I, Christina M Holtkamp, hereby submit this original work as part of the requirements for the degree of Master of Design in Design.

It is entitled:
Empathetic Awakening: Reaching a resistant male audience through emotional design

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Empathetic Awakening: Reaching a resistant male audience through emotional design

A thesis submitted to the
Graduate School
of the University of Cincinnati
in partial fulfillment of the
requirements for the degree of

Master of Design

in the School of Design of the
College of Design, Architecture, Art, and Planning

by
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ABSTRACT

Marketing and society over decades have manipulated the archetype of male depression. So much so, the visual approach to a communication strategy approach for men has become primarily focused on private moments of the mental condition. Although this current strategy is successful in depicting pain, the imagery does not relate with outside viewers (family and friends) causing a disconnect in awareness. As a communication strategy, this formulates a false symptom appearance. This thesis argues the appearance of depression the symptoms are not unfamiliar to suffering males so the visual reminder is unnecessary. This problem calls for a design need that contrasts today’s current scare-tactic marketing. Today’s tactic of scaring the viewer/audience lacks an empathetic understanding of the mental health condition. These tactics contribute to men’s unwillingness to ask for help due to the social stigma. More specifically, first-year college freshman. A small pilot study was developed to understand the target audience further and test a visual language using an empathetic design approach.
ACKNOWLEDGMENTS

I want to thank my entire committee: Professor Dennis M. Puhalla, Ph.D., and Adjunct Professor Dianne Hardin, and Associate Professor Oscar Fernandez for the motivation and enlightenment while researching and writing this thesis. I am so grateful. I also want to thank my parents for giving me the opportunity to continue my education and for being a support system throughout my life. I also have to thank my best friend, Megan. Without her light-hearted silliness and moments of procrastination this thesis wouldn’t have been the same experience. Lastly, a special thank you to the love of my life, Noah for motivating me throughout the writing and editing process.
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Introduction

The hypothesis of designing a visual communication strategy is to illustrate male mental health as an empathic language to promote therapy engagement and increase awareness by developing and analyzing results from a pilot study. The pilot study consisted of three questions, two demographic and one open-ended to avoid right or wrong response pressures. Using the open-ended question, “What does this poster communicate to you?” creates a opportunity to focus on the comprehension men have about depression/symptoms and the current perceptions towards the mental state.

Research Objectives:
This body of work aims to develop a communicative visual strategy and language that is not only understood by men but society as a whole. The overarching mission of awareness is helping men to help themselves create opportunities to redefine the perception (viewed) and archetype (classified) of depression and mental health.

The visual communication strategy (Figure1-5) were designed with empathic language in attempt to raise depression/mental health awareness specifically for the young adult, male population. The research aimed to understand by:

1. Researching male perceptions of depression by auditing today's campaigns and mental health organization strategies/marketing.
2. Determining the clarification of poetry as a language strategy and multi-part (abstract) imagery as a visual strategy.
Throughout the literature review, three major factors were learned when researching the behaviors of depression and the agitators that induce depression. Those three lessons are: (1) Representing physical contact as a method to fighting isolation is mandatory for the communication strategy due to the reinforcement of relationships. (2) When targeting the youth, you can’t expect them to solve their own problems without teaching them the techniques first. Communicators must teach first-year college student the tools to cope in problem-solving manner, instead of emotional coping. (3) The depth of unknown knowledge in why men feel unable to express themselves and what exactly makes them uncomfortable. The definition of male comfort (physically and spatially) needs to be found to truly represent them as an audience.

The Psychology
The research began with understanding the audience, age group, gender, and the behavioral patterns that build a new communication strategy. The article, “What Interrupts Suicide Attempts in Men: A Qualitative Study” (Player et al., 2015), is an examination that tailors intervention strategies to depressed males through an informed manner proves men have higher rates of suicide succession than women. These higher rates are due to the level of suicidal danger attempted, in addition to, short-term coping methods also known as Downward Spiral. Downward Spiral is classified as drug or alcohol abuse, gambling, working excessively, and anger/violence to mask the feelings rather than voicing their problems. In this study Player et al., articulates his conclusions are based on these factors:

1. The particular symptoms of depression for men include, decreased motivation, activity, poor concentration, tiredness, irritability and agitation, changes in sleep and appetite, and perceiving life incidents negatively.
2. Stereotypical stoic male identities are unhelpful and strongly influence suicidal decision-making.
3. Feelings of burden or weakness is seen as the leading cause for isolation and short–term, immediate coping methods such as drug abuse or gambling.
4. Suicidal males express anger or aggression to avoid discussing/feeling sadness or anxieties.

The insight suggests a visual strategy that includes photography of fear or sadness would not communicated to the audience. The overall tone or voice must avert from stoic phrases that hinder emotional expression. An overarching conclusion from this study is problem-solving coping methods need to be taught to men.

After researching the behaviors of depressed men, this thesis looked closer at the targeted audience to find out the influence of a college environment. The article, “Factors Predictive of Depression in First-Year College Students” (2015) evaluates a sample of first-year students from two private colleges. The overall goal of the research was to examine the correlation between stress, coping, depressive symptomatology, spirituality, and social support in first year students. The students were given a (WOC) questionnaire using the Likert to evaluate score of 8 subscales. Those subscales were problem focused coping, wishful thinking, detachment, seeking social support, focusing on positives, self blame, tension reduction, and keeping to self. The research indicated a relationship between greater than average stress levels and depressive symptoms. Even more so, a relationship between stress, depression symptoms, and social support. The results showed, students with problem focused coping methods were better adapters to stress but students with emotion focused coping methods were seen as maladaptive (unable to cope with stress levels of a college environment). The article concludes by recommending interventions that target the stress of first-year college students as a consideration to decreasing depressive symptoms and enhance the college experience.

From this article, several observations needed further deliberation. A question to ask, can ‘families’ be redefined for college students with an undesirable support system? How would imagery adapt to fit this need of a new family. Could supportive imagery and messaging teach first-year college students how to cope in problem-solving manner or does the lesson require human interaction? In all, a strategy that focuses on social support for an audience suffering from depression (isolation) has the potential to strengthen communication and motivate engagement.
Similarly to the previous discussion about agitators that cause depression symptoms, the article “Perceived Social Support As Moderator Of Perfectionism, Depression, And Anxiety In College Students,” (2013) examines the role of perfectionism in college students experiencing depression and anxiety. A study done by Dunkley et. al., (2011) defines the term perfectionism. He states, perfectionist set unrealistic standards for themselves and are influenced by negative reinforcement or simply fear to avoid personal failure. The findings suggest that perfectionism has a powerful influence on the amount of depression/anxiety college students experience. Positive perfectionism (PP) and positive social support (PSS) were used on a scale to evaluate the study results. Participants were less likely to have depression/anxiety if participants scored high levels of PSS and in versa participants with low PSS were more likely. Although when looking into PP, some participants with high levels of PSS experienced more anxiety if they internalized support as a pressure to perform.

The insight for this thesis is avoiding maladaptive behavioral imagery or simply visualizing failure. Students desire support from family and friends as found in the study; it increases good health and behavior. Utilizing imagery and messaging that invoke a supportive feeling could be the determining factor needed to achieve a design that truly reaches a depression college audience–post or on-going.

Shifting gears, let’s take a look into a different approach with Literature. According to the article, “History is Full of Sorrowful Knights, Sobbing Monks and Weeping Lovers–What Happened to the Noble Art of the Manly Cry,” (2015) probes the perception of male crying as shameful is not biological but a belief that society has created in the past few decades. Since the Industrial Revolution, working environments and the intimacy of coworkers may have been a leading factor in men refraining from emotional expression. The article references Tom Lutz’s “Crying: The Natural and Cultural History of Tears,” (1999) that men were trained to suppress their emotions in the workplace as an attempt to increase productivity. Men were no longer surrounded by the comfort of family, in their own fields, on their own farms but side-by-side with strangers in a large factory. The article also explores Greek Mythology and the tales of noble Gods such as Zeus weeping. Point being, Greek Gods were never seen
as weak but role models for human kind and heroism behavior. A question to ask, how do men perceive themselves if noble gods can weep but they cannot express the same feeling. Another supporting tale is Lancelot in The Knight of the Cart by Chretien dé Troyes. The author goes on to highlight periods when Lancelot weeps on a woman’s shoulder about not going to a big tournament only to be received not with disgust but moved to care for him. This arises the question of men’s perception of women. Have women been painted so stringent that male tears would bring repulse?

The understanding here suggests a depth of knowledge is lacking in why men feel unable to express themselves for such a length and what exactly makes them uncomfortable. The definition of male comfort (physically and spatially) needs to be defined. The tales of fiction suggest a proper strategy would depict women consoling men, nurturing them, however; male depression behavior (downward spiral) contests otherwise. For the purpose of this thesis, a separate area of study will not be explored at this time but acknowledge as a valuable area of information.

Digital Technology

Current campaigns such as All of Us: A Campaign to Rethink Mental Health began using social media last year (2015) as an attempt to spread the word and create a following through hashtags. The campaign was founded by UCLA undergraduates to educated society about mental illness and the therapy treatment it needs. The hashtag, #ENDTHESTIGMA is paired with a student photograph, male or female and the comment they received when attempting to open up to another person. As of now, this campaign has not tested the validation of the visual and language strategy.

It’s undeniable that millennials are always connected to their smart phones but that doesn’t mean it’s the best outlet. According to the Psychiatric Times, the first half of 2014, health and fitness applications specifically saw a 62% increase in use, an 87% faster growth than the rest of the mobile industry (Peek, H. 2015). It continues on discuss an application called Ginger.io, an application that sends sensor and self-reported data as a therapy method.
An interesting question to ask, can smart-phone applications actually identify downward spiral behavior? It’s not impossible but enabling isolation and avoidance of depression symptoms and behavior overshadows the entire idea of digital platforms. Not to mention the privacy invasion. Digital platforms like social media, are short-term memory. It is checked frequently during availability but is often unmemorable, commented on, and then discarded. The core meaning from the article, “What Intermits Suicide Attempts in Men: A Qualitative Study” (Player et. al., 2015) suggests physical contact is mandatory for fighting isolation but accepting the diagnosis of depression but sharing and coping with another person. This insight communicates a strategy of imagery that reinforces relationships instead of fear and isolation.

Technology + Psychology

A strategy of relationships instead of isolation is further reinforced in the article, “What Technology Can’t Change About Happiness” (2015). Similarly to the Psychiatric Times journal, the article discusses the topic of utilizing technology as a therapy treatment for depression. Harvard Medical School professor and psychiatrist Robert Waldinger, argues his belief with a bottom-line, “Basically, humans are wired for personal connections.” Technology creates isolation. Waldinger explains by discussing the use of brain-scanning technologies as a study, to monitor brain health and connectivity. The participants were shown visual imagery while connected to the scanning technology. Waldinger’s findings suggest a person with an isolated social life have ‘sicker’ brains—meaning less connectivity. In contrast, those socially satisfied with their social life had more brain activity/connectivity when looking at the imagery—proving people with more significant relationships are happier. The article also references Yale sociologist, Nicholas Christakis. His hypothesis suggest technology does not effect the capacity for happiness but effects our behaviors. In relation to friendships, Christakis proposes technology in-consequence to media has altered behavior and perception of
availability. Unavailability or loss of human connection manifests human unhappiness. In result, Christakis and Waldinger both conclude technology or specifically social media hurt personal connections. More so, it affects societies appearance of support and relationships.

The core understanding from the article advocates visual imagery must have a comforting presence such a human understanding and compassion. Perceiving the depressed population in a dark, isolated room swells the sickness within the brain. In consideration to a strategic visual approach, tears or physical harm shouldn’t be the main focus—comfort must be the subject matter. As learned in “Factors Predictive of Depression in First-Year College Students” (2015) the target audience desires social support not loneliness. An abundance of behavioral and empathic knowledge is in need of discovery.

Design Sources
In agreement to “What Technology Can’t Change About Happiness” (2015), Stephen Kosslyn, author of Image and Brain (1994) coincides with Christakis and Waldinger’s belief of visual imagery interfering with perception. Kosslyn associates the term as the Behavioral Principle. He states, at the central level of brain processing, perceptions cause people have difficulty associating whether they’ve actually seen something or merely imagined it. Kosslyn continues by suggesting multi-part imagery as a strategy to strengthen associations in the brain to build memories. As a visual strategy, this principle has the ability build imagery associations of male depression and establishing a new archetype of the mental health.

Imagery familiarity and relationships frame perceptions and inspire interpretive massaging. If the message is not unique enough it will never be conscious. Steven Heller, author of “Stop, Think, Go, Do: How Typography and Graphic Design Influence Behavior” (2012) argues the power of combining two ordinary items to make one serendipitous design will have viewers looking again. This principle is called Transform. Humans see millions of faces and advertisements everyday so designs have to push the boundaries of conscious and subconscious messaging to long enough to avoid short—term memory and provoke engagement.
An insight to consider is imagery. Could a visual image of male comfort, currently unknown, be associative enough to combine with another ordinary visual to transform the depression archetype and engage a recipient? This principle in regards to researching and defining comfort; physically and spatially needs to be explored further to understand and outline a refined visual communication strategy. As of now, the hypothesis of this thesis strategy (Figure 1) lacks the visual element of social comfort and support.
UNDERSTANDING THE DESIGN STRATEGY
A series of awareness posters were created to start a new visual communication strategy (figures 1-5). From the series of five, only one (Figure 1) was chosen to move forward with for testing. Throughout the iteration process, developing a visual communication strategy that moves beyond a literal representation such as a portrait towards a more interpretive direction challenged the element of emotion when using abstracted, layered, images. Stephen Kosslyn, author of Image and Brain: Resolution of the Imagery Debate (1994) discusses the Principle of Multi-Part Imagery and the brains reliance on the associative memory and the scale of an element. Using multi-part principle, the strategy of abstract, layered images, for example, water or Polaroid photos give the brain discernible objects to associate while comprehending the written message.

Color

Principles of color were also applied to the visual strategy. According to the authors of Universal Principles of Design (2010) William Lidwell, Katrina Holden, and Jill Butler discuss a principle of Limitation. This principle limits a color palette to about five colors–depending on the complexity. Doing so allows the brain to digest the overall message without overwhelming it.

The insight gained from this principle suggest color and texture together can create a desired effect of emotional feeling without depending on literal representation such as real scaring versus hair-texture. Reducing the number
of colors accentuated the layered/abstract imagery resulting in a clearer, more prominent understanding of the written message.

Poetry
The message, written by men from all lines of work spanning through decades of time, poetry recites the anecdotes of depression and uncovering motivation. Comparatively to the rhythmic and lyrical communication of music, empathy speaks a language of relief and understanding. Pairing poetry with the visual communication strategy offers message interpretation. The viewer is guided to a specific emotion to motivate a deeper, internal recognition of self (or someone).

Audience Definition
The challenge of defining the audience required understanding the age group and learning the behaviors. These attributes defined the preliminary factors for this visual communication strategy. Depression has gained a debilitating archetype mostly from pharmaceutical marketers and mental health services. The book “Universal Principles of Design” (2010) outlines archetypes as the influencer to perception at an unconscious level. Exceptionally when traditional methods of communication or language cannot be used. The authors believe archetypes are pictures “hard wired” into the human brain over the course of evolution. Once those archetypes have been established, changing them becomes an obstacle.
When applying archetypes as a principle, it arises a question of how depressed males are represented today and how should they be represented tomorrow. Representing depressed males as hopeless or hurting themselves is not an effective strategy regarding the literature review insights. Men desire a sense of comfort and support—visualizing males this way only impedes their isolation behavior patterns as found in article,”What Interrupts Suicide Attempts in Men: A Qualitative Study” (2015). Further proving a strategy of weeping men or self-harm falsifies the behavioral symptoms or Downward Spiral. The strategy must also deliver comfort; an insight found in the article, “History is Full of Sorrowful Knights, Sobbing Monks and Weeping Lovers–What Happened to the Noble Art of the Manly Cry,” (2015).

Language Definition

This hypothesis also studied language communication to understand verbal and non-verbal communication methods to support the principle of multi-part imagery. The principles of Semiotics, a historical, psychological, and philosophical study and classification of change in the signification of words or forms in linguistic development was considered when selecting the message/poetry. It’s easy to avoid scary and dangerous scenario photography but body language, such as, fear or refusal as a design strategy can mistakenly spin a concept into a negative one. John Fiske, author of ”Introduction To Communication Studies” (1990) articulates semiotics as a meaning that is not absolute or static but a dynamic interaction between the sign itself, the coder (designer), and the decoder (reader). He also argues kinesics or body language as a suggestion of truth or deception, negative or positive. His belief of non-verbal interaction between the reader and the design impacted not only the imagery but the
messaging strategy of this hypothesis. More specifically, images and message do not have to be literal for the audience to comprehend.

Nonverbal Communication
Subconscious messaging can gain additional semiotic strength when kinesics and nonverbal principles are also considered. Body language is a significant form of nonverbal communication. Nonverbal is a communication strategy that includes all forms of communication apart from the language we speak or write. Recipients (decoder), as mentioned in the previous paragraph decode a message on the basis of their own from conscious or subconscious cues. Nonverbal and kinesics have provided a new awareness, not only in communication but visual strategy as well. Gestures simply cannot be harsh or scary. Negative kinesics or gestures alert the mind to look away. End the uncomfortable. In contrast, comfort, support, and care has to be the nonverbal impression. These principles were applied to the visual communication strategy through poetic messaging (Figure 1). Sometimes metaphorical, the poet alludes to a state of mind instead of harsh descriptions of pain or death. Pairing a metaphorical poem, even though the subject is about drowning, with angelic-like imagery offer a softer tone to be received.
THE PILOT STUDY: RESEARCHING EMPATHY
The Survey

A pilot study was conducted to further understand the visual communication strategy applied to a series of five, awareness posters (Figures 1-5). Only one poster (Figure 1) was tested to begin the conversation of first-year college males perception and comprehension of depression. The pilot study, inquired three questions total; two demographic questions to ensure target audience qualifications and one open-ended question. The tested audience group was first–year males, studying Arts & Sciences (A&S) in McMicken College at University of Cincinnati. Survey Monkey, a web-based tool for survey solutions (www.surveymoneky.com) was used to generate the pilot study that was delivered to students via email by A&S Office of Registrar. Each male student, was shown the awareness poster (Figure 1) with the intention to evoke an emotional response of depression communicated through the multi-part imagery and poetry. The overall goal of motivation engagement with a therapist to receive professional help.

The visual communication strategy suggests this hypothesis of poetic messaging integrated with multi-part imagery produces a sentimental, empathic response from the viewer. Responses were anonymously collected and evaluated by the use of terminology. If the responder stated the subject meaning was 'depression' or the person is 'depressed' it was scored correct. If the responder used emotional words such as sad, frustrated, angry it was considered partially correct. Partial credit was additionally awarded to responders that interpreted the connotation behind the poetry; the metaphorical feeling of drowning.

The Findings

Collectively, all 72 responders translated the message to a partial degree–whether that was emotional or a clinical (depression) understanding. By no means, were any of the responses radically wrong. The responses shown here were selected to validate and represent the understanding of the poetic communication when shown in context of multi–part imagery for depression awareness.
The following highlights a few partially correct responses from anonymous men:

“*It communicates a really dark feeling. The image behind the words fit the poem with the water–like colors. It is also somewhat comforting in an odd way because someone with depression might find it relate-able.*” (18 year old participant)

“The subject wouldn’t necessarily fight death and may embrace it.” (18 year-old participant)

“It’s kinda hard to get the message out of it. But after looking for awhile, it’s basically like looking in the mirror I’m at the point right now” (18 year-old participant)

All of the quotes above were chosen to confirm the emotional understanding/meaning of the poem and the interpretation after observing. Respondents that received full credit used the clinical term, depression in their answer.

The following highlight the correctly evaluated responses:

“The person is depressed. As a male with depression I find this very relating. When you’re so depressed you just feel like you’re drowning and eventually don’t even try to swim.” (18 year–old participant)

“This poster above shows me someone who is no longer living for themselves, but only to please others. He/she has exhausted all options and is calmed by their depressive thoughts.” (19 year-old participant)

“It makes sense to me. I know the feeling, as I have suffered from depression as well, and it makes me sad to think that I was not the only person feeling that way. I think the poster is accurate, though I am a little confused about the half of a sideways face in the top left.” (18 year-old participant)
Some responders even decided to share their own personal battles with the mental state and reflected with the design. Interestingly, responders comprehended the trouble of this mental state but interpreted the outcome as a positive one. Although the poem in this strategy (Figure 1) discusses surrendering to death due to depression, the message was still found interpretable. The responders wanted, in simplest terms, happiness. A quick fix. This research instrument is not scientific but still offers valuable, cognitive insight into this specific target audience and male understanding of the term depression and the symptoms associated.

In conclusion, there were numerous insights from this primary study. The first observation was age. None of the participants were over the age of 20. The target audience could be refined to specifically first-year college students between the ages of 18 and 20. The visual communication from the multi-part imagery was received in two ways—one being recipients found comfort in the connection while others where still looking for that quick fix of happiness. The overall goal was awareness on a social level to provoke an emotional understanding and motivate the depressed target audience to speak to a professional. As noted in the collected results from Survey Monkey, the current strategy of this thesis communicated darkness, empty space, depression, and sadness. Capturing the essence of depression and emotional behavior was successful in this pilot study but turned away actual depression, experienced students. The reminder of their personal struggle hurt the responder (viewer) and in response they desired an element of happiness. Therefore, the current visual communication strategy may be more appropriate for the general public, survivors, (body of people classified as left behind after suicide), or those accepting the diagnosis for the first time.
FINAL CONCLUSIONS
The final conclusions of this thesis hypothesis is the visual communication strategy had great success in comprehension of the poetry and multi-part imagery. Although the motivation or engagement of speaking to a therapist or loved one, driven by the language strategy, is not quite there yet. The patterns found in the literature review advise a need for supportive visuals, for example family and friends, to combat the perception of isolation. The pilot study reiterates that same message. Responders, having experienced the state of mind wanted to feel happiness. At this point, it’s not clear what that variable of comfort or happiness, would be. Moving forward with this study, a discussion of how to test this study, scientifically, based on the needs found in the literature review and the supporting, valuable feedback from this initial pilot study will need to be reconsidered with new variables.

Variables for scientific research study include:
1. Lowering my target age bracket to include only men between the ages of 18 to 21.
2. Must be full-time, on-campus, first-year resident students.
3. Out of state students (Determine if distance is a leading factor)
4. Depression experienced person versus no experience person
5. Community or sport involvement (research further into perceived social support)

In the future this thesis would move forward to research the many unknowns. The most important question being, how do men perceive women in today’s society and what is holding back men emotionally in the home? Which leads into the next research question, how is comfort defined by a male audience—not just physically but environmentally. That definition would play a huge role in marketing, therapy methodology, and design. The last area of study to research would focus on the engagement and/or motivation to speak to a therapist. Hypothetically, even when understanding the audience psychologically, it still troubles the unknown question of application. However, if a revised communication strategy (designed with insight from the questions above and this preliminary study) was successful, then this thesis would push to collaborate with health organizations to start an informed change to a stoic archetype.
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Insight Spreadsheet: Design Resources

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<td>Image + Message</td>
<td>Behavior</td>
<td>Showing support and those who can offer problem solving cope methods inspire change.</td>
<td>I can do this with help</td>
<td>Problem solving coping methods need to be taught</td>
</tr>
<tr>
<td>What Interrupts Suicide Attempts in Men: A Qualitative Study (Player et. al., 2015)</td>
<td>Masculine stoic perceptions hold men back from opening up.</td>
<td>Stoic imagery cannot be used in strategy</td>
<td>Image</td>
<td>Behavior</td>
<td>Men do not want to be personified</td>
<td>I am held back. I am not represented</td>
<td>Coping behaviors needs to be taught to depressed males and society</td>
</tr>
<tr>
<td>PERCEIVED SOCIAL SUPPORT AS MODERATOR OF PERFECTIONISM, DEPRESSION, AND ANXIETY IN COLLEGE STUDENTS (Zhou et. al., 2013)</td>
<td>(2) Maladaptive perfectionism = negative reinforcement (2) PSS has potential to prevent perfectionism (1) Avoid maladaptive behavior images (2) social support increases health</td>
<td>Image + Support</td>
<td>Behavior</td>
<td>PSS can have change in perfectionism but also cross the line into a pressure</td>
<td>I don't have to be perfect. I can succeed.</td>
<td>Coping styles; self-esteem and self efficient all relate to depression symptoms</td>
<td></td>
</tr>
<tr>
<td>Harnessing Social Media and Mobile Apps for Mental Health (Pedi, 2015)</td>
<td>Self and electronic monitoring mental states through smart phone apps.</td>
<td>(1) invasion of privacy (2) patients lie or dramatize mood</td>
<td>Image + Platform</td>
<td>Behavior</td>
<td>Physical contact needed to fight isolation behavior must be present for outreach or engagement to happen. Stop Downward Spiral.</td>
<td>I can not hide.</td>
<td>Sterile technical support = no good</td>
</tr>
<tr>
<td>Source / Citation</td>
<td>Fact:</td>
<td>Insight:</td>
<td>High Level Grouping:</td>
<td>Category/Trend:</td>
<td>Core Meaning:</td>
<td>Value Statement (I'm ...):</td>
<td>Messaging:</td>
</tr>
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<tr>
<td>Universal Principles of Design (Lidwell et. al., 2010)</td>
<td>(1) Limitation of color accentuates elements/texture to push emotion connection (2) Archetypes influence peoples perception at a subconscious level, even more so when spoken language is not used.</td>
<td>Changing the archetype can be done with change in imagery association + subconscious messaging of semantics that use non-verbal body language</td>
<td>Imagery + Message + Behavior + Empathy</td>
<td>Perception + understanding</td>
<td>(1) Design can influence psychology and perception (A) Force action (B) Change appearance to society</td>
<td>I need change</td>
<td>The power of imagery through design can influence behavior + perception when society environment</td>
</tr>
<tr>
<td>Introduction To Communication Studies (Fiske, 1990)</td>
<td>Semiotics: Meaning is the result of the dynamic interaction between sign, interpretation, and object.</td>
<td>Meaning is not static concept. It allows a message to be encoded specifically by each viewer</td>
<td>Imagery + Message</td>
<td>Perception + Interpretation</td>
<td>Imagery + literature guide a subconscious feeling for the user to expand and realize what they need to hear or see.</td>
<td>I am what I need</td>
<td>Messaging + imagery do not need to be literal for an audience to understand</td>
</tr>
<tr>
<td>Stop.Think.Go.Do: How Typography and Graphic Design Influence Behavior (Heller &amp; Llic, 2012)</td>
<td>(1) Imagery influences behavior (2) Transform: real to abstract, familiar to serendipitous</td>
<td>when graphic design is done right, it can have transformative power</td>
<td>Imagery + Behavior</td>
<td>Influence</td>
<td>using familiar elements with a new message gives a new serendipitous light</td>
<td>I am new</td>
<td>Subconscious messaging + perception- under the radar</td>
</tr>
<tr>
<td>Image and Brain: Resolution of the Imagery Debate (Kosslyn, 1994)</td>
<td>(1) Behavioral principle: each recognized image reinterest the brain. (2) Multi-Part principle: Image has strength when it has associations in the brain to rely on for comprehension and then memory recall</td>
<td>(1) Reinforce the image compound feature of design strategy with simple recognizable elements (2) small clues to help the overall message strength</td>
<td>Imagery + Message</td>
<td>Understanding</td>
<td>The brain recognizes things that have association with compound/abstract imagery could allow an opportunity to new assoc. with depression archetypes to overall change perceptions</td>
<td>I can be rebuilt</td>
<td>New associations can be created within new designs and messaging to redefine the archetype to then give the viewer the possibility to interpret their &quot;personal&quot; message</td>
</tr>
</tbody>
</table>
Institutional Review Board - Federalwide Assurance #00003152
University of Cincinnati

Date: 11/12/2015
From: UC IRB
To: Principal Investigator: Christina Holtkamp
     A&F Campus Services Marketing
Re: Study ID: 2015-8170
     Study Title: Visual Communication Methodology for Mental Health Design

The Institutional Review Board (IRB) acknowledges receipt of the above referenced proposal. It was determined that this proposal does not meet the regulatory criteria for research involving human subjects (see below): Not generalizable – report about communication methods that capture the attention of male students at UC. Ongoing IRB oversight is not required.

Please note the following requirements:

Statement regarding International conference on Harmonization and Good clinical Practices. The Institutional Review Board is duly constituted (fulfilling FDA requirements for diversity), has written procedures for initial and continuing review of clinical trials: prepares written minutes of convened meetings and retains records pertaining to the review and approval process; all in compliance with requirements defined in 21 CFR Parts 50, 56 and 312 Code of Federal Regulations. This institution is in compliance with the ICH GCP as adopted by FDA/DHHS.

Thank you for your cooperation during the review process.

45 CRF § 46.102(d): Research means a systematic investigation, including research development, testing and evaluation, designed to develop or contribute to generalizable knowledge.

45 CRF § 46.102(f): Human subject means a living individual about whom an investigator (whether professional or student) conducting research obtains:

1. data through intervention or interaction with the individual, or
2. identifiable private information.

Intervention includes both physical procedures by which data are gathered (for example, venipuncture) and manipulations of the subject or the subject's environment that are performed for research purposes.

Interaction includes communication or interpersonal contact between investigator and subject.
**Private information** includes information about behavior that occurs in a context in which an individual can reasonably expect that no observation or recording is taking place, and information which has been provided for specific purposes by an individual and which the individual can reasonably expect will not be made public (for example, a medical record). Private information must be individually identifiable (i.e., the identity of the subject is or may readily be ascertained by the investigator or associated with the information) in order for obtaining the information to constitute research involving human subjects.

**FDA regulations** apply whenever an individual is or becomes a participant in research, either as a recipient of a FDA-regulated product or as a control, and as directed by a research protocol and not by medical practice. FDA-regulated activities involve individuals, specimens, or data, as patients or healthy controls, in any of the following:

- any use of a drug or biologic, other than the use of an approved drug or biologic in the course of medical practice
- any use of a device (medical or other devices, approved or investigational) to test the safety or effectiveness of the device
- any use of dietary supplements to cure, treat, or prevent a disease or bear a nutrient content claim or other health claim
- the collection of data or other results from individuals that will be submitted to, or held for inspection by, the FDA as part of an application for a research or marketing permit (including foods, infant formulas, food and color additives, drugs for human use, medical devices for human use, biological products for human use, and electronic products.)
- activities where specimens (of any type) from individuals, regardless of whether specimens are identifiable, are used to test the safety or effectiveness of any device (medical or other devices, approved or investigational) and the information is being submitted to, or held for inspection by, the FDA.