

The Effect of Design on the Viewer's Perception of Media Content and its Role in Problem Solving

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Abstract

Design plays a crucial role in shaping the viewer's perception of media content and can greatly influence problem solving through some of its components. Good design enhances the clarity of information, making it easier for viewers to understand the content. Elements such as typography, color contrast, and layout can guide the viewer's eyes and emphasize key messages. Design elements such as color, imagery, and style can evoke emotions. For example, warm colors may create a feeling of comfort, while cool colors may convey professionalism. This emotional connection can affect how content is received and interpreted. Intuitive design reduces cognitive load, allowing viewers to focus on the content rather than struggling to understand the interface. This is vital in multimedia content, where users often face information overload. Effective design uses visual hierarchy to present information logically. By guiding the viewer through the content, it helps them prioritize important information, facilitating better understanding and retention. In interactive media, design affects ease of use. A well-designed user interface can encourage exploration and active engagement, prompting viewers to engage with the content and thus promoting deeper understanding and problem-solving skills. Good design includes feedback (visual or auditory cues) that reassures users that their actions have been recorded, improving user confidence and facilitating a smoother problem-solving process. Design can provide visual metaphors that simplify complex concepts, making them easier to understand. For example, charts translate data into visual formats that are more understandable and actionable. In educational media, a design can guide users through problem-solving processes with step-by-step instructions, highlighting key steps or concepts visually. Professional, consistent design can enhance the credibility of the content and the brand behind it. This perceived trustworthiness can influence how seriously viewers take content and how they approach problem solving. Unique design can make content stand out in a crowded media landscape, attracting attention which is crucial to ensuring content is seen even before it impacts viewers. In short, design greatly influences the viewer's perception and interaction with media content. Through effective visual communication, user experience strategies, and emotional engagement, design not only enhances understanding but also plays a vital role in facilitating problem solving. Good design can transform complex information into accessible insights, making it a powerful tool in both informational and educational contexts. The study aims to identify the role of design in the process of perception of media content, its impact on solving various problems, and achieving the highest levels of awareness for producing various media materials. This research also aims to explore the vital role that the perception process of graphic design plays in understanding the problem and knowing ways to solve it. The research also addresses the basic stages that the process of perception through design goes through and how we can benefit from the study to develop these stages in a way that enhances the role of visual communication and interaction between the recipient and the sender using innovative design solutions that help speed up the recipient's perception of the media content. The research highlights the importance of the perception process in graphic design to ensure improved viewers' experience and to easily know the causes of problems and ways to solve them. Hence, the research problem lies in the extent to which the media content, in form and content, benefits from the design and its impact on the viewer's perception of the media content and the extent of the impact of perception on understanding the problem and ways to solve it. Does the design perception process have a role in the impact of media content on viewers? Does media content become more influential with the use of designs that care about the perception process? Has media content concerned with maximizing the role of perception in the design process become more effective in the process of visual communication in solving problems? The main objective of the research is the extent to which media content, in form and content, benefits from modern design techniques to influence the viewer's perception of media content, the role of this in solving problems, and the impact of this design thought in enriching media content and supporting it in solving various problems to make the content more competitive. Gain credibility by presenting the problem and solutions through design. The importance of the research is to study the role and impact of design for media content, and to use various design techniques to produce different types of effective media content. It emphasizes the role of design in media content and its impact on the recipient's perception of various media regarding competitive advantages and understanding and understanding problems and how to solve them. The research methodology is based on the analytical description approach.

Keywords: *Design, Perception, Recipient Behavior and Desires, Media Content.*

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Introduction

Design in media artwork can solve critical problems that exist for creators, from technical to creative. This instrument of communication has the potential to overcome obstacles in comprehension, flexibility, and diversity. The question does not lie in whether design changes the content completely, but in what kind of change is possible and the intended outcome. Although viewer participation is highly sought after and media is constantly becoming more interactive, there remain areas and uses that require clear and precise communication that constrains an individual from interactive questions. An overt or conspicuous use of design to solve potential unseen problems might prove to be either the narrowing or expanding of interactivity, but ultimately the capabilities for both.

The purpose of this essay is to posit theories and explanations about what the application of this design is and the range in which it can be successful. By addressing these questions, one can better grasp the very real consequences of their content being designed rather than accidental and haphazard. A definition and understanding of design in this immediate sense, and by association, the explanation of why and who employs it. To discover ways in which design in media artwork can improve and customize a design, we can address these objectives: first, provide an overview of design in media content; second, explain the design principles that can make media content more appropriate or more accessible. In the process, I describe this kind of problem as specifically as I can. I talk, for example, about design, media content, and multimedia.

The Importance of Design in Media Content

Design is an integral part of media content for problem-solving courses. Regardless of the medium, educational professionals believe that proper design underscores and reinforces the training, whether it entertains or communicates. Our position acknowledges the growing relevance of using design in any media played within a problem-solving process, such as a sequence of classes or a complete educational program. Such documents may be adapted to any educational media format. Media can be designed to achieve objectives such as engaging, interesting, amusing, persuasive, convincing, instructive, or simply easier to understand or retain. Given the evolution this sector of the industry has shown and given the importance of the position of a media consumer, research on the impact of these design decisions is of certain academic and practical relevance. However, the extent and nature of the impact of design elements are yet to be systematically evaluated. Design, while regaining some interest in scholarly literature, has received far less attention than other media-related topics such as personalization or dynamic media. In this paper, we examine whether design impacts the perception, in-situ understanding, intention to interact with, and integration of professor presence for the consumer of educational media in problem-solving courses charged with helping in solving new marketing entrant activities. Concentration of attention will be designed, used for research, and highlighted. Data collection will be conducted through four original studies.

The relationship between design and viewer perception has a significant historical context in psychology, semiotics, and media studies. Recent research has merged these fields to address the unique needs of digital media, with a glimpse into education's implications. Given the transformation of the educational media landscape over the last thirty years, a fresh assessment of classical principles is critical. To support evolving techniques, educators and designers require a deeper understanding of how visual elements influence student engagement and information processing. To bridge this gap, several experimental studies were executed to explore how various design properties affect viewer comprehension and attention in typical lecture-based instructional videos. Our findings reinforce the notion that design factors, such as layout, significantly influence viewer perception of content in educational videos. Instructors focusing on content-based design attributes may benefit from integrating basic design principles to assist students in organizing and processing key information. This approach could support a shift towards a reformed pedagogy, emphasizing digital media as an essential educational resource. Nonetheless, this transformation necessitates a better comprehension of impactful design attributes and their potential effects on learner motivation and concentration. (Beautemps and Bresges, 2021)(Barut Tugtekin and Dursun, 2022)

Consistency and design have been found to develop trust, therefore highlighting the importance of design as a significant and striking feature. This is vital to consider the full range of problems that design can play a purpose and aid in media content. Ineffective design, as an antithesis, can become problematic. This therefore shows that with great design comes great responsibility and the need for a lot of research and strategic thinking. Along with strong design, media messaging is crucial and is observed to be a strategic communication process that builds mutually beneficial relationships between organizations and their publics. Clearly, it is shown how design should not be seen as an embellishment factor in media when attempting to communicate to individuals, but rather a chief asset to facilitate messages.

(Brewer & Sebby, 2021)(Boerman & Müller, 2022)(Vergara et al.2023)

When looking at multimedia content, whether it is online text, images, trailers, promotional videos, or even official websites, the importance of design can be observed when creating a 'product.' Design can include text layout, color usage, font choice, visual presence, symbols, icons, ways of navigation, and interactive and multimedia features used, which have an influence on audience engagement, attractiveness, emotion, and message conveyance. There are specifically two aspects of design to be discussed here: aesthetic appearance and interactive usability design. About aesthetic appearance, an analysis of the 'impression' that design elements can create for the audience is considered necessary to further outline what underlying messages are communicated through this structural appearance.

This essay focuses on a general introduction to multimedia design and aims to overview some basic knowledge and principles in various media for other indie developers, students, researchers, or movie lovers to have a practical and deep understanding of what visual communication design could achieve within each medium. The basic elements of typography, graphics, layout, color choice, images, and visual possibilities can be further analyzed in digital books, trailers, official websites, and interactive and multimedia visual content to lead us towards exploring more dimensions of visual communication. The intent of this essay is to give an overview of design and then further go into real-world practice of an in-depth analysis of the design and the more detailed communicative meanings that an analytical understanding of these areas can produce in separate discussions. To begin with, good design does more than just attract someone's attention; it also helps comprehension. The design of a book, a website, a poster, and a movie influence the reading and understanding of the material.

It influences mood, emotion, frame of mind, and importantly, sets and carries with it subliminal information to be found. In addition, design aids communication, interpretation, understanding, and contextualization of the imagery in question. This has been regularly attempted to be achieved consciously in the twenty-first century through the means of elicitation and inference. For this reason, design cannot be considered a self-serving or 'unimportant' thing, and in this ongoing essay, I hope to demonstrate that the use of design within media and marketing can fulfill many roles beyond the simple appearance of something. (Drigas et al., 2022)(Jain et al.2020)(Frankl, 2023)

Historical Evolution of Design in Media Content

Content in the media is often designed to form a coherent, informative, and appealing narrative. What design consists of in the media has been shaped over the years by constant shifts between design practices and technologies. Design in media content, both in traditional and modern practices, constitutes the foundations on which content is built to attract an ever-evolving audience, who shares a common set of design indicators established over the years, and is comprised of an average of 10,000 ads per day that are enough studies to be able to tell whenever an ad or a piece of media is created effectively for us. It is important to understand that, despite the historical evolution of design, concepts and design movements take longer to influence the media compared to when they first appear. Furthermore, the advent of new technologies accelerates the process of creating a new mainstream format, something contemporary with which to fill the new design veneers at the disposal of content creators. Some of the oldest examples of designed media content are 19th-century newspapers and magazines printed on inexpensive paper with fast and efficient printing presses, with press innovations and improved literacy rates. Content design shapes contemporary media to date. Over time, new formats and media technologies have appeared and settled:

from black-and-white silent movies to Technicolor and highly visual productions on TV, to the digital age, spanning computer graphics and micro processing in film, television, and music production and editing. Key movements and figures in the timeline have established design norms that continue to shape how we approach content today. The influence of the movement extends to logo design in media content and TV production during this time and yields designers who continue to shape the visual language we use and emphasize in screening content. (Haimson et al.2021)(Barbosa et al.2024)

The Role of Graphic Design in Shaping the Visual Language of Media Content

Graphic design is an important field that plays an important role in shaping the visual language of our world. Not only does it help in creating compelling and effective communication materials, but it also helps in building brand identity and enhancing user experience.

Graphic design is primarily concerned with visual communication and helps convey complex ideas, messages, and information in a visually attractive and easy-to-understand manner. By organizing and presenting information through typography, images, colors, and layouts, graphic designers can simplify complex concepts and make them accessible to their target audience. Graphic design is the art and practice of visual communication. It involves combining images, typography and layout to communicate the message effectively. The basic principles of graphic design include balance, contrast, hierarchy, and harmony. Balance ensures that elements in a design are visually equal in weight, while contrast creates visual interest by emphasizing differences. Hierarchy directs the viewer's attention to the most important elements, and harmony ensures that all elements work together cohesively. By understanding these principles, designers can create designs that are not only visually attractive, but also effective in solving problems.

A design is a document that defines the objectives, scope, and constraints of a design project. It serves as a roadmap for designers and ensures that everyone involved is aligned with the project goals. When developing a design brief for problem-solving projects, it is important to clearly define the problem statement and objectives. This helps designers stay focused and ensures their solutions align with the problem they are trying to solve. The design brief should also include information about the target audience, the project timeline, and any specific constraints or constraints. By developing a comprehensive design brief, designers can effectively communicate their vision and expectations, leading to successful problem-solving outcomes.

Graphic design plays an important role in problem solving by providing a structured approach to finding solutions. It helps designers analyze problems, identify user needs, and develop creative solutions. By researching and empathizing with the target audience, designers gain insight into the problem at hand. They then use this information to brainstorm ideas and develop concepts that address the problem. Graphic design also helps prototype and test these concepts, allowing designers to refine their solutions before final implementation. By using visual elements strategically, graphic design enables designers to communicate and solve problems effectively, shape perceptions and influence human behavior. Here are some key aspects of how graphic design can contribute to problem solving:

Identify and analyze the problem: Before designing a solution, graphic designers need to understand the problem at hand. They conduct research, collect data, and analyze information (case study of the problem) to gain insight into the target audience, their needs, and the specific challenges they face. This process helps designers identify the root causes of the problem and develop effective design strategies.

User-oriented design: Graphic designers focus on creating designs that meet the needs and preferences of end users. They use user-centered design methodologies to empathize with their target audience, understand their perspectives, and design solutions that address their specific problems. By considering user feedback and conducting usability testing or feedback surveys, designers identify, analyze, and turn these opinions into solutions to ensure that the identified problems are understood and solved effectively.

Visual problem solving: Graphic designers apply design techniques to solve problems in a creative way to develop visual solutions. They use their analysis and design skills, knowledge of visual elements and principles, and creativity to develop innovative and visually appealing solutions. Whether designing a logo, infographic, or website, graphic designers use different design techniques to communicate messages, arouse emotions, and change desires of the recipient.

Brand and identity: Graphic design plays an important role in creating and maintaining brand identity. By creating a unique visual identity, including logos, color schemes, typography, and other brand elements, designers help businesses differentiate themselves from competitors and build recognition and trust among their target audience.

Influence of behavior and perception: Graphic design has the ability to influence behavior and shape perceptions. Using persuasive design techniques, designers can guide users toward desired actions or behaviors. This can include creating compelling calls to action, designing intuitive user interfaces, or using visual cues that encourage specific responses. Additionally, by using visual aesthetics, designers can evoke emotions, create positive associations, and enhance the overall user experience.

Evaluate and iterate the problem: Graphic designers are constantly evaluating the effectiveness of their designs. They collect feedback, analyze data, and measure the impact of their solutions. Based on these ideas, designers iterate and improve their designs to improve their problem-solving abilities. This iterative process ensures that design solutions evolve and adapt to the changing needs and preferences of users.

In short, graphic design facilitates problem solving by effectively communicating information, understanding user needs, using creative problem-solving techniques, influencing behavior, and constantly evaluating and improving design solutions. By combining aesthetics, functionality and user-centered approaches, graphic designers contribute to solving various problems through graphic design.

The Role of Graphic Design in Solving Various Problems.

The creative process in solving graphic design problems involves several stages, including research and ideation, visualization, improvement and implementation. Research is a crucial step that helps designers gain insight into the problem and target audience. It involves gathering information, conducting interviews and analyzing data. Thinking is the process of generating ideas and exploring different possibilities. It often involves brainstorming and concept sketching sessions. Once ideas are generated, designers move on to conceptualization, where they develop detailed designs and refine their solutions. This phase may include creating wireframes, mockups, or prototypes. The final stage is implementation, where the design is brought to life using appropriate tools and techniques. By following this creative process, graphic designers can effectively solve problems and create impactful designs.

Design thinking is a problem-solving approach that focuses on empathy, changing desires, ideation, prototyping and testing. It is a human-centered approach that puts the needs of users first. By applying design thinking principles to problem solving, designers can gain a deeper understanding of the problem and develop innovative solutions. Including The design thinking process has five stages: **Empathize, Define, Ideate, Prototype, and Test** Empathizing with users helps designers understand their needs and challenges This problem definition ensures that designers have a clear understanding of what they are trying to solve from ideas, while prototyping and testing help designers improve and validate their solutions. By following this iterative process, graphic designers can create solutions that truly address the problem at hand.

Graphic designers have a wide range of tools and techniques at their disposal to solve problems through design. These include software applications such as Adobe Creative Suite, which provides powerful tools for creating and editing visual elements. Designers also use techniques such as typography, color theory, and layout principles to create visually appealing designs. In addition, the principles of User Experience Design (the science of user experience design) are used to ensure Designs should be intuitive and easy to

use. By leveraging these tools and techniques, graphic designers can create designs that not only address problems but also engage and delight users.

Graphic design plays a crucial role in solving problems through design by employing visual communication strategies to address various challenges. Here are some ways graphic design helps solve problems:

Visual Problem-Solving: Graphic designers possess a skill for visual problem-solving. They analyze complex information, user needs, and project goals to develop visual solutions that effectively convey messages and ideas. Whether it involves designing a logo, creating an infographic, or developing a website interface, graphic designers use their expertise to find creative and effective solutions to design problems.

Communication and Clarity: Graphic design helps enhance communication and clarity by organizing and presenting information in an attractive and visually understandable manner. Whether it involves designing brochures, posters, or presentations, graphic designers use techniques of typography, color, and layout to make information more accessible and appealing. Clear and well-designed visuals can convey messages more effectively, ensuring that the intended information reaches the target audience.

Brand and Identity: Graphic design plays a vital role in building and maintaining brand identity. Design elements such as logos, typography, color schemes, and visual patterns help define the brand's personality and distinguish it from competitors. By creating a cohesive and visually appealing brand identity, graphic designers contribute to problem-solving by helping businesses attract and retain customers, build trust, and effectively convey their values and messages.

User Experience (UX) Design: Graphic designers often collaborate with UX designers to create user-friendly and intuitive interfaces for digital products and websites. By considering user needs, behavior patterns, and usability principles, graphic designers contribute to problem-solving by designing visually appealing and easy-to-navigate interfaces that provide a seamless user experience. Effective UX design reduces user frustration, increases engagement, and addresses issues related to ease of use and accessibility.

Social and Behavioral Change: Graphic design can be a powerful tool for promoting social and behavioral change. Designers can create compelling and impactful visuals for campaigns related to public health, environmental issues, social justice, and more. By employing design strategies such as storytelling, emotional appeal, and visual symbolism, graphic designers contribute to problem-solving by raising awareness, changing perceptions, and inspiring action on important societal issues.

Innovation and Creativity: Graphic designers bring innovation and creativity to problem-solving processes. They constantly explore new design trends, techniques, and technologies to create new and unique solutions. By thinking outside the box, experimenting with different visual approaches, and pushing boundaries, graphic designers can offer innovative perspectives and solve design problems in unconventional ways.

The Emergence of Artificial Intelligence in Media Materials

Artificial intelligence (AI) has revolutionized many sectors, with advertising being no exception. Traditional advertising struggled to keep up with the radical transformations in consumer practices, yet AI has provided the advanced framework necessary for innovation. AI has exhibited an extraordinary shift in advertising practices. From the content-creator aspect, technology has developed to a level where machines exhibit the capability to learn and adopt advertising psychology techniques. To this end, machines can sense what piques interest, what does not, what fascinates which gender, age, race, religion, income, geography, and even the time of day. These considerations form the very essence of segmenting, targeting, and positioning in advertising. Terminologically, AI advertising content creation is achieved through both machine learning and deep learning techniques.

A promising development engaging AI from a content perspective belongs to programmatic advertising, capable of automated ad placements in ideal impressions available in the consumer's attention span. Because

of low costs and efficient design solutions, advertisers gain efficiency while revenues increase greatly. The power to personalize advertising content is the most attractive feature of AI. Personalized advertising strategies replace the traditional shotgun approach by applying verified customer behaviors, desires, and choices. Data analytics have emerged to play an increasing role in consumer profiling and the entire advertising production process. On the other hand, the level of consumer engagement becomes paramount in this scenario. Advertisers' interest in engaging with customers is the main reason why they are turning to AI to tailor their advertising content. As the cognitive processes altered by AI are still in their early stages, it is important to examine the impact on how they affect consumer behavior and desires. Lastly, the ethical implications and potential backfiring of deploying AI in a heavy advertising manner when it comes to consumer interest and privacy must also be considered. (Kshetri et al.2024)(Winter et al., 2021)(Mayahi & Vidrih, 2022)

Impact of Design on User Experience

How important is design to what we choose to watch and interact with? What role does it play in our reactions to content across different media? Design is a big player in getting users to be happy with the media that they use. A part of design that is super important is its aesthetic. Does it look cool? Does it appeal to me visually? If the answer is yes, there is a good chance that the user will enjoy their experience. Another part of design that is incredibly important in media is usability and user interface design. Can users find what they are looking for, and is it easy to click on or manipulate? If the answer is yes to these questions, the user's experience is likely to be positive because they will want to take the time to sit down and use your media.

Design does way more than just teach users how to use controls; it can be used to assist navigation and help the user understand how all the components fit together. If you have a mobile phone, the easiest way to show what we mean by visual hierarchy is to look at your home screen. All your apps have to be organized, and when you go looking for Facebook, you know exactly where it is. We can assume a lot about the consumer by what their home screens look like. In its essence, the home screen gives a home base, a start, and that's what users like. The ability to have buttons on any device or screen that, once clicked, will bring you to a screen where the next options are. Marketers spend thousands to ensure they get to line one on search engines because this is the first step towards the consumer. The first design element that is seen is searched before the user even clicks into the website. The aesthetic, the color, the image, and the headlines are all components of visual hierarchy. Every user today just wants it to be easy; design makes it easy, and design brings emotion to the content. Did the website make you feel angry or calm? (Farkas & Bene, 2021)(Billman, 2020)

There are many different roles that media play, and there are many different ways to serve the user. In the early stages of the design process, it is important to use what the user wants to enhance relationships. The better the relationship, ultimately the more likely people will be engaged and further likely to participate. Feedback, when given to the designer, is used as a powerful tool to improve the old design. After that, the easiest thing to do is just go right back to the user and ask for opinions. You evaluate this feedback and see how it fits with the designs that are currently being tested. Feedback is vital in the web design process because this medium is built on technical knowledge hand in hand with the opinions of the user. A web designer's first approach to the user is with a personal and technical mind. Topics cannot be basic statues of information. The Science of User Experience stems from the Science of Design in the way that it was designated. It not only refers to appearance, aesthetic, and categories of design. It involves all practical materials, artifacts, and art in this investigation and critique in a beautiful or representative aspect. Additionally, science deals with exploring structure and making, whatever communication or manipulation of media is. Users must derive pleasure, satisfaction, or have their attention in the presentation. (Davani et al.2022)

The Psychology of Design and Perception

Design is not only about making things look good; it can also influence effectively how information is communicated. Design can determine if a mail flyer is read or thrown away, if a presentation is

comprehended or not, or if information is seen as professional and trustworthy or as amateur and suspicious. One good way to better understand design is to examine how it affects perception (Parsons, 2020).

Good design affects the mechanisms of perception in such a way that information is more easily perceived and interpreted. A big part of that involves the same cognitive processes investigated by cognitive psychologists. When viewers look at a message such as a website, poster, YouTube video thumbnail, or text, they are engaged in a few cognitive activities such as recognition shaping and information processing. If viewers can be directed towards one piece of information at the expense of all other possibilities that information is more likely to be encoded in memory. Thereon, combining design principles and theories from cognitive psychology can be helpful to be more effective at communicating with media products. Some principles behind design decisions are made and some influence how viewers perceive them as a first step to creating more thoughtful and engaging media products. There are many factors that significantly influence the perception of a design: the theory of visual perception; how objects and scenes are recognized and understood; the encoding and storage of information in memory; and how cognitive information is learned, processed, and recalled. These factors are also affected by design making the perception of one design element to be interpreted in a dramatically different way given how it is seen in the entire design or what other elements are presented with it. Furthermore, people also respond emotionally to design elements: certain aesthetics can evoke certain moods and feelings. Further considerations improve the connection between design identity and an individual's identity: the importance of personalization in targeted messaging. Broadening what related fields or disciplines are essential with design presents the importance of usability and user interaction with media products, and in turn how media products themselves can be designed to foster positive user experiences.

Cognitive Processes in Perception

Effective design has an immediate impact on viewer perception, understanding a brand or image before providing any explanation. The purpose of the design is to provide a user-friendly environment that is both gorgeous and brilliant. Successful designs will provide optimal readability and will help viewers guide their attention towards key content with minimal rational processing. Design variables communicate brand personality and may influence customer perception of a brand's product collection. This may influence the intention to purchase the target product and may also render the target product more visually pleasing than free recall rates of visual information. The more condensed a visual text is, the more likely readers are to retain higher numbers of items. Therefore, reading a long list of subtitles presented in a similar design will not only reduce the amount of time taken to read the list but also reduce the number of items readers recall after reading. After readers understand an image in a broad way, arousal motivates people to continue evaluating the image.

This more detailed understanding of the image may involve a comprehensive analysis that incorporates various design elements.

Design should make consumers take the next steps as quickly and effortlessly as possible, guiding consumer attention towards both brand and unique selling positions (USPs) with minimal deliberate cognition (Naderi, 2017).

Consumers do not process promotional products immediately; instead, they want to grasp a general understanding of the item in a rapid manner, a first impression. Successful designs communicate brand personality within the first impression, affecting product evaluation. With lower degrees of brand familiarity and high degrees of brand salience in latent memory, variations in the design of the two given products might affect purchase intention. Individuals actively construct meaning from the visual stimuli around them based on their cognitive functions such as attentiveness, perceptions, and memorizations. These cognitive functions are intricately interconnected. When people perceive an object or a piece of information, they extract sensory experience as a set of perceptions. With an item, the sensory stimuli that constitutes it causes

a discrete set of senses to become active. This discrete set of active senses initiates a corresponding perceptual experience.

Emotional Responses to Design

Design is often understood as a language or semiotic system, imbued with symbolism, cultural meaning, and suggestions about contents and message. However, it is also complex and multi-faceted, rich with connotative implications that embrace all aspects of the design elements and imagery. Depending on their specific characteristics, design elements can elicit a wide range of emotional responses. Emotions color the way viewers see the world and influence the allocation of attention and subsequent warping and shaping of perception and interpretation. Theories of emotion suggest that emotions are the result of the brain's attempt to manage the stimulation of the world.

A variety of different elements of design can affect the emotional status of the audience, cold or warm color palettes, the presence of three-dimensional forms or static shapes, simple layouts or too much information, the abundance of pictures or large text blocks.

In a world that constantly competes for human attention, it is pivotal to understanding the emotional state elicited in the viewer by visual communication. Emotional responses remain an important topic for exploration as design elements often elicit complex emotional responses (Peng et al., 2021).

Research focuses on the investigation of emotional responses to the independent variables of various design principles that abound in literature. It further examines the role of emotional responses in image retrieval tasks and analyzes the relationship between types of emotional responses and viewer ratings. Beyond the display of aesthetic and emotional responses to all selected design elements, subjects usually anticipated and recognized design elements that could generate emotional responses. A wide variety of different emotional responses could be drawn from even the same design elements. These responses include both color-intensity paired emotions and color-type paired emotions. Observers should consider the subject's emotional state as it may influence individual decision-making and trust levels. Ads that combine traditional emotional effect with high-quality creative design communicate brand messages most effectively and improve engagement metrics. Recommended design practices backed by this research include a combination of storytelling and creative visuals, the use of visual metaphors, and clear branding throughout an ad. Nevertheless, emotional responses to design are to some extent subjective, and responses often vary between individuals (Hutchinson, 2018).

Influencing Viewer Behavior and Desires for Various Media Materials

To understand the impact of media materials on the recipient, we must first take a closer look at the recipient's behavior. As such, many psychological and social theories contribute to explaining how individuals choose available goods and services, the values and motivations that guide them, and the role of society. Many scholars have researched desires, but without providing a clear definition. They tend to be influenced by social, cultural and individual aspects. Desire is always shaped to some extent by society, stating that consumption is the symbolic display of status and self, and that individuals' clothing choices reflect their social and personal performance. This is only one aspect worth mentioning when trying to accurately analyze consumer desires. The subjective nature of desires has also been emphasized by many other researchers, who consider desire a crucial aspect of human behavior.

Another important sociological concept dealing with desires and decision making, which stems from our primary research position, is the use of sociological planning of desires. Although desires may seem contradictory, this section also helps decipher them. Based on the variations revealed in desire mapping, our research aims to determine which combination of traditional and modern consumer theories

complements its diversity. The above concept of desire is deeply rooted in many psychological theories; It is assumed that while choosing various alternatives, desire is present based on the strength and importance of the needs. This theory is closely related to marketing theory, as it addresses the theory of perception, motivation, and consumer behavior. It is also important to take a closer look at the different reasons why people buy or not buy, which is useful in understanding the influences associated with consumer behaviors. Although everyone needs goods, the concept of purchasing behavior reveals the psychological variables that intervene in the purchasing decision. It is also necessary to analyze consumer motivations. (Fang et al., 2023)

It is possible to reconcile these theories. With many exceptions, these are individual aspects of consumers' choice and beliefs that result from needs, satisfaction, and expectations. Based on a large-scale survey covering several agent theories, we now propose a corpus that sheds light on individuals' choice of behavior. From our point of view, one important issue is often overlooked because often these links are generalized and not consistently modified. First, focusing on the links between human need and an individual's choice of behaviors enables a synthesis of contributing psychological and social theories using consumer need factors. Fortunately, some researchers have developed theories that can complement aspects of consumer behavior. The theory that combines human needs and consumer behavior is one such case. Today, people classify their expectations and meet their needs based on different potential characteristics. Preferences may vary depending on food, possessions, or other items. Therefore, we provide glimpses into 21st century consumers and the different human needs at this level. The findings presented above are based on advanced research on consumer trends in contemporary society, for which we have provided several profiles for interested readers. Finally, desires can be satisfied with a range of methods, resources, and facts. We start with the most basic theories and move from there. The advantages and disadvantages of the dyadic approach are explained in the following for behavioral theory.

Visual Hierarchy and Information Organization

Design also impacts how a viewer “begins to see” a media text, which can vary in accordance with design parameters of Craik and Lockhart. Design is signified as how the look represents a message. Within media texts, design can be thought of as well-planned arrangements of images, shots, colors, props, etc. without violating the rhetoric. Nonetheless, it is wanted to address the montage of a text object itself. Structuration of information in a text is attempted to give a viewer the viable ability for problem solving in instances of design and of other texts. Before an event, a viewer has only the output, the text, to analyze. The arrangement of “marks”-features of the text object-can help a viewer observe what is deemed important. Visual Hierarchy Furthermore, well-designed visual hierarchy is crucial to organizing information... viewer attention can be directed to the most important content and the key message is set (Alex Harvey, 2007).

A well-structured layout allows the viewer to read through the content more easily and obviously understand what the meanings of the content imply. In recent times, this has become an especially important part of graphic design with the founding of information design, as increasing amounts of information are conveyed in visual forms more frequently. Size, contrast, spacing and other visuals are used to create a strong visual hierarchy, making the design of the page clear and drawing attention to the most important content, creating a sense of order and clarity. Must manage visual hierarchy in a text, ensuring that a viewer can begin to see or observe marks in the right order on first analysis, to ensure that key information or the text's key message is the marks most easily seen, without violating the rhetoric. Care should be taken to give even consideration to both advanced and ordinary viewers. That the effect of common design principles unconsciously works to create the proper visual hierarchy, with a successful example of visual hierarchy in three types of texts offered. As part of this, thought should be given to the accessible design to text. Well-structured information design, both take and text, is effective in problem solving, is an inclusive concern, and should engage critically in media texts. The issue of marks, or of layout and relation, has been discussed since the time of Plato and Aristotle, but technical resources still struggle for balance. The most ancients' concerns are still relevant though the foundation for that concern has shifted greatly. New conversations must be together on disputes old and new to better enhance problem solving (Fygenon et al., 2023).

While Effects-Based Design is a heuristic conversation intended to guide and facilitate the invention of new and effective designs, this conversation places that heuristic in the context of developing problem solving a method for design.

Technological Advancements in Design Tools

In so many different fields, technology is changing how we do our jobs and improving at what we do. The technology that allows us to make, mediate, manipulate, and deliver design has been changing at an unbelievable speed, especially in the past twenty years, and the pace of change of these design tools has been accelerating. Not only do we can use more sophisticated and complex software that allows us to design in ways that we couldn't have imagined even thirty years ago, but we also have access to a wider range of tools that have opened up design as a practice. In addition, we have seen ways of editing text and pictures, video editing, and animation change enormously, and it has opened design work to a whole new level of creativity and experimentation, made it more efficient, and made it possible for a huge range of people with no formal training in graphic design to create documents, videos, photographs, etc. Of course, technological changes bring new challenges and new opportunities, and it's important to keep on learning to stay on top of the latest technologies – a difficult task given the rapid pace of change. Digital technology has been especially fast. More recently, we are seeing more changes brought about by other big technology trends – artificial intelligence leading to all kinds of effects from chatbots to massively improved code-based design, machine learning that can improve the possibilities of design, and a new generation of collaborative tools based on augmented reality. These new trends show that design is really a fast-changing field, and the combination of technology and design is leading to more innovation.

Case Studies in Effective Design in Media Content

Case Study #1: Web Content Shoutout: VR Game, Meow VR In these screenshots, the style choices are wise and useful because GIFs will play automatically on Twitter in the feed. Cross-posting from the site to Twitter is smart: users will be able to click on the GIFs to go to the site and learn more about Meow VR. No new design choices need to be made for those posts, although it will be interesting to see whether and how color choice changes on Twitter, too. The responsiveness of the site was functioning; thumbnails for these GIFs and the screenshots are automatically generated using design choices made in the Dashboard of the site.

Case Study #2: Social media, Instagram Almay is a go-to example for good Instagram promotion. This ad shows most of the options listed in the section above. The best strategy would have been to contact the company for use of the ad and then correct the link, but in the absence of the former, the Instagram account itself was already worth analyzing. Whether they were contacted or not does not take away their credibility as an effective ad on Instagram. Lesson: Use of small, readable fonts in promotions on Instagram is not universal. Sub-headed content posts are a stylistic safety risk, but it's possible to pull it off effectively. It is poor use of a footer with simple content. Instagram offers many types of promotions that are best done within their network. This means you should pay for it, but the one ad for Almay's here is not what you would get with Instagram's sponsored ad. Instagram is more sales-active, and the site is about conversation. The primary style difference is between a talking point and a call to action. (Farkas & Bene, 2021)

Future Trends in Design for Media Content

This is an era of transition and constant change. Based on what we've seen during the last couple of years, we can observe some of the emerging trends in design that will mark the future of media content. However, these trends and movements are continually evolving. Therefore, designers should not only pay attention to actual trends but should also create them. We have identified the following indicators that will play a determining role in the future:

AI is Spreading. As the artificial intelligence industry continues to grow, it will gradually integrate into media content design, personalizing it on a whole new level. Design will be adapted not only to the user's preferences and interaction capabilities but will also consider the user's surroundings and adjust the content according to their environment. Sustainability is key. The sustainable approach to design becomes more important every day. Its relevance spans from eco-friendly materials to social inclusion and diversity. Virtual and augmented reality will be must-haves. Virtual reality and augmented reality are game changers, providing 3D experiences and changing how users interact with your platform.

The Rise of a New Aesthetic. The modernist movement will evolve into simple fluidity and vividness. The unfixed look. The appearance of a deliberately unfinished look, asymmetry, and imbalance in the layout, bring fluidity and movement to the screen. The addition of the hyperreal through 3D. Subtle shifts in typography. Now, typography is coming to the fore. Big, bold type has been a favorite in web design for a while. It looks particularly striking when layered—it helps to create a sense of depth—or combined with photography or illustrations. Sometimes bold fonts are super simple and paired with lots of white space, which looks unique. Geometric fonts, including 3D ones, are also having a moment. Design is driven by data. The evolution of data algorithms and their influence on design becomes essential. As technology outperforms human capacity, designs will be the result of the opportunities data presents. Data will be the tool to determine where your brand's values are best positioned within the market, helping you to make decisions that reflect your audience's beliefs. This responsible media content will lead the way in an ever more complex landscape.

Visual Hierarchy

Design The spatial arrangement of elements is essential in media content. Elaborating on our title, the visual hierarchy of the elements means which elements will be viewed first and how they will rank among themselves. Contrast plays a vital role in the visual hierarchy. Bigger fonts, attractive colors, and contrasting sizes can lead us to a clear visual hierarchy. Placements are also equally important in creating the visual hierarchy. Usually, something located at the top of the page, or the left-hand side of the page would attract our visual attention first.

The concept embodied here is referred to as visual hierarchy. An online news interface provides an example. Primacy effect: People tend to remember what they have seen first. Long paragraphs lead to lower reading comprehension, and people often skip long paragraphs. In this order, the medio-textual elements that contain subdivisions with a larger font size are chosen. Moving on, visual hierarchy also differs according to cultural background. Media designs should also account for cultural practices and perceptions based on target audiences' cultural perspectives. Altogether, incorporating an efficient visual hierarchy is crucial for media content design. It increases media content's usability and enhances coherence in communication, resulting in the proposals being viewed more clearly and easily understood. (Chen et al.2022)(Yang, 2024)(Dhanesh et al., 2022)

User Experience Design in Media Content

Users' experience in design (UX design) has seen increased adaptation in media content in recent years. UX design is about ensuring that the content one interacts with is designed for usability, intuitiveness, and to guarantee the satisfaction of the person using it, and/or the problems of the person who needs it to be solved. In other words, UX design places the potential user at the center of the design process to enable the highest possible accessibility, satisfaction, and usage. Although the emergence of design for the user's experience is relatively new in media content, the principles underpinning it have long been a part of the film industry. The effective telling of a story is both a point of focus and understanding within the design of UX, as good design overtly enables narrative flow. It increases the understanding and comprehension of the story you are witnessing and decreases activation of comprehension, and the processes required to understand the multiple elements that make up that story. (Unger & Chandler, 2023)(Shin et al.2020)

An example of good UX design in storytelling is the classic narrative plot that a first-time screenwriter can learn. This approach of cause-and-effect is simple, easily read, and a clear use of design in the pursuit of

increasing the easily understandable use of narrative. A few principles and guidelines are often adopted in designing for the user experience of content. Among these principles are a focus on simplicity and avoidable complication, the capacity of a user to find content easily accessed by intuitive searches, and the requirement for clear mechanisms to provide feedback via the use of mediums' communicative frameworks such as visual and audio elements.

A highly significant aspect of UX design is the desire for high-quality feedback. This is obtained in a few methods, including beta testing, game design consulting, insourced and internal quality assurance, and post-mortem interviews where participants of interfaces are asked about their intended and realized completion of an experience, and the common occurrence of extinguishing bugs. Feedback often informs design from the ground up and can also greatly influence final stages of a project – up to and including final design and production. UX design prioritizes a user's needs to drive the creation of user-centered content. Providing media content that deeply satisfies audiences on an experiential level requires a gut instinct for satisfying details that can only be achieved through user immersion. Successful media interface designs that focus deeply on the user's needs can be found in two **examples**: the video game and a video project. Both employ this approach in attempting to forge a deep connection with the user. One focuses on experiencing the embodiment of a character, relying on the novelty of its motion capture technology, and in a stronger sense, evoking the intuition of an investigator through the act of interpreting video performances of suspect deception. The other uses technology to create a music video, building the user's childhood and college address from maps and witnessing the synchronicity of the band's song with their custom-generated scenic reinterpretation of past urban landscapes. Both seek to engage the user by framing the mediated content by sharing a commonality of experiences. The impact of design for the user's experiential journey is a valuable contribution to our appreciation of the subjectivity and lived implications of contemporary media content, and the role, if any, that filmmakers, programmers, and gaming companies have in designing for a feeling.

(bin Ahsan, 2024)(Siricharoen2024)(Tham et al., 2023)

Case Studies of Successful Design Solutions in Media Content

In previous sections, discussions focused on theories of visual attention and design. Here, we present real-world examples of design solutions that were proposed to solve common problems in digital, print, and interactive streaming media. We offer insights into these projects to help our colleagues explore the important impact of design in their own work. Several of these case studies have included user surveys that have helped us better understand user interactivity. Highlights from the user survey data are included. The diversity of the case studies, including their various media formats, reveals how the same design concepts can be adapted across any media.

Case Study 1: Digital Media. Digital media published on the web, mobile, and/or apps can apply design principles for increased user engagement. A digital magazine for mobile devices rejuvenated an old story through compelling visual storytelling. Case Study 2: Print Media. Visual storytelling in print media can increase reader comprehension. This case study developed a print story that made complex scientific stories easier to comprehend.

Case Study 3: Interactive Streaming Media. Interactive streaming projects can be initiated to assist in learning and problem-solving. A web application to track mass shootings in America was also applied to a social media live storytelling event.

Case Study 4: More Digital Media. Professional digital storytelling projects using design. In this example, two small groups of multimedia or graphic communications students worked to solve both the story and design for two digital media publications. They were tasked to follow a book on storytelling with data and tell the true stories of six North Dakota churches. The six churches are in Hope, Berlin, Fullerton, Cummings, Gwinner, and Langdon. We published the final projects in two ways: 1. As a digital magazine.

The magazine was crafted on a digital publishing platform and is available via tablets. 2. In a responsive web publication. This provides access to a text version of the story and visual that is responsive to any device, including your mobile phone.

(Bitrián et al., 2021)(Shahbaznezhad et al.2021)

Challenges and Limitations of Design in Media Content

Despite these impressive arguments about the power of design, it is important to consider the many challenges and limitations that exist for media content creators in integrating "good" design into their work. Budget and time limitations force media professionals to use limited designs in production, while other challenges include the need for visualization across multiple platforms and devices that offer features such as assistive technologies or translation scanners, as well as systems that require dynamic design rather than simply animated videos. The design process is a complex and creative process that can prove difficult and expensive to reiterate many times due to revisions requested by officials, sponsors, or networks. Furthermore, the space to operate within a design range is often limited. Typical content creators are expected to think outside the box while continuing to color within the lines. In other words, on the one hand, the design must be interesting and surprising, and on the other hand, it must comply with formal guidelines and customer requirements.

Adding to this complexity is the need to consider the needs and expectations of the target audience. Audience demographics are often diverse, requiring complex design strategies that consider regional, racial, socioeconomic, age-related, and other cultural trends and variables. Furthermore, the images and sounds used in the design must balance information and beauty. Content creators often want audiences to watch and learn, while the images or animated images they use are meant to be aesthetically pleasing and appealing. While there are spaces for everything and every type of design, professionals naturally want their designs to give viewers the best possible experience. Relevant considerations must be made in the age of physical distancing. In addition, the design in the professional response to external distribution indicates the skills of the design client. A good design favors simplification and accommodation for the requested client, while a poorly executed design indicates disability. With many software programs and design tools available, it is also important for creators to remember their own limitations and capabilities.

Long gone are the days when designs were created with pencil and paper. Text design now requires specialized software. A crash course isn't the only solution, as each application is designed for its own purpose. As such, contemporary professionals and practitioners must explore concurrent applications and test prototypes that incorporate research and feedback. They should follow trial and error designs based on feedback, assess internal and external design, and build locally networked tools and international relationships with their constituents and technicians. Following this analysis, program directors and other officials should establish benchmarking and action plans to rectify any discrepancies identified. (Taherdoost2022)(Karimi et al., 2022)(Dick et al.2021)

Future Trends in Design for Problem Solving in Media Content

Today's technological advances have prompted a progressive inclusion of technological developments in design work for media content. We can anticipate that this trend will continue or intensify in the future. Technological developments to watch include technologies related to artificial intelligence, machine learning, blockchain, distributed ledger technology, and augmented reality. We are also seeing a growing awareness of social and ecological sustainability as part of design in the media. There is a growing concern for ethics that considers the impact of design for media in society and nature. This concern is directly linked to the ecological issues mentioned, for which a sustainable approach seems to be an important area of research and a future trend of interest for designers.

Both topics about technology are linked to personalization: internationalization and interactivity. Interactive design is related to audiences who no longer want to be just consumers of media but also want to have a voice. This is part of the so-called prosumer or co-creation culture. As a result, the experience of media content is going through unprecedented transformations. This allows designers to adopt a data-driven practice, creating content that is personalized for the groups identified and making sure they have good experience. Designing for experience is a growing trend and is particularly relevant when it comes to design for the media. It helps designers anticipate future challenges. What will it be like to design new forms of interaction between the media and the audience that includes several people keeping their distance, in virtual reality, or experiencing 'contactless consumption'? New trends will continue to flow from this updated implementation of design for problem-solving media content. (Stige et al.2024)(Richards, 2020)

Conclusion

Designing visibility often sees problems as solutions, improving holistic perceptions. Natural geometry and cognitive preferences shape design criteria, emphasizing aesthetic choices and comfort in usability standards, with emotional responses influenced by aesthetics. Advances in design tools manipulate visual components in digital content, shifting automatic stimuli to controlled warnings for desired actions. Commercializing defaults and preferences lead to situational awareness and intuitive feelings in spatial perceptions. Ethics foster trust in society and are integral in academia. Design is multifaceted, encouraging broad interpretations. Innovations may disrupt traditional practices, but design solutions continuously adapt to evolving consumer demands and technologies. The implications of design on consumer perceptions, offshoring, and waste necessitate a competitive strategy of ongoing innovation. New time-based relationships and innovative design lead to idea diffusion, requiring planners to stay progressive through feedback and networking. Business management often views design as an economic asset for value-led proposals, aiming for cost-effective and aesthetically meaningful representation. Varying valuation perceptions promote a win-win strategy for implementing savings and developing low-risk actions. Value for money in products and services calls for a network of specialized design knowledge, ensuring optimal use. Positive changes in perceptions and appreciation for aesthetics, combined with innovative techniques, enhance profitability.

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