

## Influential Content Design in Graphic Design

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### Abstract

The aim of this enquiry is to explore the delivery of influential graphic design content that is sensitive to the wants and needs of the target audience. By means of visual communication, how can the visions, aspirations, feelings and decision processes of the audience be stimulated so as to elicit more successful responses and subsequent interactions?

The researcher has relied upon a descriptive analytical approach, based upon e-questionnaire answers from a sample of 41 Saudi Arabian designers, who provided 82% of the data statistics for this research, and 9 expatriate designers living in KSA, who contributed 18%.

A theoretical framework that draws upon the existing literature concerning the concept of influential design content and its concepts in contemporary graphic design thought is proposed below. The results of this enquiry are used to develop a proposed strategy for effective design according to the above sustainable concepts, with the aim of embodying and enhancing the relevant cultural and design content.

This exposition concludes by presenting the recommendations related to the linking of theoretical and applied concepts that emphasize the complementarity between them. Building an effective strategy that embodies sustainable professional values that contribute to achieving the concepts of influential design and its content is also recommended.

**Keywords:** Content Design, Graphic Design, Content Designer, Colour Theory, Visuals.

## Introduction

Content design is considered an important element in graphic design: using data to create optimum layout and content organization to give the audience what they need in a creative and effective way. This data can be visual (graphics, gifs, photography or videos), and/or written (articles, buying guides, listicles or opinion pieces). Moreover, designing effective and varying layouts may encourage different behaviours in the audience; indeed, some elements of graphic design can be employed to arouse specific emotions.

In this digital era, people daily receive a plethora of information and view a myriad of designs through social media platforms, events, brands, posters, ads, TV... Giving people too much information in one design, too early or in the wrong place can induce overload and distract their attention from the key message. So, to deliver influential content, graphic and content designers both need to research thoroughly and carefully all the data and evidence indicating what the audience wants and needs, in order to establish more valuable, more successful responses and interactions. To create well researched content, graphic and content designers need to know:

- what the target audience is seeing (and where?);
- what they are hearing (and from whom?);
- which channel they are watching;
- how they are feeling about all this;
- what decisions they feel they have to make;
- what their vision is to bring it to life by using visual communication.

The understanding acquired from such research can help designers to know the kind of content that the audience needs and thus to create a rewarding experience for them. Eye-catching and easy-to-use social media and websites can look good, but is this all that designers need to produce in order to retain the attention of their audience?

In this research, the intention is to explore the differences in the influential content design of graphic design products, and how people interact and communicate with each of them. The aims of this investigation are:

- to explain the concept of content design, its “value”, and how it serves audience needs;
- to identify the essential process stages of incorporating influential content design within graphic design;
- to communicate with the best content at the front-end of any design by using graphic artistic design;
- to emphasize the role of graphic and/or content designers in transmission of thought, knowledge, culture, and maybe identity, by the use of visual signs, shapes, texts and colour.

## Research Issue

The central issue addressed by this research is how to indicate the importance of presenting influential content design, within the professional practice of graphic design, as one of the areas of innovation in design thought, and to develop a proposed strategy for that.

## Questions to Consider

- What is the possibility of building a proposed strategy that determines how to create influential content design?

- What are the basic concepts in professional practice in graphic design that affect audience and serve their needs?
- What is the role of graphic and/or content designers in transmission of thought, knowledge, culture, and maybe identity, to the target audience by visual communication, independent of the designer's nationality?
- How familiar is the audience with content design concepts and how they affect the chosen design?

## Literature Review

### *A Fantastic First Impression*

Signs, shapes, texts and colour are important visual elements; used to design content for websites, branding, social media platforms, blogs etc, they provide information which they communicate to viewers and consumers. The most attractive content at the front-end of any design will encourage viewers to gaze at it longer, possibly to meditate on it and analyse its elements. According to Jones, "Good graphic design gives people a fantastic first impression so they do not leave your website right away. It also helps set your style. Those benefits are valuable but, by themselves, do not sustain results for the long term" (2010: p16). For example, in marketing, whether by email or social media, content design is essential because it can improve accessibility to the sites and enhance client experience. It aims not only to attract visitors to these websites but also to keep them engaged and intrigued, so that they return and become regular clients.

### *The Role of The Graphic/Content Designer*

The basic function of graphic design is the transmission of thought, knowledge and culture to audiences by the use of visual signs, shapes, texts and colour. Based on the semiotic theory, graphic designers study signs and their signification that are meant

to create certain effects in the mind of the target audience. The connotations behind these designs are different from one designer to another; hence, based on the intellectual, cognitive, and cultural aspects of each designer, the effective content of each design mirrors this difference. Graphic or content designers need to ensure that:

1. their design content identifies a problem or issue that the audience is experiencing and offers a solution;
2. consistent messaging in their design content facilitates the audience's understanding of the information so they can interact with it;
3. their content design techniques are appropriate for every type of communication such as website, product, social media, marketing, packaging, branding, etc;
4. an appropriate typeface is supporting the design content in an efficient way to serve the needs of the client.
5. the designer input meets the needs of the client: for example, instead of spending millions on designing an app or website for a health service, all that may be needed is a simple poster to put in doctors' offices.
6. language and register reflect the target audience's range of vocabulary and experience; for example, high-flown language could alienate some people.
7. their design content is of a high standard, well researched, polished, and tailored to the audience;
8. the design content stands out amongst their competitors;
9. their strategy is up-to-date; without a solid and relevant strategy in place, designs are likely to be unfocused and ineffective.

### ***To Create Influential Design Content***

There are many essential stages to be considered in the process of creating influential design content. To begin with, the needs of the target audience must be identified

when considering design ideas and motifs. Content designers do not work in isolation. Initial ideas can be shared with a work team to decide if the format should be a content page, poster, logo or web page, then identifying the best solutions for the audience to cover their needs. Prioritisation is an important stage of process: deciding the relative importance of ideas or designs. Subsequently, generating designs that work towards creating a satisfying experience for the audience can begin, followed by sharing these designs with a work team and using the feedback to improve the designs, make changes and choose the most suitable and influential elements, moving gradually towards the final design (see Figure 1). Following the designs of other competitors in the creative industry, evaluating their work and identifying the level of satisfaction achieved in their target audience can also contribute to improving the content design.

In order to create influential content design, there are some other concepts that need to be considered:

### ***Influential Layout***

Designing effective and functional layouts is merely one of many vital stages of the design process: helping the audience to communicate visually and easily with graphic design products. In today's online world, an influential layout has to be not only attractive and beautiful, but also functional and helpful, where the viewer can grasp the message through its design. Understanding layout is a major consideration when it comes to creating easily assimilable and compelling products, particularly in advertising and marketing materials, including brochures, corporate branding, websites, blogs, logos, company products, packaging and illustrations. The effectiveness of every type of these graphical design products is largely influenced by layout: graphic designers need to know how to implement layout design effectively.

Layout design is a fundamental branch of graphic design that concerns the arrangement of visual and written elements within an invisible grid in order to transfer a particular message to a target audience. Using invisible grids helps to structure and organise easily the visual and written content. There are some principles of layout design that are interwoven with other fundamental principles of graphic design, such as colour, contrast, repetition, texture, and typography. Also, there are important principles such as hierarchy, balance, alignment, proximity, and space that contribute to effective layout design.

Hierarchy concerns the order of importance/size/contrast/positioning of the elements in a layout because they are the first to draw the eye. For example, the largest element in a design is the most important, followed by the second largest; elements with higher contrast stand out among lower contrast elements, and an element that stands alone draws more attention than a group of elements, even if they are all the same size and of contrasting hue (see Figure 2).

Balance in design incorporates three aspects: symmetry, asymmetry, and radial symmetry (see Figure 3). In design, symmetrical and asymmetrical balance are more commonly employed than radial symmetry. Unbalanced layout design also attracts the human eye in a different way, but if not designed well it appears messy and confusing.

In a layout, the use of effective alignment helps to organise and order elements of design (including visuals and texts) and the use of grids helps to determine easily how to align visuals and texts. There are two forms of alignment in design: edge alignment and centre alignment. Edge alignment is the way that elements of design are aligned to the top, bottom, left, or right edge of a layout (see Figure 4). Left alignment is usually used for text that can be readable from left to right, such as in English and European languages, while right alignment is usually used for text that

is readable from right to left, such as in Arabic, Urdu, and Persian (see Figure 4). Centre alignment is the way that elements of design are lined up with one another on their central axes. This latter is usually used for titles and smaller text sections, as well as visuals such as images and icons.

The effective relationship of grouping between the elements is important in order to perceive and interact visually with the design. The principle of proximity in design is based on two rules: related elements should be nearer to each other, to help understand the message, and unrelated elements should be placed further from each other to avoid causing confusion. In visual design, the nearest elements are perceived as part of the same group, sharing similar traits such as colour or shape, while far-away elements are perceived as belonging to separate groups (see Figure 5).

Furthermore, the distribution of the design elements is important in creating an effective layout. The existence of space around them helps connect similar elements, organize groups, and separate different elements, in order to avoid the confusion that may be caused by competing elements. For example, wider spaces help to separate elements; narrower spaces help to connect them and expose the overlapping relationships between them (see Figure 6). The consistent use of whitespace in layout helps to create emphasis, establish hierarchy, identify groupings of elements and improve legibility of the design. It also plays a role in the other design principles, such as balance, both symmetrical and asymmetrical, and helps to create rhythm, direction and motion of these elements in the layout, columns, rows, and grids (see Figure 6). Whitespace in design can be divided into two types: micro whitespace, which is the space within elements in the design, such as the margins surrounding text and the leading between lines of text or the spaces between the individual characters, and macro whitespace, which is the space between major elements in the design (see Figure 6).



### *Influential Colours*

Choosing the right colours is very important in graphic design, whether for brand, logo, website, poster... The graphic designer should have a foundational understanding of colour theory, the harmonies and properties of colour and the visual effects of how they mix, match or contrast with each other. Also, s/he must have acquired an understanding of colour from personal experimentation and experience, taking into account cultural associations, and apply these in his/her designs to make them outstanding. According to Albers (1963; 2013: p68) 'practice is not preceded but followed by theory' in the study of colour. He emphasises that experience informs the artist or designer, by exploring with colour in their practice, more than studying colour theory by itself. This level of understanding and application helps to sustain and promote colour awareness in professional design work.

In colour theory, colours are organised on a colour wheel and grouped into 3 categories: primaries — yellow and blue (that everything begins with); secondaries — orange, purple and green (created by combining two of the primary colours); and tertiaries (complementary colours) — red-green, yellow-purple, blue-orange (created by mixing primary and secondary colours opposite each other in the colour-wheel) (see Figure 7). Colour theory also features analogous colours, triadic colours, monochromatic colours, cold and warm colours and light and dark colours (hue, shade, tint, and tone). All the primary and secondary colours are hues; tints are created when white is added to a colour, making it lighter than the original hue; tones are created when grey is added to a colour, making it duller than the original hue; shades are created when black is added to a colour, making it darker than the original hue. Knowledge of these terms, and their colour palettes, is necessary to understand how to use them in designing graphical products. For example, some designs involve:

- analogous colours only (three colours side-by-side from the colour-wheel);

- triadic colours only (three colours equally spaced around the colour-wheel);
- monochromatic colour only (made up of different tones, shades, and tints of a single hue) (see Figure 8).

Understanding the language of colour and its psychological impact on audience perception, feelings, and emotions is a crucial element of success in design. Each colour has psychological meaning and impact that inflicts an emotional pull on the decisions and choices that the recipient makes and the feelings they experience towards a design stimulus. Each colour is a carrier of messages with different connotations; these need to be understood by the designer. The perception of colour varies dramatically between individuals in an audience; it is highly subjective. Response to colour is centred in the human brain, where each colour has different meaning and reflections: each person perceives and understands colour in a different way, affecting mood and everything around them. Vivid hues tend to bring feelings of happiness and energy, bringing a glow into the life of recipients. Dull and drab colours bring feelings of sadness and lower energy levels.

The graphic designer has to explore and observe in order to assemble a harmonious colour palette. How do clients or audience respond to certain colours? What colours are they drawn to and why? For example, clients may choose a hero colour for their brand (such as Archetype<sup>1</sup>), and the designer works with that colour, choosing complementary colours to create the palette.

### ***Influential Visual Imagery***

Visual imagery in design catches attention and is easily remembered. According to Edgar Dale's Cone of Experience (1969, p:6), people generally 'remember 10% of what we read, 20% of what we hear, 30% of what we see, 50% of what we see and

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<sup>1</sup> is the original pattern or model of which all things of the same type are representations or copies.

hear 70% of what we discuss with others 80% of what we personally experience, 95% or what we teach others' (see Figure 9). Bruner (1990) generally concurs with these findings. Medina (2014), suggests that text and oral presentations are far less efficient than images: people remember approximately 10% of presented information, but the figure goes up to 65% if there is visual content. Visual images are often the first opportunity to impress an audience and hold their attention. 'Many agree that words can be readily forgotten but images have a prolonged persistence.' (Alotaibi, 2020: p175).

Photographs and other visuals, such as illustrations and shapes, when used well, help to communicate specific messages, effectively engage an emotional response and add a touch of flair and personality to a layout. As John Ruskin (1870, p V 333) mentioned, 'The greatest thing a human soul ever does in this world is to see something and tell what it saw in a plain way'.

### ***Influential Texts and Fonts***

Written data in content design follow the same principles as visual data, where the design and format are as important as the visual elements. Also, the balance of visual and written design elements in the layout are crucial.

Typography has a very long history, tracing its origins back to the first punches and dies used to make seals and coinage in ancient times. In the Western world, the invention of the printing press by Johannes Gutenberg in the mid-15th century led to the rapid spread of printing, including the development of typographers' use of blackletter, Roman and italic types. Thus, since that time, the proliferation of fonts and their respective typefaces has strongly influenced design and helped to evolve contemporary typography and graphic design significantly.

Appropriate typography helps to convey ideas that cannot be directly expressed in design by the use of visuals only; the choice of typeface can clearly arouse

conclusions about a company, person or item of media. For example, the choice of typeface for a law firm would probably differ from one chosen for a fancy clothes store or fast-food brand. In order to create influential written content design, one font that has many weights (bold, regular, thin, all caps, italic, etc) can be applied from headline to body copy, as shown in Figure 10, where bold and all caps are used for the headline, regular italic for the subheading and a thin weight for the body copy. Also, perfect variety can be created by the fusion of 2-3 fonts where weights and thickness increase progressively (see Figure 11). However, the purpose of the design needs to be established before choosing appropriate fonts. Based on three font terms (Serif, Sans-Serif, Scripts<sup>2</sup>), different font combinations such as Sans-Serif / Serif font; Serif / Sans-Serif font; Script / Sans-Serif font; Script / Serif font; Sans-Serif / Sans-Serif font and Serif / Serif font can be derived (see Figure 11).

Moreover, influential font should have clear legibility and design, perfect readability, an all-purpose typeface that can deliver any message efficiently in any font size and text length, that will suit all advertising communication purposes. If the typeface does not read well to the viewer, the whole design is ineffective, regardless of its trendy look. Over the last years, many fonts have had a strong impact on daily needs in graphic design, such as in editorial work, publishing, advertising, packaging, logo design, branding, posters, billboards, wayfinding systems and signage as well as web and screen design. Based on current modern trends in graphic design and typography, many influential fonts have acquired great popularity among graphic designers from around the globe. Examples are: Textura, Baskerville, Didot, Bodoni, Franklin Gothic, Futura, Times New Roman, Helvetica, Univers, Bauhaus, Frutiger, Arial, Avenir, Minion and Comic Sans.

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<sup>2</sup> Serif typefaces have a small line attached at the end of the stroke in a letter or symbol, as in 'Times New Roman'.

Sans-serif typefaces do not contain serifs at the end of strokes, as in 'Arial'.

Script typeface characters have strokes that join them to other letters, similar to cursive handwriting, as in 'Brush script'.

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## Methodology of Research

This enquiry is both descriptive and exploratory in nature: both primary and secondary sources of data have been used. The primary data were collected by using the e-questionnaire method, based on the stratified simple random sampling strategy. A total sample of 50 graphic designers participated: 41 Saudi Arabia designers, contributing 82% of the data, and 9 expatriot designers living in KSA, who contributed 18% of the data. It is pertinent to mention here that the samples were carefully selected in order to minimise any bias that may reflect in the findings made.

In order to present a theoretical framework inclusive of relevant literature, this study made extensive use of secondary data collected from different sources relating to influential contemporary thought on graphic design and content. Sources included previous studies, journal articles, newspapers, magazines and web-based materials. Simple proportional statistical analysis was used to draw inferences from the primary data collected.

### *Research Ethics*

This study took into consideration the ethical codes for data protection. The data of the individuals who participated in this research, was protected. No violation of an individual's privacy was practised. All the protocols for protecting individuals and the researchers were followed.

## Data Analysis

### *Findings*

The results of this research are presented in the form of tables with statistical data and graphics, with a discussion of these tables. The axes of discussion were divided according to the research questions. To clarify the characteristics of the sample, an

axis has been singled out to provide an integrated picture of the nature of the study sample.

***The First Axis: The Demographic Characteristics of The Study Sample:***

Nationality	Frequency	Percentage (%)
<b>Saudi</b>	39	78%
<b>Non-Saudi</b>	11	22%
<b>Total</b>	50	100%

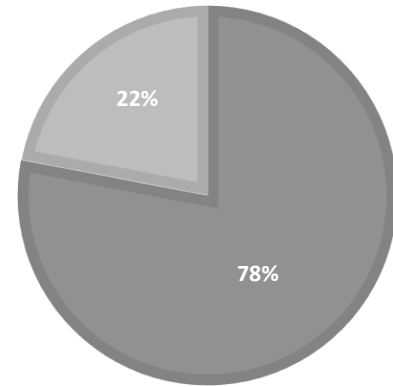


Table and Chart 1. Related the first axis

Table and Chart 1 shows the distribution of the respondents according to nationality: 41 Saudi designers, contributing 82% of the data, and 9 expat designers living in KSA, who contributed 18%. The proportions of the sample constitute a distribution in line with the research objectives; to offset nationality bias of the contributors.

Nationality	Experience	Frequency	Percentage (%)
<b>Saudi</b>	4 – 6 years	21	42%
<b>Non-Saudi</b>	1 – 3 years	4	8%
<b>Both</b>	7 and more	25	50%
<b>Total</b>		50	100%

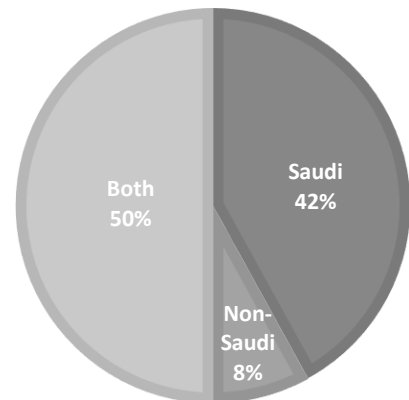


Table and Chart 2. Related the first axis

Table and Chart 2 shows the number of professional years of graphic design practice of the research sample. It is significant that half of the sample (25) had served more than 7 years of design practice, thus accumulating useful experience and knowledge in the field. 42% of the sample (21), had practiced design between 4-6 years, and the lowest number of the sample, at only 8%, (4), of the designers had 1 to 3 years of experience. Appendix A details the e-questionnaire questions considered in the study.

***The Second Axis: Building A Proposed Strategy that Determines How to Create Influential Content Design:***

When you are creating a content design, do you follow a certain strategy based on design concepts?	Frequency	Percentage (%)
Yes	12	24%
No	17	34%
Sometimes	21	42%
<b>Total</b>	<b>50</b>	<b>100%</b>

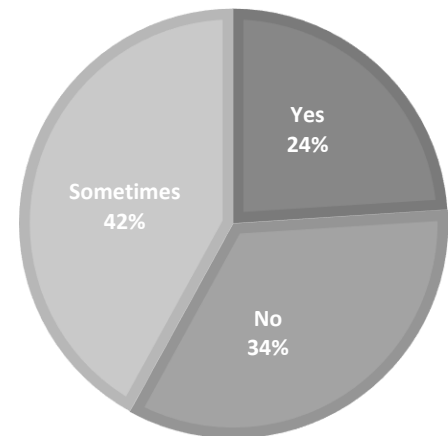


Table and Chart 3. Related the second axis

Table and Chart 3 shows that, while 24% of the designers in the sample follow a specific strategy based on design concepts, 34% improvise when creating content designs, with the potential of generating new procedures and ideas. The majority (42%) only sometimes follow a specific strategy, presumably improvising at other times.

When you are creating a content design, do you ask the client about their design knowledge, cultural background, identity, or their colour conceptions?	Frequency	Percentage (%)
Yes	13	26%
No	11	22%
Sometimes	26	52%
<b>Total</b>	<b>50</b>	<b>100%</b>

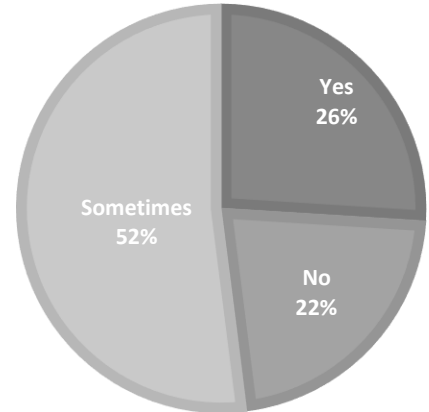


Table and Chart 4. Related the second axis

Table and Chart 4 shows that, while 26% of designers in the sample take into account the design knowledge, cultural background, identity and colour conceptions of the client, 22% do not. The majority, 52%, sometimes consider these factors.

***The Third Axis: The Basic Concepts in Professional Practice in Graphic Design, that Affect Audience and Serve Their Needs:***

When you are creating a content design, do you follow the basic concepts in professional practice in graphic design?	Frequency	Percentage (%)
Yes	38	76%
No	0	0%
Sometimes	12	24%
<b>Total</b>	<b>50</b>	<b>100%</b>

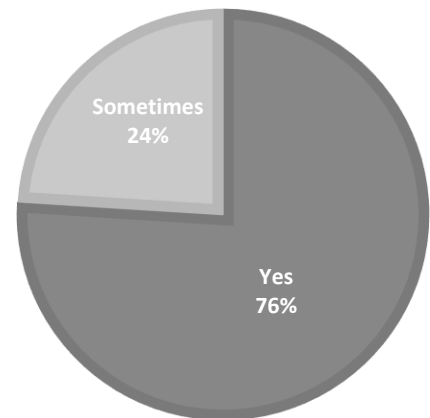


Table and Chart 5. Related the third axis



Table and Chart 5 shows that, while 76% of designers in the sample follow the basic concepts in professional practice in graphic design when they create a content design, 24% of the research sample sometimes follow these basic concepts. From their perspective, regardless of whether they follow the basic concepts or not, as mentioned previously, they seek to create new designs.

When you are creating a content design, do you think about which concepts affect audience and serve their needs?	Frequency	Percentage (%)
Yes	44	88%
No	0	0%
Sometimes	6	12%
Total	50	100%

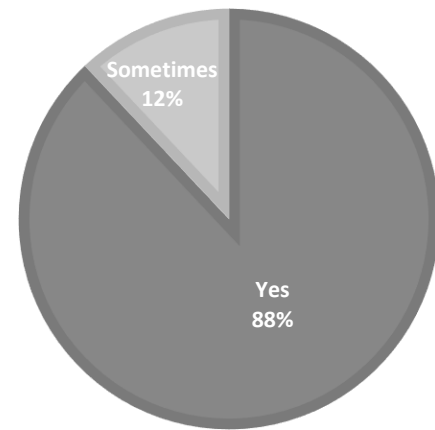


Table and Chart 6. Related the third axis

Table and Chart 6 shows that, while the great majority of designers (88%) always think about concepts that influence the audience and serve their needs, and therefore the needs of the client, when they create content design, thus recognising that this is the principal purpose of the exercise, 12% of designers only sometimes think about these needs, arguing that, though many good designs do not necessarily serve the needs of their audience, they can still be creative.

*The Fourth Axis: The Role of Graphic and/or Content Designers in Transmission of Thought, Knowledge, Culture, and Maybe Identity, to the Target Audience by the Visual Communication:*

Do you think the role of graphic and/or content designers is important in transmission of thought, knowledge, culture, and maybe identity to the target audience, independent of the designer's nationality?	Frequency	Percentage (%)
Yes	40	80%
No	4	8%
Sometimes	6	12%
Total	50	100%

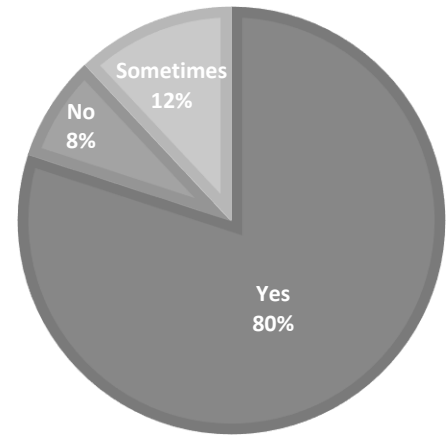


Table and Chart 7. Related the fourth axis

Table and Chart 7 show that the great majority of the research sample, 80%, believe that, regardless of his/her nationality, the role of graphic and/or content designers is important in conveying thought, knowledge, culture, and perhaps identity, to the target audience. Their argument is that, while it is possible that the designer is not indigenous, if his/her work uses appropriate cultural symbols it should be effective in the same target environment, while 12% of respondents believe that sometimes the design differs from what is required due to the difference in the nationality of the designer from that of the content used. On the other hand, 8% of designers believe that the nationality of the designer always affects the content design that is targeted at audiences in a certain culture.

***The Fifth Axis: How Familiar is the Audience with Content Design Concepts and How they Affect the Chosen Design:***

Are all of your clients familiar with content design concepts?	Frequency	Percentage (%)
Between 0% – 20%	14	28%
Between 21% - 40%	17	34%
Between 41% - 60%	12	24%
Between 61% - 80%	7	14%
Between 81% - 100%	0	0%
<b>Total</b>	<b>50</b>	<b>100%</b>

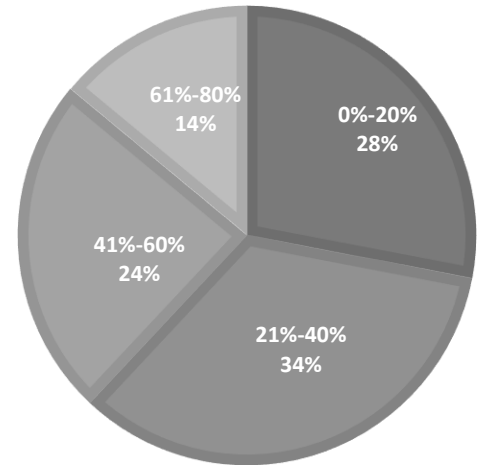


Table and Chart 8. Related the fifth axis

Do all of your clients know how content design concepts affect the chosen design?	Frequency	Percentage (%)
Between 0% – 20%	14	28%
Between 21% - 40%	17	34%
Between 41% - 60%	12	24%
Between 61% - 80%	7	14%
Between 81% - 100%	0	0%
<b>Total</b>	<b>50</b>	<b>100%</b>

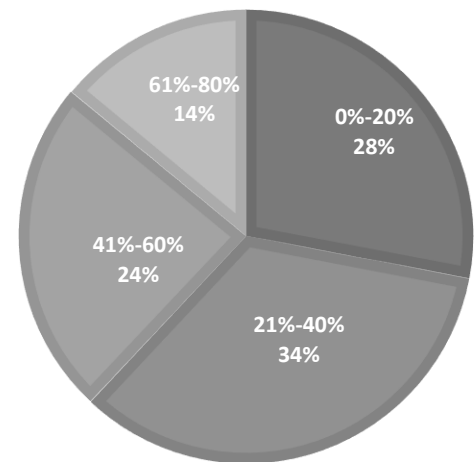


Table and Chart 9. Related the fifth axis

Tables and Charts 8 and 9 show that 34% of designers believe that 21% - 40% of their clients are familiar with content design concepts and how these concepts affect the chosen design, which is less than average; 28% of designers believe that only 0% - 20 of their clients have knowledge of content design concepts; 24% of designers believe that between 41% - 60% of their clients have knowledge of content design concepts, which is above the median line, and 14% of designers believe that a high number of between 61% - 80% of their clients are sufficiently familiar with content design concepts and how these concepts affect the chosen design.

### ***Results and Discussion***

***Addressing the first question in the research, which deals with the possibility of building a proposed strategy that determines how to create an effective content design:*** From the findings, we can see that most of the graphic designers sampled sometimes follow a specific strategy based on design concepts when they create content design, and some improvise with the aim of researching new designs. Also, most of them sometimes ask their clients about their design knowledge, cultural background, identity, or their colour conceptions when they are creating content design. These findings illustrate the importance of building the proposed strategy, which is based on 3 pillars:

1. the results of a field survey of a group of graphic designers;
2. studying the client and the target audience to explore their role in supporting innovative thought for the designer;
3. the role of the principles and concepts of design and creative thought in forming influential content in graphic design.

When the concepts and principles of graphic design are integrated with the process of developing and preparing the designers' thought processes psychologically, cognitively, and skills-wise, with modern academic programmes supporting mature

professional practice, this should ensure the achievement of quality outputs from designers who are aware of serving their clients and the target audiences whom their messages will reach, enhancing the professionalism of professional practice.

***Addressing the second question, which deals with the basic concepts in professional practice in graphic design that affect audience and serve their needs:***

The findings show that most of the designers follow the basic concepts of professional practice in graphic design when they create a design of strong content, even if they seek to create new designs with new concepts. Also, since they believe that the client and/or the target audience are the principal driver in creating the design, most designers think about concepts that influence the audience and serve their needs, when they create influential content design.

To achieve innovation in design, the graphic designer has to follow basic design concepts and their principles, seek effective design content, and prioritise creative thought in production. Linking between theory and practice should create integration between design concepts to produce visual designs with influential content for the appropriate target audience. In addition, studying the needs of the client and/or the target audience facilitates the design process to achieve high quality output.

***Addressing the third question, concerning the role of graphic and/or content designers in the transmission of thought, knowledge and cultural identity to the relevant audience by visual communication, whatever the nationality of the designer:*** this research found that the majority of designers believe that, regardless of the designer's nationality, s/he can effectively transmit aspects of thought, knowledge, culture, and identity by observing and studying the target audience, using connotations and symbols from their culture. More importantly, this process can provide a values protection system for the culture, identity, beliefs and ideas of the client and/or the target audience through an appropriate dialogue between the

designer and the client and/or the target audience to determine their cultural, intellectual and ideological background, creating influential content based on credibility.

*Addressing the fourth question concerning the familiarity of the audience with content design concepts and how they affect the chosen design:* the findings show the majority of designers believe that their clients' knowledge about content design concepts, as well as how these concepts affect the chosen design, is somewhat lacking. This result emphasises the importance of building a working relationship between the designer and the client and/or the target audience based on dialogue, understanding, clarification, shared vision and interpretation of colour theory and their relationships to design. The designer must prepare well in the learning stage by studying theories, concepts, and knowledge in design, and comprehend the knowledge, science, and theories in this field of specialization in order to share this understanding with his/her clients through dialogue.

## Conclusion

The contemporary reality in which we live is based on cognitive and cultural openness between societies; the graphic designer must keep abreast of the rapid pace of relevant technological development in his/her field. Creating a generation of skilled and culturally-sensitive professional graphic designers in the fields of work and production would consolidate the value of the graphic designer's role in showcasing the culture of the host society.

This research has aimed to encourage designers to combine a creative approach with a willingness to learn. It is essential to see and hear what the target audience wants and feels, whatever their gender or age, and reflect this in the visual compositions. Also, following competitors, analysing their designs, observing how they adapt to changing times and circumstances is the best way to gain some great inspiration and

create new designs. The designer can move from the stage of paying attention to the content to the stage of influencing the target audience through influential content in shape, colour, distribution of elements, and output.

## Recommendations

- Determine and follow a specific strategy, based on the foundations and concepts of graphic design;
- Determine the priorities of the sustainable professional practice of the graphic designer and their relationship to shaping the culture of the target community and influencing it;
- Respect the culture of societies and affirm their right to choose their values, principles, and directions, without imposing alien values or behaviours.
- Conduct further studies that provide the graphic designer with methods that contribute to achieving effective design concepts to serve the client and the target audience.

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TO CREATE AN INFLUENTIAL DESIGN CONTENT



Figure 1. Caption: The process of creating influential design content. (Designed by the author.)

Figure 1. Alt Text: The six steps of process of creating influential design content; determining the best ideas, sharing these ideas, finding the best solutions, prioritization, starting to create some creative designs, and sharing these creative designs.

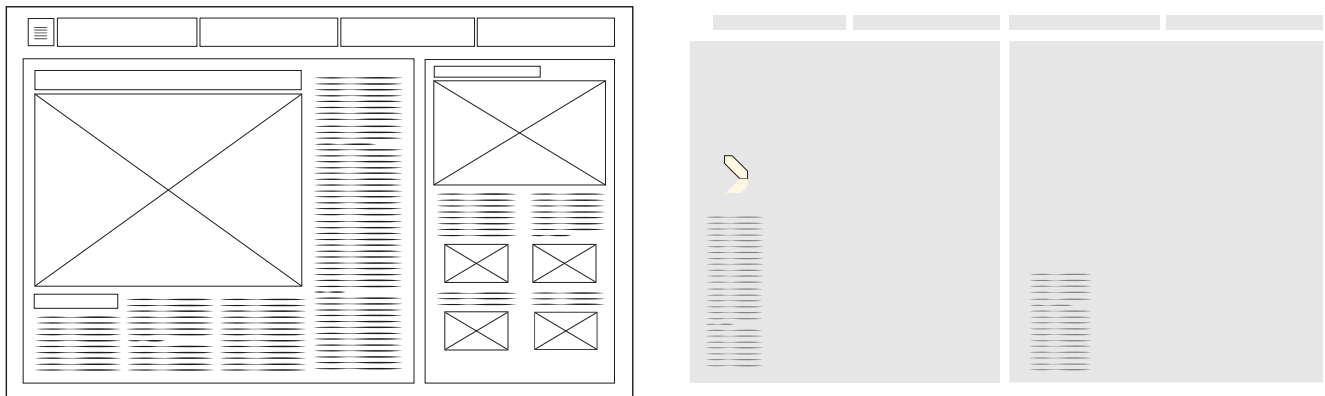


Figure 2. Caption: Examples of layout hierarchy in design (Designed by the author.)

Figure 2. Alt Text: Examples of layout hierarchy in design, based on importance/size/contrast/positioning of the elements in a layout because they are the first to draw the eye.

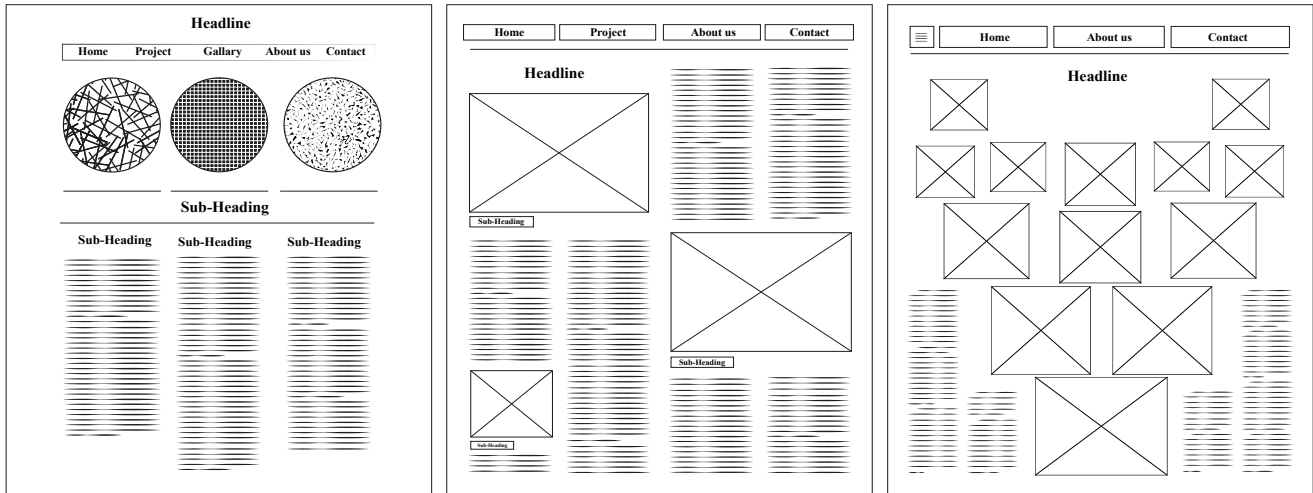


Figure 3. Caption: Examples of balance in design. (Designed by the author.)

Figure 3. Alt Text: Examples of three aspects of balance in design; symmetry, asymmetry, and radial symmetry.

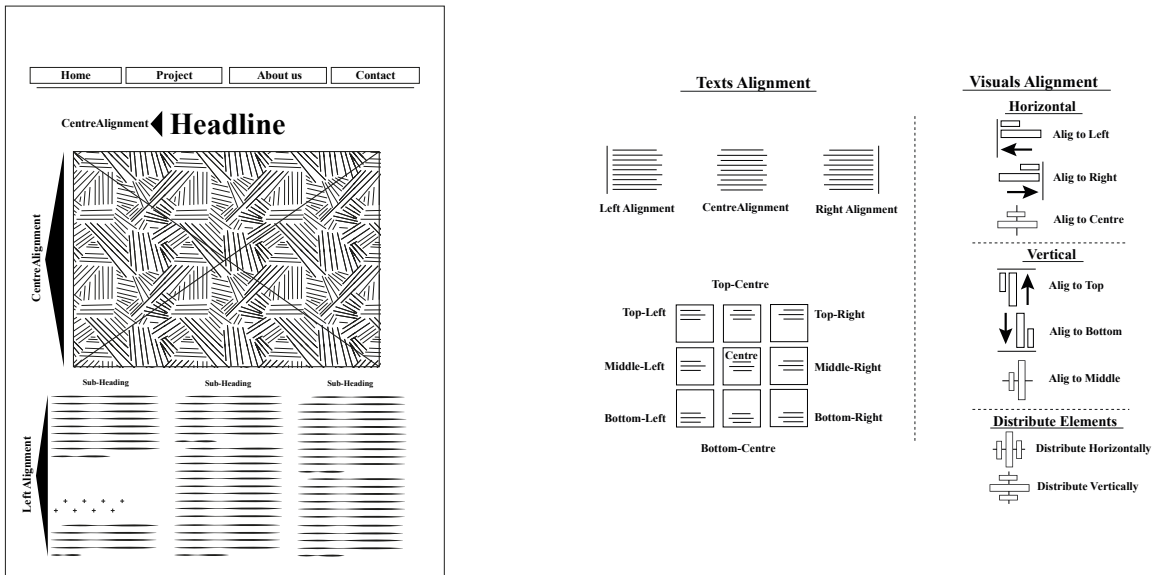


Figure 4. Caption: Examples of two forms of alignment in design, designed by the author

Figure 4. Alt text: Examples of edge alignment to the top, bottom, left, or right edge of a layout, and center alignment that used for titles, smaller text sections, visuals, images and icons.

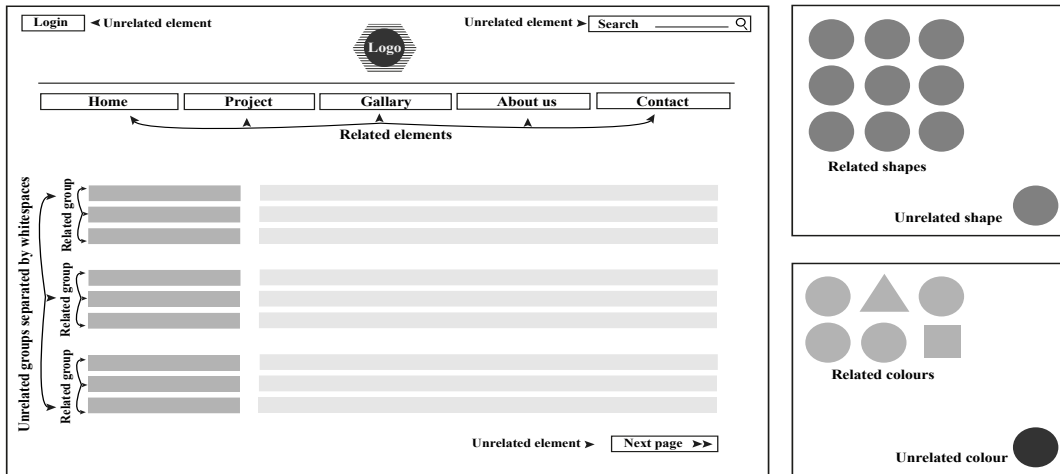


Figure 5. Caption: Examples of grouping between the elements in design, designed by the author  
Figure 5. Alt Text: Examples of related and unrelated elements of design in order to perceive and interact visually with the design.

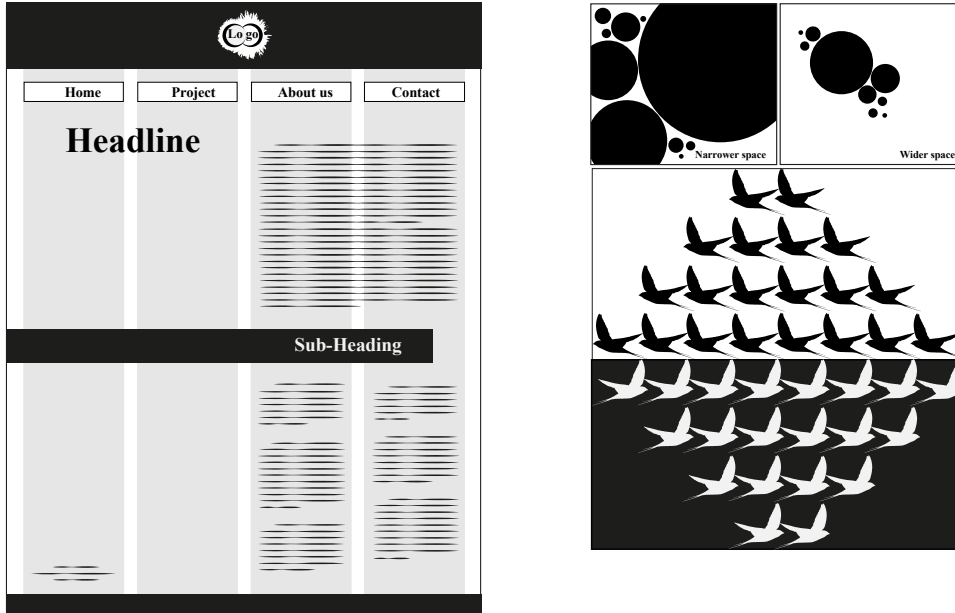


Figure 6. Caption: Examples of the consistent use of whitespace in layout. (Designed by the author.)  
Figure 6. Alt Text: Examples of wider and narrower spaces, and their effect in rhythm, direction, and motion of elements in space.

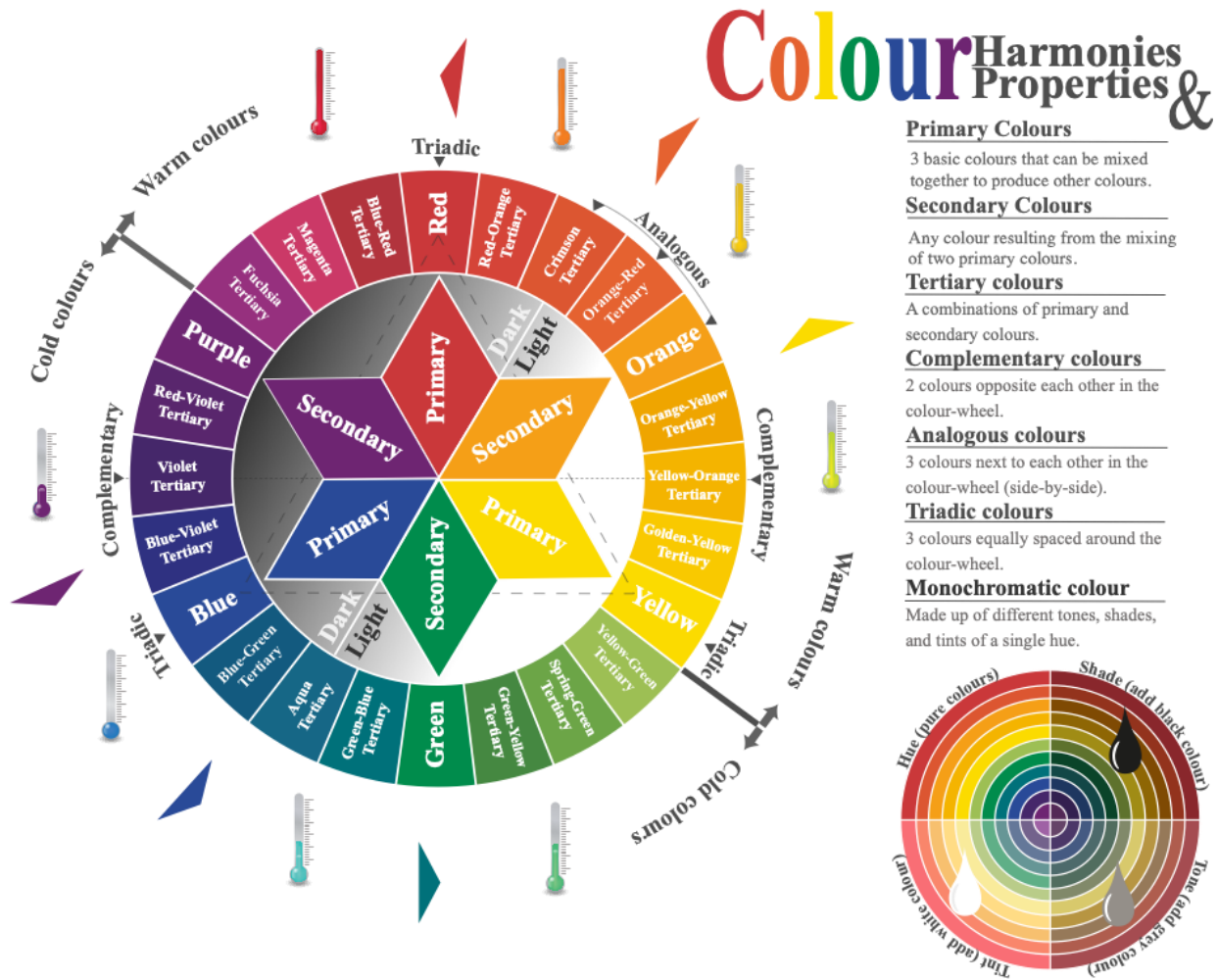


Figure 7. Caption: Colour-wheel and colour harmonies and properties. (Designed by the author.)

Figure 7. Alt Text: Three categories of colour group: primaries - yellow and blue (that everything begins with); secondaries - orange, purple and green (created by combining two of the primary colours); and tertiaries (complementary colours) - red-green, yellow-purple, blue-orange.

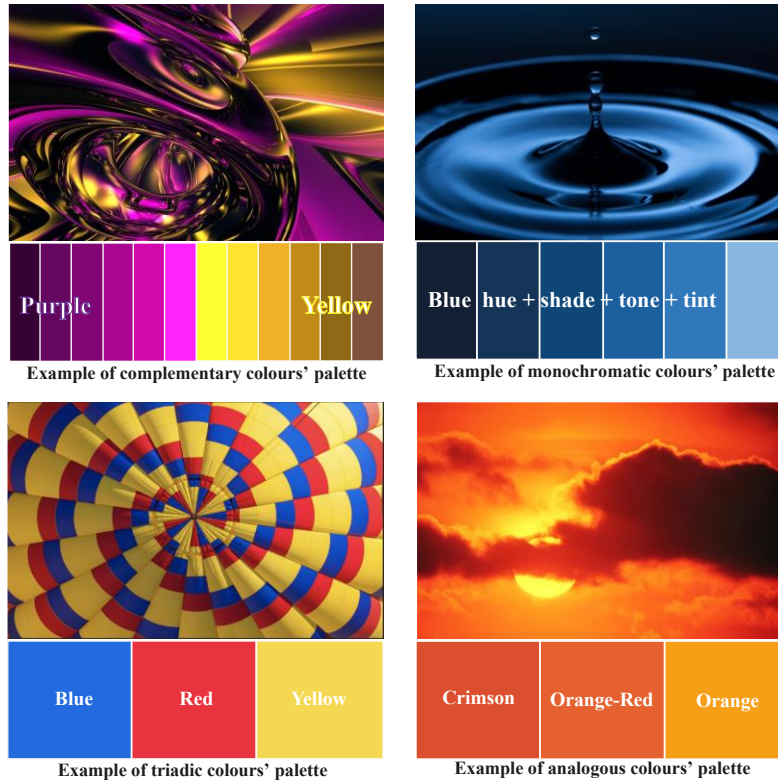


Figure 8. Caption: Examples of using different palettes based on colour harmonies. (Analysed and designed by the author.)

Figure 8. Alt Text: Examples of using four colour palettes, where their knowledge is necessary to understand how to use them in designing graphical products such as complementary colours palette, analogous colours palette, triadic colours palette, and monochromatic colour palette.

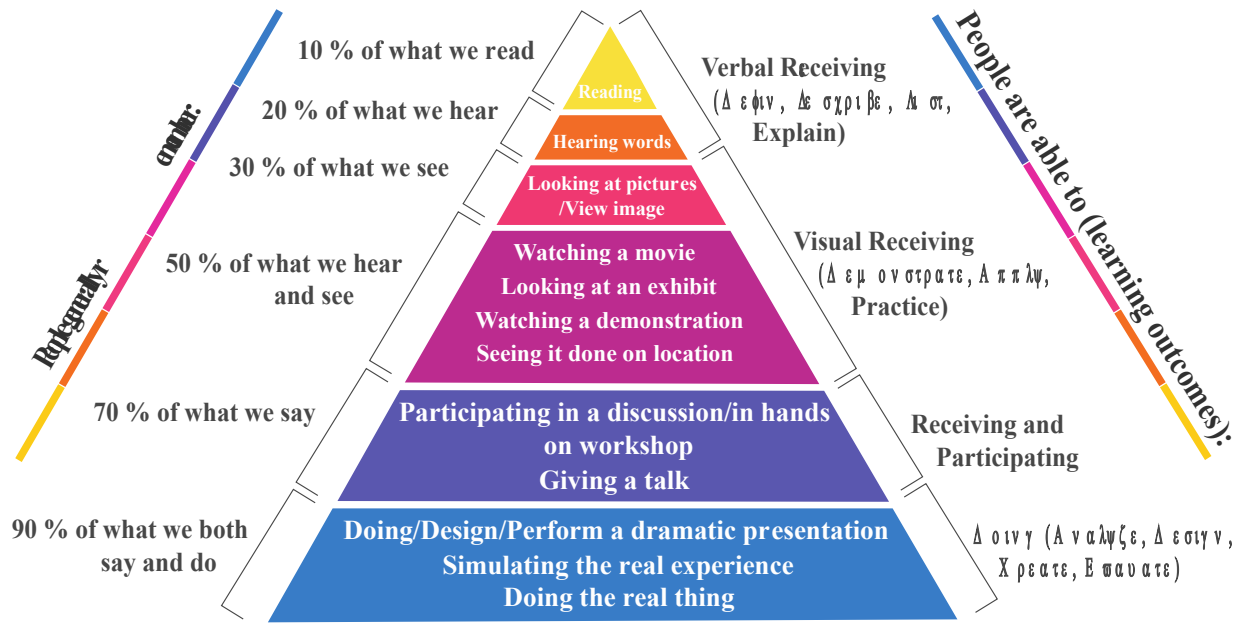


Figure 9. Caption: Edgar Dale's Cone of Experience (Dale, 1969). (Designed by the author.)  
Figure 9. Alt Text: Edgar Dale's Cone of Experience shows how much people generally remember and what are they able to learning outcomes.

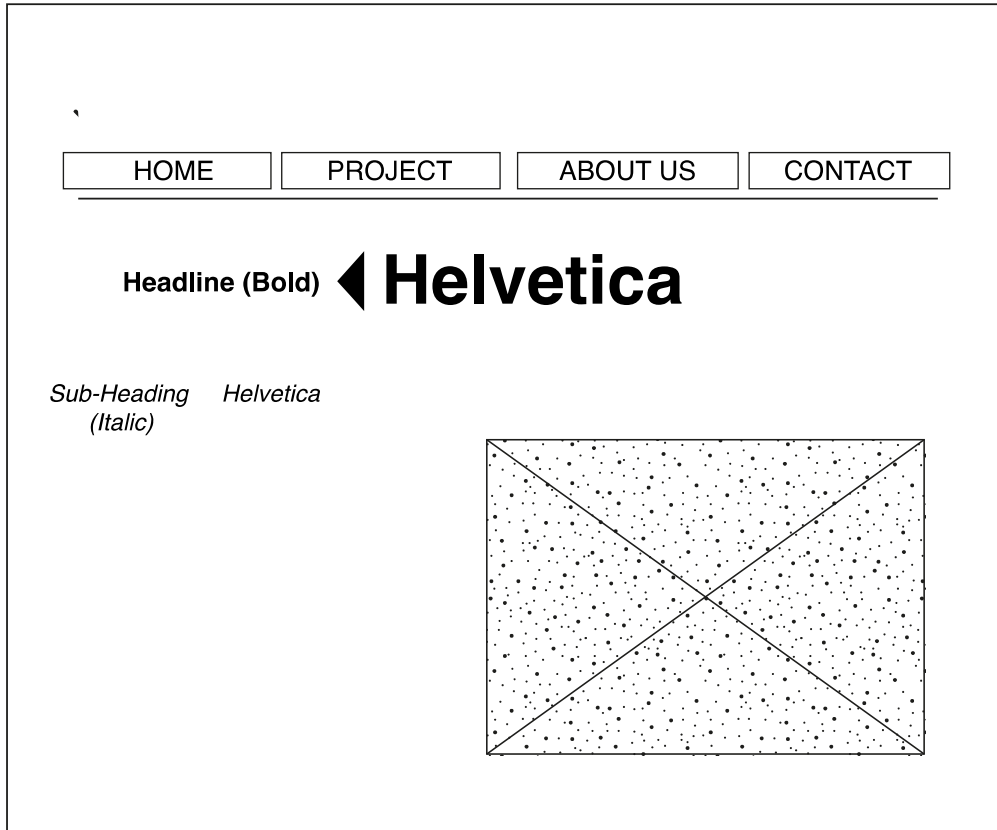


Figure 10. Caption: One font that has many weights. (Designed by the author.)

Figure 10. Alt Text: The use of font called Helvetica in different weights (bold, regular, thin, all caps, italic, etc) and applied these forms from headline to body copy.

Sans-Serif		Serif		<i>Script</i>	
A sans serif is a typeface without any stroke embellishments or detail		A serif is a typeface with a small projection at the end of the letter strokes		A script typeface links together letter-to-letter, they are best saved for headings and display	
Sans-Serif/Sans-Serif font combinations	Sans-Serif / Serif font combinations	Serif / Serif font combinations	Serif / Sans-Serif font combinations	Script / Sans-Serif font combinations	Script / Serif font combinations
<b>BEBAS NEUE</b> Montserrat	<b>PT Sans</b> PT Serif	<b>Libre Baskerville</b> Libre Baskerville	<b>Baskerville</b> Montserrat	<i>Yellowtail</i> Open Sans	<b>Patua One</b> Lora
<b>Open Sans Extra bold</b> Cooper Hewitt	<b>Source Sans Pro</b> Times New Roman	<b>Playfair Display</b> Playfair Display	<b>League spartan</b> Libre Baskerville	<i>Sacramento</i> Montserrat	Nixie One Libre Baskerville
<b>Montserrat</b> Courier New	<b>Helvetica Neue</b> Garamond	<b>Bodoni</b> Bodoni	<b>Source Serif Pro</b> Source Sans Pro	<i>Pacifico</i> Arimo	<i>Luxury Modish</i> Addington CF

Figure 11. Caption: 2-3 font combinations that have different weights and thicknesses at a time. (Designed by the author.)

Figure 11. Alt Text: A table shows three combinations fonts (Serif, Sans-Serif, Scripts), each one has different font combinations such as Sans-Serif / Serif font; Serif / Sans-Serif font; Script / Sans-Serif font; Script / Serif font; Sans-Serif / Sans-Serif font and Serif / Serif font



## Appendix A

### E-Questionnaire Questions:

1. When you are creating a content design, do you follow a certain strategy based on design concepts?
2. When you are creating a content design, do you ask the client about their design knowledge, cultural background, identity, or their colour conceptions?
3. When you are creating a content design, do you follow the basic concepts in professional practice in graphic design?
4. When you are creating a content design, do you think about which concepts affect audience and serve their needs?
5. Do you think the role of graphic and/or content designers is important in transmission of thought, knowledge, culture, and maybe identity to the target audience, independent of the designer's nationality?
6. Are all of your clients familiar with content design concepts?
7. Do all of your clients know how content design concepts affect the chosen design?

## Appendix B

### Consent Form

Dear participant,

You are invited to participate in this research which seeks to investigate Influential Content design in Graphic Design. The research is purely voluntary and you are requested to participate in a short e-questionnaire that will only take 30 minutes.

All data obtained from the interviews will be maintained in a strictly confidential manner and all participant details will be anonymous. The information from the e-questionnaires will facilitate addressing the research questions in the study and will only be used for research purposes. All participants are free to withdraw from the study at any time without any negative ramifications.

If you have any questions about this research or are interested in receiving the final published paper, contact the researcher at +966550506535. You can also send an email to [nbotaibi@tu.edu.sa](mailto:nbotaibi@tu.edu.sa).

n	Participant Name	Signature	Date
1			
2			
3			
4			
5			
6			

Researcher Signature

Date

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