell an edgier message, making provocative statements and leaving an impression in the audience's minds.

3. Narrative Fiction: Illustration created to convey a story, typically as a part of media involving storytelling. Illustrations of this purpose is usually done to visualize the setting and narrative of the story, as well as help establish an emotional and imaginative connection with the reader as the audience.

4. Persuasion/Advertising: Illustration created to persuade the audience into taking an action, typically in the form of advertisement for products/services. Persuasion illustration is highly flexible, adapting its style and elements to the message being conveyed and the audience being spoken to,

5. Identity/Branding: Illustration created as part of a visual identity, often for a brand and/or campaign with the intent of increasing brand recognition. Incorporating elements of the previous illustration purposes, identity illustration may be literal, representative, thought-

provoking, or purely decorative, depending on the needs of the brand/campaign.

Using illustration to provide imagery allows it to act as a form of communication as well. In a social campaign, illustration's purpose for persuasion plays the largest role, as the use of illustration can be used to emphasize certain points and messages. Illustration can also help clarify information and any points being made to the audience, helping to convey it through visual form.

2.8 Relevant Studies

In addition to compiling data and sources surrounding the main topics of this project, it is also important to consider previous studies conducted on the subject. This step is taken to enrich the author's knowledge regarding echo chambers and politics, the implementation of information and persuasion in campaigns, and research into the challenges of dismantling echo chambers. Below is a short list of preexisting studies and research addressing similar topics as this project, revolving around echo chambers in social media, the polarization of politics, and the development of persuasive campaigns regarding echo chambers.

Table 2.1 Relevant Studies

No.	Research Title	Author	Research Outcome	Novelty
1	Chamberbreaker: Mitigating the echo chamber effect and supporting information hygiene through a gamified inoculation system	Youngseung Jeon, Bogoan Kim, Aiping Xiong, Dongwon Lee, Kyungsik Han	An interactive web-based game focusing on the education of echo chambers and the habituation of perspective diversification in information consumption.	The output of this study, a web-based game, presents a novel approach to spreading awareness of echo chambers and persuading users to

No.	Research Title	Author	Research Outcome	Novelty
				diversify the information they consume.
2	A game-based educational experience to increase awareness about the threats of social media filter bubbles and echo chambers inspired by "wisdom of the crowd": preliminary results	Francesco Lomonaco, Davide Taibi, Vito Trianni, Dimitri Ognibene	A study on the effect of game-based education on social media influence on students. The study proved inconclusive, with an increase in perceived influence after the experiment.	Though there is a similarity in output to the previous study, this study focuses specifically on echo chambers in social media and is more focused towards students.
3	Political polarization on the digital sphere: A cross-platform, over-time analysis of interactional, positional, and affective polarization on social media	Moran Yarchi, Christian Baden, Neta Kligler-Vilenchik	A discussion of political polarization on various interactive social media platforms, analyzing various forms and factors of polarization. The study concludes that political polarization is not uniform across platforms, and	This study analyzes polarization across several platforms, and defines three types of polarization, which are interactional, positional, and affective polarization.

No.	Research Title	Author	Research Outcome	Novelty
			opens questions about the driving factors and dynamics of online political polarization.	

This project mainly differs from previous studies in its scope of research, focusing on political echo chambers instead of the echo chamber phenomenon in general. Additionally, this project's goal lies in persuading social media users to take proactive actions to exit their respective echo chambers by seeking out alternate viewpoints, contrasting the diversification and tolerance-focused output of previous studies. Lastly, by aiming to create a social campaign, the final output of this project sets itself apart from existing studies focusing predominantly on data analysis and discussion.