

Visual Repetition and Quantitative Descriptive Analysis of Visual Discourse in Environmental Activism Posters: The Work of Nobodycorp.org in the Bali Rejects Benoa Bay Reclamation

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Abstract

This article examines twelve environmental activism posters from the "Bali Rejects Benoa Bay Reclamation" campaign (2014–2018) produced by Nobodycorp.org as a limited visual corpus within the communication system of the ForBALI movement. This study establishes the corpus as an object of analysis through scope limitation to maintain analytical rigor. This analysis integrates descriptive-quantitative mapping with critical discourse analysis through the tracking of visual relations, thereby structurally identifying ideological meanings. This procedure applies quantitative visual discourse methods through frequency distribution and co-occurrence networks, systematically detecting dominant elements. These findings indicate the red color system, the black color system, and the excavator image as the main elements, with the excavator appearing in 91.7% of the data. This analysis shows a relational intensity between the excavator and the red color of 0.92, and between the excavator and the black color of 0.74, thus forming a stable pattern of visual interconnection. These results demonstrate the stabilization of visual meaning through repeated relational

grouping, so that signification does not depend on isolated symbolic units. This research formulates an operational model of visual meaning based on measurable relations through limited generalization, allowing visual communication studies to obtain replicable analytical instruments. This analysis shows the formation of ideological coherence through systematic visual organization, thereby articulating the framework of ecological conflict consistently. This analysis shows peripheral elements as low-connectivity components through relational measurement, thereby forming a structured asymmetry in the representation system. This research limits the analysis to a single producer corpus through data delimitation, so broad generalizations and reception dynamics are not covered.

Keywords: *Visual Repetition; Visual Discourse Analysis; Quantitative Visual Coding; Environmental Activism Posters; Bali Rejects Benoa Bay Reclamation*

1. Introduction

Visual communication in social movements shapes the production of collective meaning through structured mechanisms of visual repetition, so that the production of meaning operates as an active relationship between representation, ideology, and the distribution of attention in the public space. Porta and Diani (2006), as well as Snow and Benford (2000) explain that framing works through the selection and reinforcement of symbols as a strategy for political articulation in contested communication, so that visuals operate as tools for the production of movement ideology. However, the literature has not yet integrated the relationship between framing, visual structure, and visual homogeneity into a systemic analytical model, so the conceptual connections remain parallel rather than structural.

The study of visual culture expands this perspective by positioning visibility as an epistemic regime that governs how social reality is perceived and negotiated. Mitchell (2002) and Mirzoeff (2013) show that visibility shapes the structure of knowledge through the distribution of attention and the legitimacy of representation, while Pérez (2018) emphasizes that the system of visibility operates through disparities in visibility that simultaneously produce mechanisms of erasure in social space. In this context, visual analysis moves from the epistemic level to the structural level when visual communication design emphasizes the internal relations between elements as producers of meaning. However, this conceptual transition has not yet been supported by methodological tools capable of operationalizing visual relations as a measurable data system.

In the realm of visual communication design, Kress and van Leeuwen (2020) explain that visual meaning is formed through structural relations between elements such as color, typography, composition, and symbols. This framework asserts that visual coherence does not arise from

the uniformity of elements, but rather from the relational organization within the design system. However, this approach has not yet developed into an analytical model capable of mapping visual repetition as a systemic variable within a limited corpus, so the analysis remains at the interpretative level.

Studies on environmental activism in Indonesia show that visuals serve as instruments of symbolic mobilization that drive collective participation in the digital space (Rosyidah et al., 2024). The study also indicates that visuals construct collective identity through the repeated circulation of signs within the activism media ecosystem (Siregar & Herman, 2025). Additional studies affirm that activist visuals strengthen social solidarity through the articulation of ecological representations in the distributed digital space (Zainubi & Ciptadi, 2024). However, the study has not yet constructed the relationship between symbolic mobilization and visual structure as a system of meaning production that can be formally analyzed through measurable design units.

Studies on branding and visual communication show that the repetition of visual elements form's identity stability through the reinforcement of a consistent sign system. Henderson and Cote (1998) and Janiszewski and Meyvis (2001) explain that visual repetition enhances recognition through the reinforcement of visual memory. Huang (2024) and Wang et al. (2018) expanded on these findings by showing that visual consistency enhances cognitive fluency through a reduction in information processing load. However, the study has not yet integrated visual repetition as a structural variable in the analysis of the limited and contextual corpus of environmental activism.

The study of visual activism in Indonesia also shows that visuals in social movements function as tools for producing political discourse and collective identity. Nugroho (2025) shows that visual circulation shapes activist solidarity through the consolidation of political affection. Qurroh'Aini (2025) proved that 300 hashtag posts generated dominant and counter-narratives that directed public engagement. Kurniullah (2020) emphasizes that the heterogeneity of actors produces variations in effects, resulting in non-homogeneous visual meanings. Lim (2013) states that the effectiveness of visuals depends on the simplicity of the narrative, low risk, and the alignment with the dominant meta-narrative, making the political effects conditional. Wicaksono (2019) emphasizes that visuals not only serve as aesthetic expressions but also as structures of ideological communication in social movements. However, this approach remains interpretative and has not yet operationalized visual structures as a measurable data system.

Based on these conditions, this research formulates the gap not as the absence of visual studies but rather as the absence of integration between visual discourse analysis and the quantitative mapping of design elements within a single integrated analytical model. This research develops a visual ideology–repetition–quantification loop framework that positions visual repetition as a link between ideology production and structural reading, allowing visuals to be analyzed as a system that is both discursive and measurable.

The research question is formulated explicitly as follows. First, how do the patterns of repetition of color elements, symbols, and typography form a structure of visual homogeneity in 12 activism posters? Second, how does the structure of repetition construct the stabilization of ideological meaning in environmental activism communication? Third, how does visual repetition contribute to the coherence of the representation system within the ForBALI movement's communication ecosystem?

This research uses 12 protest posters from Bali Rejects Benoa Bay Reclamation produced by Nobodycorp.org during the period 2014–2018 as the corpus of analysis. This research positions Nobodycorp.org as a structural visual node in the activism semiotic system because this unit demonstrates design consistency that is longitudinally documented and distributed within the ForBALI ecosystem. This position is not only based on data availability but also on its structural function as a sign production node that connects the movement's ideology with public visual circulation. (Poell, 2020).

The selection of the corpus does not follow the logic of population representation, but rather the logic of reading the internal stability of the visual production system within a single, coherently designed entity. This research establishes a single unit of analysis because the focus of the study is not directed at variations among actors, but rather at the structural stability within a consistent visual production system. Therefore, a comparative design does not provide epistemic value commensurate with the analytical goals of this research. The exclusion of other visual actors, such as student collectives or local organizations, is carried out because this research prioritizes the internal stability of the design system, rather than the production variations within the movement ecosystem.

This research uses the Yin (2009) case study approach to enable an in-depth analysis of visual repetition patterns within a limited corpus. This approach directs the analysis toward the stability of the visual structure as a system of representation, rather than generalizing to a broader population. Thus, this research identifies a methodological gap in the study of visual activism, namely the lack of integration between visual discourse

analysis and the quantitative mapping of design elements within a single operational integrated analytical model.

The theoretical contribution of this research lies in three main aspects. First, this research develops an integration between visual culture, visual communication design, and activism studies within a single structure-based analytical framework. Second, this research operationalizes visual repetition as an analytical variable that connects the production of ideology with the stabilization of meaning. Third, this research expands the concept of visibility from the epistemic regime to a structural data system that can be quantitatively mapped within a limited visual corpus.

2. Method

The object of study in this model refers to the visual representation system of activist posters that operate as a discursive construction within the communication space of social movements. This analysis positions posters as units of semiotic analysis that produce meaning through the relationship between visual elements, compositional structure, and ideological configuration, thereby placing visual homogeneity as an effect of construction, rather than an inherent attribute of the object.

This analysis establishes sample adequacy through the principle of visual redundancy saturation, where the corpus size of 12 posters represents a complete iteration cycle of recurring visual motifs within the limited archive system Nobodycorp.org. This analysis shows that additional artifacts beyond this threshold do not introduce new semiotic configurations, thus confirming the structural closure of visual variation within the dataset.

This analysis uses a single case study design with a limited corpus of 12 activist posters, Bali Rejects Benoa Bay Reclamation articulated by Nobodycorp.org during the period 2014-2018. This research establishes case boundaries based on the principle of a bounded system to ensure the internal coherence of visual artifacts within the same historical and political context. This study does not use statistical generalization but develops analytical generalization through the reading of relational structures within a closed visual system.

This approach integrates Visual Discourse Analysis (VDA), Critical Discourse Analysis (CDA), and quantitative descriptive analysis as a dialectical analysis system. This study uses VDA based on Kress and van Leeuwen. (2020) to identify representational, interactive, and compositional meaning through visual actor analysis, layout structure, and audience engagement relations, thereby mapping the semiotic

configuration of each poster as an organized meaning structure. This approach uses CDA based on Fairclough (2013) to trace the mechanisms of interdiscursivity and recontextualization through the identification of shifts in ecological, moral, and local identity discourses into symbolic forms stabilized in visual representations, thereby explaining how visual structures produce the consolidation of ideology in the public sphere.

This approach uses quantitative descriptive methods through binary coding techniques (0/1) to convert visual elements into structured data units. This analysis establishes coding categories that include visual symbols, composition structure, color system, and typographic elements based on consistent operational definitions, thereby constructing a frequency matrix and co-occurrence relationships among visual elements within a limited corpus. This study does not use statistical inference but employs frequency distribution as an indicator of the intensity of internal relationships within the visual system.

This analysis operates the integration of three approaches through a dialectical mechanism that connects the coding process, matrix formation, and discursive interpretation. This model transforms the coding results into a relational matrix to identify patterns of repetition and the configuration of interconnected visual elements, thereby reading the structure of meaning stability as an effect of repetition intensity. This analysis then interprets these patterns through CDA to explain how visual frequency functions as a mechanism for reinforcing ideology in public communication, thereby linking the density of visual data with discourse consolidation, rather than with statistical probability.

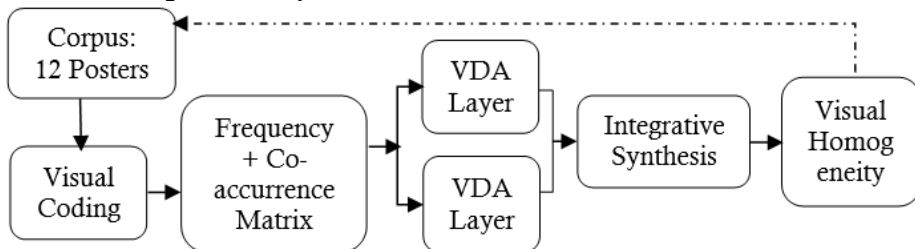


Figure 1. Relational-Iterative Framework of Visual Homogeneity Construction through VDA–CDA Integration and Descriptive Quantification

This analysis ensures validity through purposive sampling based on traceability of archives, consistency of artifacts, and completeness of documentation, thereby ensuring the internal cohesion of the corpus as a closed system of visual representation. This analysis operationalizes purposive sampling through explicit inclusion criteria that require each poster to (1) originate from the verified campaign archive of

Nobodycorp.org, (2) contain complete visual documentation without reconstruction artifacts, and (3) demonstrate an identifiable ecological protest framework within the discourse of the Benoa Bay Reclamation. This analysis excludes visual artifacts that fail to meet these criteria, thereby reducing selection bias and ensuring the replicability of the corpus construction logic.

This study employs two independent coders to test reliability with a Cohen's Kappa of 0.79 (Vergni et al., 2021), thereby ensuring categorization consistency through intersubjective agreement. This study operationalizes inter-rater reliability through a structured coding protocol that includes rater training sessions, pilot coding on a subset of artifacts, and iterative refinement of the coding book before full data analysis. This study resolves coding disagreements through adjudication procedures conducted by a third-level consensus review, ensuring that categorical differences do not spread into analytical distortions. This procedure reinforces interpretative stability while maintaining intersubjective consistency throughout the coding operations. This study establishes a procedure for resolving ambiguity through decision rules based on cultural iconography references, thereby classifying elements as cultural motifs only if they have verified visual-cultural references in the local context.

3. Result

3.1. Structure of Visual Homogeneity in the Corpus of Activism Posters

This study establishes 12 action posters, Bali Rejects Benoa Bay Reclamation, as the main visual corpus to analyze the structure of representation in activist communication. The corpus is positioned as a discursive unit that produces meaning through symbolic, chromatic, and compositional relations, thereby enabling the systematic reading of visual homogeneity patterns.

This collection is formed as structured visual data with the repetition of graphic elements that serve as the basis for identifying visual repetition and relational reading between posters. The establishment of N=12 serves as an epistemic boundary that maintains the consistency and stability of the analysis.

Corpus: 12 action posters Bali Rejects Benoa Bay Reclamation

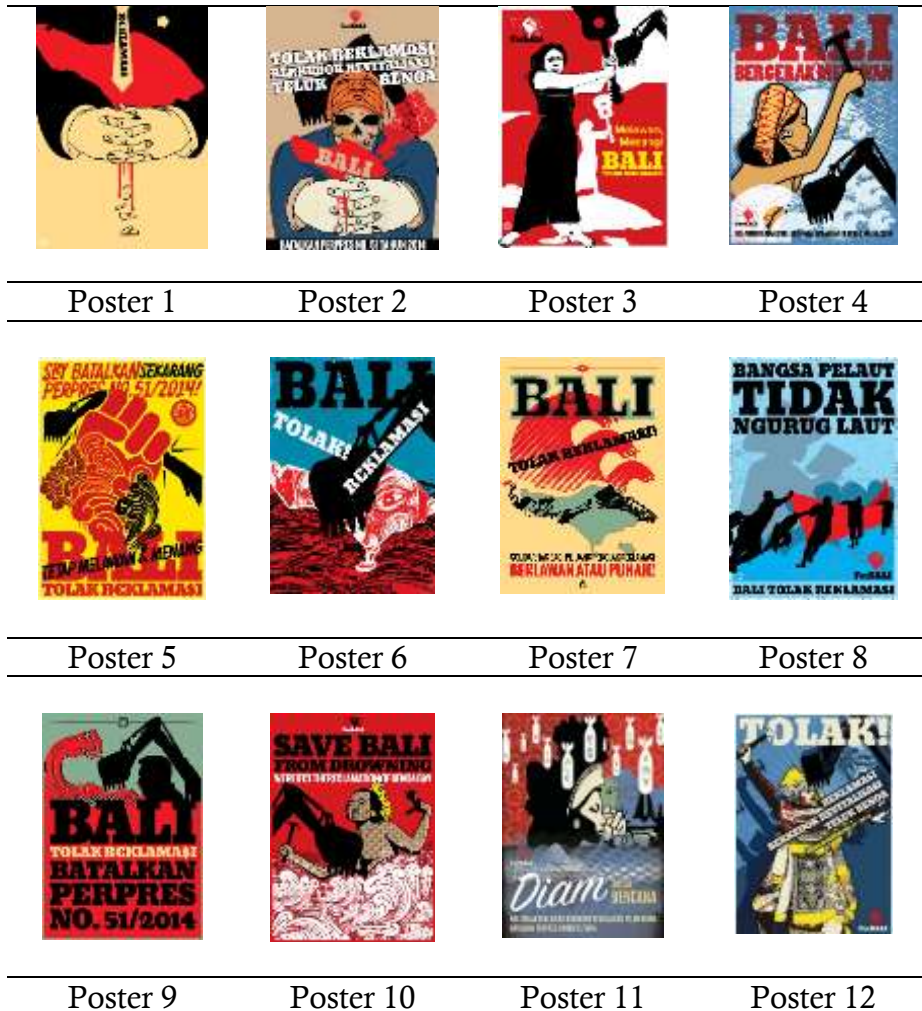


Figure 2. Corpus of 12 Activism Posters: Bali Rejects Benoa Bay Reclamation

Source: www.nobodycorp.org

Figure 2 presents the entire visual corpus as an initial documentary archive through a mechanism of non-interpretative representation that postpones analytical intervention. This placement limits the object of study through the mechanism of corpus delimitation, allowing the researcher to explicitly set visual boundaries before the variable extraction process takes place. This framework establishes a controlled analytical foundation through standardized observation procedures that enable systematic comparisons between visual units within the corpus. The configuration

directs all frequency and relational analyses to the pre-determined dataset, ensuring that the research maintains epistemic consistency during the visual mapping stage.

3.2. Frequency Distribution of Visual Elements (N = 12)

This stage establishes frequency distribution as an analytical device that transforms visual repetition into indicators of structural dominance within representational systems. This analysis positions repetition as a mechanism for stabilizing meaning rather than as a neutral statistical count, thereby framing frequency as an index of ideological sedimentation in visual communication.

Table 1. Frequency Distribution of Visual Elements (N = 12)

Visual Element	Frequency (n/12)	Percentage (%)	Analytical Category
Fist	12	100.0	Dominant
Red Color System	12	100.0	Dominant
Black Color System	12	100.0	Dominant
Excavator	11	91.7	High Recurrence
Skull	7	58.3	Moderate Recurrence
Bali Map	4	33.3	Low Recurrence
Cultural Motif	3	25.0	Low Recurrence

The results in Table 1 show that the first element (100%), the red color system (100%), and the black color system (100%) operate as structural determinants of visual homogeneity because they achieve total repetition throughout the corpus. This condition produces an inferential closure where symbolic agency (fist) and affective intensity (red and black systems) function as constitutive elements rather than supplementary elements of the visual discourse. The digging elements (91.7%) reinforce this structure by operating as agents of externalizing ecological disturbances, thereby consolidating the visual field around conflict-centered representations.

The skull element (58.3%) functions as a transitional affective marker that serves as an intermediary between the dominant and peripheral representation regimes, thereby indicating partial integration into the

ideological core of the system. Bali maps (33.3%) and cultural motifs (25.0%) occupy peripheral positions that indicate spatial and cultural references without structural influence on the dominant visual grammar, thereby reinforcing the asymmetry between ideological centrality and contextual decoration.

3.3. Co-occurrence Matrix of Visual Elements (N = 12)

This stage builds co-occurrence not as a descriptive mapping of co-presence but as an inferential model of relational dependency among visual elements. This analysis positions relational strength as evidence of systemic interconnectedness in visual discourse, thereby transforming the value of co-occurrence into an indicator of ideological cohesion.

Table 2. Co-occurrence Matrix of Visual Elements (N = 12)

Visual Element Pair	Co-occurrence Value	Relational Strength Interpretation
Excavator – Red System	0.92	Very strong association
Excavator – Black System	0.74	Strong association
First – Black System	0.88	Very strong association
Skull – Red System	0.69	Moderate association
Excavator – Fist	<0.40	Weak association
Cultural Motif – Network	<0.30	Peripheral association
Bali Map – Network	<0.40	Weak association

The results in Table 2 show that the excavator element functions as a nodal structure for the representation of ecological conflict due to its highest relational ties with the red system (0.92) and the black system (0.74). This pattern indicates that environmental threats are not represented independently but are structurally stabilized through the encoding of affective colors, thereby producing an integrated semiotic unit of "conflict-urgency."

The first element shows a strong association with the black system (0.88), indicating that collective agency operates within a framework of resistance aesthetics that relies on contrasting visual coding. The skull element shows a moderate association with the red system (0.69), thus functioning as a mediator of affective escalation rather than as an autonomous symbolic unit.

The weak association between the digger-punch pair and the culture-network motif indicates that the representation of agency and cultural

identity remains structurally separate from the dominant conflict group, thereby reinforcing the conclusion that the visual system prioritizes ecological antagonism over cultural articulation.

3.4. *Visual Network Structure*

This stage interprets network visualization as a structural model of ideological condensation rather than a graphical representation of co-occurrence. This analysis positions clustering as evidence of semantic convergence within the visual discourse system, thereby enabling inferences about how meaning is stabilized through relational density.

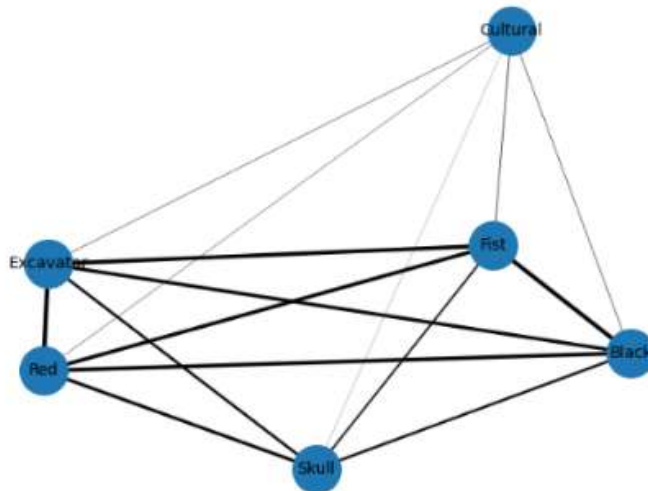


Figure 3. Visual Network Structure

The results in Figure 3 show the emergence of the dominant red-black-excavator group, which serves as the main ideological axis of ecological conflict representation. This group consolidates urgency, antagonism, and material extraction into an integrated visual regime, thereby producing a coherent environmental crisis narrative.

Secondary groups centered on the first element build collective agency as a reactive rather than constitutive force, thereby placing mobilization in a derivative relationship to the framing of ecological threats. The placement of cultural motifs at the periphery indicates a structural exclusion from the production of dominant meanings, thereby affirming that cultural identity operates as a marginal contextual marker rather than a constitutive discourse element.

3.5. *Mapping Visual Functions*

This stage transforms the mapping of visual functions into an inferential articulation of how representational structures generate communicative ideology. This analysis positions each visual element as a

functional node within the discursive economy, thereby linking semiotic forms with ideological operations.

Table 3. Visual–Functional Mapping

Visual Element	Representational Role (VDA)	Communicative Function (CDA Interpretation)
Excavator	External conflict actor	Construction of ecological threat framing
Fist	Collective human agency	Mobilization and call-to-action discourse
Skull	Affective danger marker	Moral intensification of ecological risk
Red System	Affective visual system	Urgency and crisis amplification
Black System	Structural contrast system	Authority, severity, and resistance framing
Cultural Motif	Contextual identity marker	Peripheral localization of cultural identity

The results in Table 3 show that the excavator functions as the main actor of ecological antagonism because it encodes external environmental threats as visualized disturbance agents. This encoding generates an inferential relationship between material extraction and ecological crises, thereby stabilizing environmental discourse as a conflict-based representation.

The raised fist serves as a marker of collective agency that translates social mobilization into a visual grammar of resistance, thereby placing political action within a simplified dichotomy of opposition. Skulls function as affective amplifiers that heighten perceived ecological risks, thereby transforming environmental discourse into a moral urgency.

The red system functions as a temporal accelerator of crisis perception, while the black system generates structural authority through contrast stabilization. Cultural motifs function as markers of residual identity that do not participate in the production of dominant ideology, thereby affirming their marginal communicative status.

3.6. Synthesis of Visual Homogeneity Structure

This stage synthesizes empirical findings into a structural model of visual homogeneity as an emerging ideological effect, rather than as an aesthetic condition. This analysis positions homogeneity as a product of repeated relational reinforcement among dominant visual elements,

thereby shifting the interpretation from surface similarity to systemic stability.

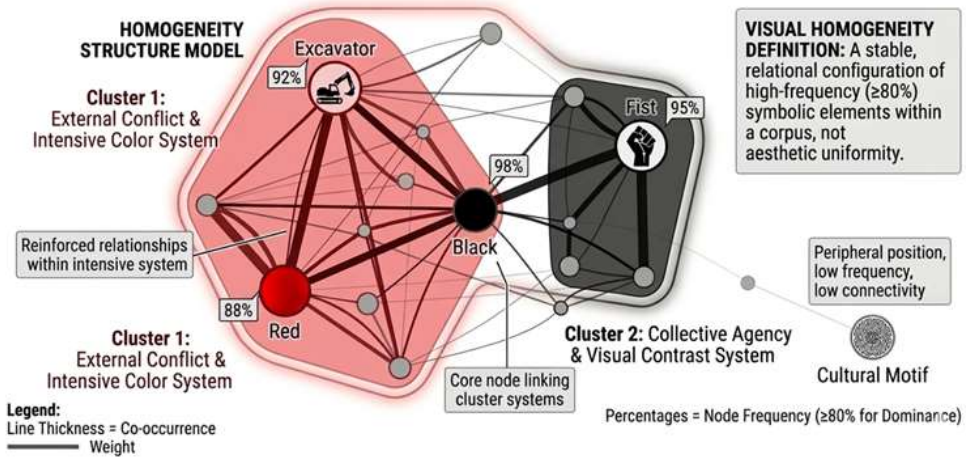


Figure 4. Synthesis of Visual Homogeneity Structure

The results in Figure 4 show that visual homogeneity emerges through the convergence of high-frequency elements ($\geq 80\%$) and high-intensity relational clustering within the co-occurrence network. This convergence produces a stable representational regime where symbolic repetition reinforces ideological coherence across the corpus.

This structure shows that homogeneity does not operate as visual uniformity but as a relational effect produced through the repeated conjunction of material actors (diggers), affective systems (red-black coding), and markers of collective agency. This configuration produces an inferential closure where ecological crisis, resistance, and urgency form a mutually reinforcing visual discourse system.

4. Discussion

4.1. Quantitative Visual Discourse as Epistemic Logic of Meaning Articulation

This study establishes quantitative visual discourse as an epistemic logic that articulates meaning through the frequency distribution of elements in the ForBALI poster corpus because distribution allows for empirical verification of sign relationships (Jewitt et al., 2025). This analysis identifies the color red, the color black, and the fist gesture as dominant elements because their frequency of occurrence exceeds the threshold of $\geq 80\%$, thus forming a distribution center within the structure of representation. This dominance builds the meaning of ecological resistance because the repetition of the color red activates urgency, the

color black builds moral opposition, and the gesture of a clenched fist signifies collective solidarity in the visual configuration. This configuration stabilizes the orientation of meaning because the concentration of element distribution locks the public's reading of environmental issues as conflicts that demand resistance within the dynamics of social movements (Della Porta & Diani, 2006).

This analysis uses visual grammar as an articulation mechanism because the relationships between elements form a structure of signification through differentiation and compositional interrelation. These findings indicate that dominant elements occupy central positions because high frequency enhances visibility and perceptual priority in the visual reading process. This mechanism embodies the framing of movement because the selection of recurring elements directs public interpretation toward an antagonistic narrative between the local community and capitalist forces (Benford & Snow, 2000). Recent studies reinforce these findings as multimodal analysis shows that visual elements serve as devices to articulate ideology through integrated sign system configurations.

This study positions theoretical frameworks as operational analytical instruments rather than autonomous explanatory systems because each framework serves to determine different relationships within a visual data set. This operationalization reduces theoretical plurality into layered analytical functions that assign roles to distribution (Kress & Van Leeuwen, 2020), framing (Benford & Snow, 2000), and ideological articulation (Della Porta & Diani, 2006) based on empirical visual structures. This positioning resolves the conceptual overlap because theory only operates when it directly maps onto measurable visual relations, rather than functioning as a parallel interpretative narrative.

This analysis sets a threshold of $\geq 80\%$ as a discursive categorization mechanism because frequency concentration distinguishes dominant elements from peripheral elements in the structure of meaning. This mechanism produces structural differentiation because dominant elements form the interpretative framework while peripheral elements function as contextual reinforcers within the network of representation. This study defines visual homogeneity as a statistically based condition where dominant elements exhibit high-frequency convergence, low variance distribution, and stable relational repetition across all units of analysis (Jacob et al., 2025; Jiao et al., 2025). This configuration asserts that homogeneity operates as an empirical structural effect rather than a conceptual assumption because the consistency of distribution determines interpretative closure within the corpus.

4.2 Structure of Visual Networks and Empirical Validation of Meaning Relations

This analysis encompasses the structure of the visual network within the corpus of activism posters that build measurable meaning through the co-occurrence relationships between elements. The co-occurrence analysis maps the interconnections of elements through numerical values, thereby creating a measurable visual structure while also validating the meaning relationships, as the consistency of co-occurrence affirms the stability of associations within the network. The relational values of the excavator in red (0.92) and black (0.74) reinforce the stability of the ecological conflict meaning because the high intensity of co-occurrence affirms that association as the center of the visual network. The representation of ecological conflict is formed through repeated associations between object symbols and color systems (Mühlenbeck & Jacobsen, 2025).

This visual configuration generates meaning through relational centrality because the network structure determines the interpretative hierarchy within the corpus. The excavator functions as an anchor object because its high connectivity stabilizes the framing of conflict as the dominant narrative logic. However, the skull element creates interpretative tension because its moderate frequency (58.3%) and inconsistent connectivity produce a secondary affective layer that disrupts total narrative closure. This condition indicates that the visual network does not produce absolute semantic coherence because partial instability arises from elements that resist full integration into the dominant cluster.

Critical discourse analysis operates ideological readings through salience as visual dominance and anchoring as fixation of meaning because the repetition of the red-black configuration prioritizes dominant elements while anchoring conflict as structural violence in public perception. According to Fairclough, this connection also reflects the process of recontextualization that transforms social practices into stable semiotic forms (Munfarida, 2014). This ideological reading does not eliminate alternative interpretations because peripheral elements such as cultural motifs and spatial markers retain residual meanings that lead to the articulation of local identities beyond the framing of conflict (Setyawan et al., 2021; Suwarno, 2024).

This visual configuration constructs development as an ecological threat because the relational intensification between the image of the excavator and the dominant chromatic system produces a conflict-centered framework in the campaign discourse. The Benoa Bay case serves as a model structurally comparable to the anti-space appropriation movement because it integrates cultural resilience with scientific-historical articulation

to strengthen ecological justice claims (Subekti et al., 2020). The cluster structure shows functional differentiation because the red-black excavator cluster consolidates the representation of external conflict, while the black fist node (0.88) articulates collective agency through high connectivity. This relational organization asserts that visual meaning emerges through structured interdependence among elements rather than isolated symbolism, thus operating through visual organizational systems akin to grammar (Rose, 2016).

This analysis reinforces the empirical foundation of meaning stability because the patterns of co-occurrence indicate that the visual hierarchy operates through measurable connectivity rather than interpretative assumptions. The visual system recontextualizes social practices into stable symbolic forms because the repetition of relational pairs transforms protest actions into structured semiotic configurations (Ledin & Machin, 2019). Peripheral elements such as the Bali map (33.3%) and cultural motifs (25%) remain marginal because their low connectivity limits their integration into the dominant network. This distribution confirms that the hierarchy of representation arises from empirical interconnectivity because the intensity of co-occurrence determines the centrality of meaning (Mitchell, 2002), while also showing that residual semantic variation remains in nodes with low connectivity, resulting in a controlled form of interpretive asymmetry.

This study positions network theory, discourse analysis, and visual grammar as functionally integrated tools because each framework explains different levels of relational organization within the dataset. Network analysis explains connectivity, discourse analysis explains ideological positioning, and visual grammar explains compositional structure. This integration eliminates theoretical redundancy because each framework operates at a specific analytical layer, rather than producing conflicting interpretations of the same phenomenon.

4.3 Stability of Meaning as Semiotic Intensification in Network Distribution

The study of frequency patterns and inter-element relationships shows the consistency of the representation structure within the corpus. The frequency distribution indicates the dominance of the first element, the red color system, and the black color system, as each appears in 100% of the 12 units. The excavator element appears at 91.7%, placing it in the high occurrence category as it exceeds the 80% threshold. The skull element is at 58.3%, indicating a moderate occurrence level. The Bali map element at 33.3% and the cultural motif at 25% fall into the peripheral category as they are below 40%.

This pattern shows a consistent structure of visual dominance across the unit, yet the system does not produce absolute stability because the

skull element introduces interpretative discontinuity through affective ambiguity. This discontinuity indicates that stability arises through dominant convergence rather than total uniformity because peripheral elements maintain partial resistance to complete semantic absorption (Wijntjes & Middelkoop, 2024). This condition reveals that the stabilization of meaning operates through selective intensification rather than uniform distribution.

Co-occurrence analysis shows that the excavator has a strong relationship with the red (0.92) and black (0.74) color systems. The fist has a very strong relationship with the black color system (0.88). The skull has a moderate relationship with the red color system (0.69). Other elements show values below 0.40, indicating low interconnectivity. This data shows that dominant elements have higher interconnectivity compared to peripheral elements in the visual network.

The network structure shows two main clusters, namely the excavator–red–black cluster and the fist–black cluster. The first cluster shows a concentration of relationships on object elements and color systems. The second cluster shows a concentration on symbols of collective agency and color contrast systems. Peripheral elements, such as cultural motifs and maps of Bali, remain outside the main cluster because low connectivity prevents full integration into the dominant semantic structure (Buchholz, 2018).

Stability testing compares the variation of distribution across units because each element is evaluated throughout the entire corpus (Li et al., 2025). These findings affirm that stability functions as a relational effect rather than a fixed property because interpretative coherence emerges from recurring patterns of connectivity. However, this dataset also produces internal variation because skull elements and cultural markers introduce semiotic disruptions that disturb total coherence. This condition shows that the stability of meaning coexists with local instability within the same visual system.

4.4 Analytical Contributions and Limitations of the Approach

Visual repetition operates as a measurable discursive structure formed through frequency distribution and network relations in the production of empirical meaning (Kress, 2010). This approach shifts visual analysis from the interpretive paradigm to the distributional paradigm by prioritizing relational measurement over subjective hermeneutics (Manovich, 2002). This framework positions quantitative visual discourse analysis as a methodological instrument that connects data configuration with discourse formation.

This approach limits the analysis to a single visual producer, so that homogeneity operates as internal design consistency rather than as a result of collective social production. This limitation restricts the ability to explain visual ideology as an effect of broader institutional, political, and organizational relationships. This limitation results in an epistemic boundary because the dataset cannot represent external power relations beyond the internal coherence of visual production.

Further research should integrate multi-producer datasets and social-institutional mapping because such integration expands the explanatory capacity of visual network analysis beyond internal homogeneity. This expansion allows for differentiation between design-driven consistency and movement-driven ideological formation. Therefore, this study positions its findings as a model for stabilizing visual meaning in activist communication that is structurally valid but contextually limited.

5. Conclusion

This study analyzes twelve environmental activism posters as a limited visual corpus that constructs meaning through frequency distribution and relational networks within a structured representation system. The findings show that the red color system, the black color system, and the excavator imagery function as dominant configurations with near-maximum recurrence, thereby forming a stable core of visual repetition. Co-occurrence analysis confirms the strong relational intensity between the excavator system and chromatic, indicating that the stability of meaning arises from repeated relational clustering rather than isolated visual elements.

Analysis shows that ideological coherence emerges through systematic visual organization because industry-based associations and recurring colors build a consistent framework of ecological conflict in activist communication. However, this coherence coexists with structural variation because peripheral elements such as skull imagery, cultural motifs, and spatial markers exhibit lower connectivity and partial integration into the dominant group. This pattern indicates that visual stability operates through the selective intensification of dominant nodes while allowing for residual semantic variation in peripheral zones.

Theoretically, this research shows that the stability of visual meaning can be explained through patterns of relational distribution within a limited dataset because the interpretative hierarchy emerges from a measurable co-occurrence structure. However, the scope of this explanation remains context-dependent because the findings reflect internal design consistency rather than cross-organizational or reception-based dynamics.

Methodologically, the scope of a single producer limits inferential expansion because it excludes audience reception and variation between producers, thereby restricting broader socio-political generalizations.

Further research should expand the analysis to multi-producer datasets to distinguish design-driven consistency from movement-level ideological convergence. Further studies should include reception analysis to examine how audience interpretations can reinforce or undermine the dominant visual structure. Peripheral elements such as skull imagery and cultural motifs should also be further investigated as they reveal local semantic tensions that can serve as alternative framing mechanisms within the activist visual system.

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