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of Visual Communication Design:

**Design, Technology
and Local Culture**

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Design, Technology and Local Culture

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Opening Speech

Rector of Indonesia Institute of The Arts Yogyakarta

Greetings to everyone,

DeKaveCON 2024 served as an important forum for us to explore and discuss how visual communication design interacted with technological advancements, design criticism, design ethics, and digital transformation. Furthermore, we addressed how local culture was expressed in art and design—a topic that not only enriched our understanding but also enhanced our appreciation for the cultural wealth surrounding us.

As an educational institution committed to fostering innovation and creativity, ISI Yogyakarta was immensely proud to host this significant event. We believed that the seminar was a productive platform for the exchange of ideas and experiences among professionals, academics, and practitioners in the field of visual communication design. The discussions there were expected to contribute meaningfully to the global development of this discipline and inspired advancements in design that were both ethically and culturally grounded.

In our pursuit of becoming a World-Class Campus, ISI Yogyakarta has been committed to strengthen international collaborations and enhance the quality of education and research. We are always dedicated to create an academic environment that not only meets the global standards but also promotes local wisdom as an integral part of our education. By hosting international events such as "DeKaVeCon," we aim to demonstrate our commitment to play an active role in the global academic community and provide valuable insights into the internationally scaled development of visual communication design.

In this ever-evolving digital age, the challenges and opportunities in visual communication design are becoming increasingly complex. Therefore, the seminar was expected to offer deep insights into how we could navigate this landscape wisely and innovatively. Throughout this process, we must remain steadfast in upholding the ethical values and local wisdom that forms the foundation of our cultural identity.

In closing, I would like to extend my gratitude to everyone who worked tirelessly to make both the event as well as this proceedings book possible. I hope that this book will be highly beneficial and pave the way for broader collaborations in the future.

Thank you.

Dr. Irwandi, S.Sn., M.Sn.

Opening Speech

Chair of The Committee

Assalamualaikum Warahmatullahi Wabarakatuh,

Peace be upon us all,

As the chairperson of the 2024 DeKaVeCON International Conference, I feel ecstatic that this proceedings book, the output of that program, has finally been published. After the review stage, some of the submitted papers were selected to be presented in the seminar and then published in this book.

The international conference themed "Design, Technology and Local Culture" aimed to discuss the diverse contemporary issues in the visual communication design discipline which were more dynamic due to the technological advances. The discussion was even more urgent considering the needs to maintain the local culture as a cultural identity with unique values and attributes amidst the inevitable globalization. It was a forum for sharing information and problem-solving ideas that would answer the challenges met in the interaction between the local and global cultures to create vigorous creativity in the future. In this book, you will get the latest knowledge and information gathered from researches on illustration book, packaging design, video content design, photo portraits on campaign billboards, etc.

On behalf of the organizing committee, I would like to thank all authors of the compiled papers. Also I deliver my greatest gratitude to all lecturers and students of Institut Seni Indonesia Yogyakarta who participated in the conference. Last but not least, I extend my highest appreciation to all lecturers and students the Visual Communication Design Study Program for their synergistical collaboration starting from the planning stage until the D-day of the seminar and for giving the best effort in making this book meeting the academic standards, in terms of both the content as well as the layout.

However, the committee realized that in the book there are some shortcomings and we do apologize. We hope that the seminar and the proceedings book provide benefits for the concerned parties.

Debby Dwi Elsha, S.I.Kom., M.A.

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Culture Education for Generation Z Through The Gasing Traditional Game Illustration Book

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ABSTRAK

Penelitian ini berfokus pada pembuatan buku bergambar berjudul “Gasing Game” sebagai media edukasi budaya tradisional bagi Generasi Z. Penelitian ini bertujuan untuk menghasilkan buku yang menarik dan edukatif dengan mengenalkan permainan gasing kepada Generasi Z. Pemilihan warna, pembuatan ilustrasi, dan desain layout merupakan bagian dari proses perancangan buku. Buku ini membahas tentang sejarah gasing dari seluruh dunia hingga gasing modern yaitu Beyblade. Dirancang agar menarik secara visual dan mudah dipahami oleh kelompok usia target dengan penggunaan warna-warna cerah dan elemen visual yang sederhana. Hasil dari penelitian ini adalah buku bergambar “Gasing Game” diharapkan dapat menjadi media edukasi dan melestarikan permainan gasing pada Generasi Z. Buku bergambar “Gasing Game” diharapkan dapat menjadi sarana edukasi budaya yang efektif untuk mengenalkan warisan budaya permainan gasing tradisional kepada generasi penerus.

Kata kunci: Buku bergambar, Permainan tradisional, Gasing, Generasi Z, Budaya lokal

Introduction

Indonesia is one of the countries that has many and diverse traditional games spread throughout the archipelago. Based on data from the Indonesian Traditional Games and Sports Committee, there are 2600 types of traditional games in Indonesia. This confirms Indonesia as the country with the world's most traditional games and sports data (Kemenpppa, 2023). These games are limited to being intended for and played by children teenagers and adults. Games are a form of creative expression and imagination that allows players to take on challenges and create experiences that are different from everyday life. Games can be an effective learning tool, teaching skills such as cooperation, social skills, and problem-solving. For children, they generally spend their free time playing with friends or alone. They create the games that they play and also have games that are inherited from generation to generation. With the experience of knowing the world around them, children can benefit from playing (Nurhayati & Zarkasih Putro, 2021). Most children feel empty if they don't play for a day because playing is freedom for them (Zulkhi & Jannah, 2022). Games play an important role in children's development, in this case, games can be an effective way to improve children's cognitive, motor, social, and emotional development. Traditional games that focus on physical activity and social interaction can help improve children's motor skills and strengthen social relationships.

Gasing is one of the heritages of folk games in Indonesia. The gasing game is one of the objects of 12 objects of the Advancement of Malay Culture regulated in the Batam City Regional Regulation

Number 1 of 2018 concerning the Advancement of Malay Culture (Disbudpar, 2020). As part of the cultural heritage, the gasing game must be preserved from generation to generation. Several communities celebrate gasing as a symbol of cultural continuity and identity. Gasing has also changed in design and manufacturing materials along with advances in technology and the availability of materials. Gasing was originally made of wood, but now many use metal, plastic, or iron.

The development of technology and information has more or less eroded the consistency of gasing as an interesting game for Indonesian children. They are more interested in using audio-visual-based digital games through their respective gadgets. Data from the Traditional Games Return Community survey with U-Report Indonesia found that 68% of respondents preferred traditional games, while the remaining 32% of respondents preferred digital games (Returns, 2017). In the following year, data on people's interest in playing traditional games decreased. This is shown in the Central Statistics Agency Data where there were 12.6% of Indonesians who still played traditional games in the last year in 2018. As an intangible cultural heritage, Gasing must continue to be preserved and introduced to the community, especially the younger generation. The decreasing interest in traditional games is due to various factors. In addition to the increasing diversity and sophistication of digital games, the lack of literacy in traditional games for children is also a serious challenge to introducing traditional games. Parents and teachers have an important role to play in developing literacy in children and providing insight into the importance of traditional gasing games for child development (Nurhayati & Zarkasih Putro, 2021). A medium is needed to increase public literacy, especially regarding this gasing game. The use of illustrated books is one of the right media to introduce the game of Gasing. Illustrations in books aim to explain or summarize stories, poems, texts, or other information (Putra & Lakoro, 2012). Firdhiana & Anggapuspa's (2021) research aims to educate and preserve local cultural heritage for children aged 7-12 years through illustrated books. The media was chosen to provide knowledge about local cultural heritage to children about Typical Snacks of Probolinggo City. Wahyudi et al's (2023) research uses illustrated books as a learning tool that can develop children's reading skills from an early age (Wahyudi et al., 2023). This illustrated book is designed to provide education on Indonesian cultural heritage, especially regarding Gasing to Generation Z, namely the generation born in 1997-2012 or aged 8-23 years. In this book, researchers will focus on the target audience of generation Z aged 8 - 12 where they are elementary school students. This generation was born in the era of sophisticated digital technology, social media, and digital consumption trends. The potential of Generation Z in its role as a cultural and heritage fighter is manifested in maintaining the identity of Indonesian culture. That is why Generation Z is the right target for picture book readers to preserve the cultural heritage of this Gasing game.

Research Methods

Research methodology is a way of thinking that combines problem formulation and design objectives to produce a product. The method used in this study is the General Visual Communication Design 2 design method (Safanayong, 2006).



Image 1. The General Visual Communication Design 2 Design Method
Source: Safanayong, 2006

Research is a stage of investigation (research) into a problem systematically, critically, and scientifically to increase knowledge and understanding, gain a better understanding, or gain a better understanding. In designing a traditional Gasing illustration book, researchers conducted research using a questionnaire via Google Forms. The initial step taken was to analyze market needs based on a survey. The data used in designing this illustration book is divided into two types, namely data collected directly by researchers (primary data) and data collected from other sources (secondary data). Primary data is data collected by researchers themselves using qualitative methods, namely through questionnaires. Secondary data is data collected from other sources, namely by using the literature study method.

Analysis Data analysis with the 5W + 1H theory is a method that can help solve problems and trigger new ideas to solve problems. According to Ria (In Herman, 2019), 5W + 1H analysis is an analysis developed from 3W (What? Why? What of it?) which was initiated by Wilkinson in the 1880s. Then from these 3Ws it was developed and immortalized into 5W + 1H by Kipling in his book "Just so Stories" in 1902.

At the synthesis stage, references will appear that can be used in the Design of Traditional and Modern Game Illustration Books. The results of the analysis that have been obtained in the next stage provide the main idea for visual design. Visual works are made with a size of 20 cm x 20 cm (square) and adjusted so that they are not too big or too small. The patterns and colors used in the production process are calm and colorful colors so that children are interested in reading.

The game illustration work that has been selected by respondents through the previous Google Form is the main theme in the design of the traditional gasing game illustration book. The illustration uses a soft illustration style and is accompanied by text containing information about how to play the game, the rules of the game, and the impact of the game.

According to Safanayong (2006), communication consists of five stages: Unawareness, Awareness, Comprehension, Conviction, and Action. In this design, the researcher wants to achieve the stage of

communication understanding (Comprehension) so that the target audience can understand various Indonesian cultural heritages, including traditional games. The researcher hopes to achieve a phase of communication understanding that allows the audience to recognize, maintain, and preserve the diversity and value of Indonesian cultural heritage, both modern and traditional.

A design or visual work that is created will be more interesting and valuable when the creator includes additional value or value add. Such as information, meaning, and aesthetics can provide additional value to the traditional gasing game illustration book. In addition, to make this design more interesting and acceptable to the target audience and make it easy to understand, what distinguishes this book from others is by combining both games, namely traditional and modern games, into one book. The researcher will emphasize the aesthetic and visual elements as a whole through a cartoon style, considering that the target audience of this design is children.

In Media Selection stage, the title of the illustrated book was chosen, namely “Permainan Gasing”. This book is square in size with dimensions of 20 cm x 20 cm using 210gr Copenhagen paper and a glossy hardcover cover. Equipped with supporting media that can be used on other media such as t-shirts, tumblers, pins, key chains, bucket hats, stickers, x-banners, tote bags, flashcards, and posters.

Visualization is the stage of expressing previously obtained ideas and ideas into a visual image that can be seen. At this stage, the elements used are photos of the game that will be lifted and then redrawn digitally by adding other additional elements such as game information, rules, how to play the game, or other things related to the illustration to be lifted. Visualization also includes references to the work, layout references, details of the work, storyline, and finishing references.

Production is the process of creating a design that produces a product based on a previously determined idea. To create this illustration book, researchers will use Procreate software to draw illustrations, and Corel draw to compose the layout. This illustration book is compiled according to the previous guide, which will contain text that provides information about the traditional Gasing. This book is printed in a 20x20 cm box size and coated with a glossy hardcover so that the book is not damaged. Then this illustration book will be distributed to audiences aged 8-12 years, and teachers.

Results and Study

Design Process

The design process stage consists of 6 stages which are the process of researchers collecting initial data and visual studies where the results of this design stage become the basis for researchers to create illustrated books.

Questionnaire Results

The questionnaire sent via Google Form on July 4, 2024, consisting of 9 multiple-choice questions and distributed online for qualitative data collection, resulted in 32 parents from the audience who responded. The purpose of this survey was to find out parents' views, habits, and preferences towards the traditional Gasing, as well as their opinions on how important it is to introduce this game to their children.

The results of the questionnaire consisting of 9 questions above show that parents want to introduce children to illustrated books about Gasings because they believe that the book can provide a clear and interesting understanding of the traditional game. They hope that by introducing this traditional game, children will appreciate cultural heritage more and engage in fun physical activities.

Literature Study Results

The researcher also looked for information data using literature studies, namely through the internet, and related articles about the Gasing. The gasing has many different names in each region throughout Indonesia, and has many social and educational benefits. This game can also help people improve strategy, concentration, and motor skills. In addition, the Gasing shows local culture and helps strengthen social relationships with the environment

Visual Study

Each page in the illustrated book "Gasing" has different illustrations and is adjusted to the material to be conveyed. The researcher used Procreate software to create illustrations and used Corel Draw X7 software for layout.

Color Study

The color study combines soft and colorful color palettes to create a cheerful and pleasant atmosphere. This combination of pastel and bright colors is not only visually appealing but also encourages the creativity of readers and creates a fun and harmonious playing experience. The questionnaire distributed also provided suggestions on the selection of these colors.

Typography Study

In the typography study for this Gasing illustration book, the researcher must consider the use of cheerful and dynamic fonts to reflect the spirit of the Gasing and ensure that the size, spacing, and style of the letters support readability and the overall impression. In this illustration book "Gasing", the researcher uses 2 fonts, namely Pencil Child as a subtitle with a font size of 30pt and Chalkboard Se font with a size of 16pt for the manuscript text.

Layout Study

The layout study aims to determine how visual elements such as text, images, and other graphic elements will be placed on the page. The purpose of this study is to ensure that each element supports the story and communication goals in a balanced and aesthetic way. Through layout studies, researchers can test various compositions and layouts to ensure that each element supports the narrative and communication goals. This includes choosing the right font, using white space in the right way, and paying special attention to important elements so that readers naturally understand the information presented.

Visualization

At the visualization stage, the researcher began to create a Gasing illustration book starting from the sketching, coloring, and shading process. This stage also explains the layout and typography process of the book title.

Sketching Process

In the first process, namely making a sketch, sketching plays an important role in illustration. Sketching is also the first stage before it is finished and becomes a complete illustration. In making the illustration book "Gasing Game" the researcher used Procreate software. The sketching process of the illustration book "Gasing Game", uses a 6B Pencil brush because it has a texture similar to a real pencil. Image 2 shows one of the sketch results.



Image 2. Sketch Results

Basic Coloring

Next is the coloring process, the software used is Procreate which is available for iPad. The colors used are CMYK (Cyan, Magenta, Yellow, Key) with a predetermined color palette to ensure that the colors are consistent. The color palette used is determined according to the explanation of the color study above. Image 3 shows one of the coloring results.



Image 3. Coloring Process

Shading and Highlight

The purpose of the shading process is to provide deeper value and depth to the volume of the object so that its appearance is more alive. To create a consistent impression, color gradation must be done from dark to light or vice versa. The shading must also be following the direction of the light. With this effect, the target audience can also feel the expression, emotion, and personality of the creator of the work through visual interaction. Image 4 shows a complete illustration with shadows and highlights.



Image 4. Shading and Highlight Results

Title Typography

The title typography shows the features of the theme it represents and can be used as a visual support media in various media. In the typography section, the title of this Gasing illustration book uses a modified font called Blood'n Guts. This typography uses a combination of golden yellow which symbolizes history and brown with a wood-like texture that takes from the Gasing material. Image 5 shows the title of the illustration book of the Gasing game.



Image 5. Title Typography

Layout

This layout is done using Corel Draw software. This stage involves arranging all the elements that have been created, starting from the text of the manuscript, illustrations, and existing ornaments, all arranged to be comfortable for readers, especially children aged 8-12 years until this book reaches the stage of being ready to be printed. Image 6 and 7 show the layout of several pages in an illustrated book of the game Gasing.



Image 6. Layout Process 1

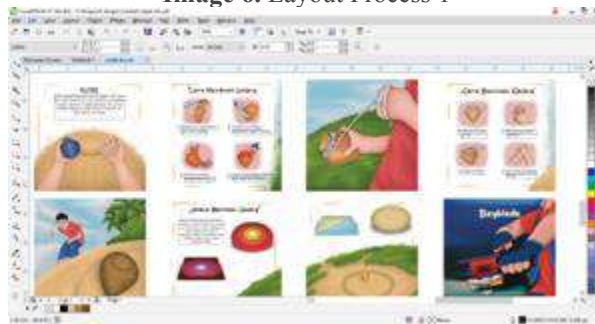


Image 7. Layout Process 2

Results of the Work

After going through the visualization stage of the work to produce an illustration book that is ready to be printed, the researcher also has special specifications to be used as specifications in the production of this illustration book print. Using a paper size of 20x20 cm (square), this size was chosen because it is suitable for children and easy to carry anywhere. Using 210gr Copenhagen paper and Canon print type to ensure the image resolution remains the same when printed. Using the CMYK color format (Cyan, Magenta, Yellow, and Key), to ensure accurate color quality when printing books. Use a glossy hardcover on the book cover to keep the book safe and not damaged when held by children. There are 46 pages of illustrations in the Gasing book. Each page has the materials presented and illustrations that support the material.



Image 8. Gasing Book Mockup

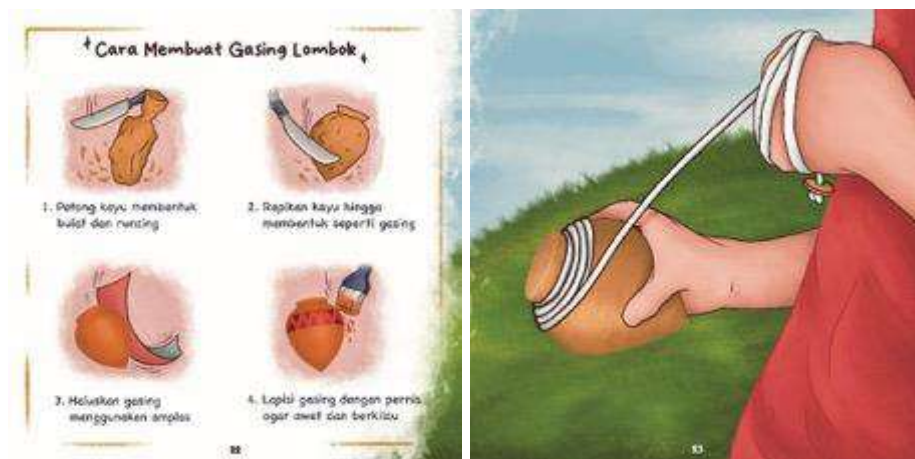


Image 9. Work Results Illustration Book Gasing Pages 22 and 23

Supporting media serves as a complement to the main media and helps the main media to be enjoyed physically. Supporting media can be used on other media such as t-shirts, tumblers, pins, key chains, bucket hats, stickers, x-banners, tote bags, flashcards, and posters.



Image 10. Poster Mockup



Image 11. Flashcard Mockup

Audience Responses

This stage aims to find out how the target audience responds to the content, design, and illustrations presented in the book. This stage is carried out qualitatively by conducting interviews and observing respondents' actions when interacting with the Gasing Game book. The respondents used were 5 children aged 8-12 years attending SDN Kupang. This stage was carried out by the researcher on July 9, 2024. The stages carried out were that respondents were given a book and invited to read the book. After that, the researcher interviewed the respondents. The interview questions were how respondents responded to the book in terms of color, history, text readability, and layout, and whether respondents could gain a new understanding of gasing after reading the book. The results of this interview showed that respondents liked the book "Gasing Game" because the illustrations were interesting and informative, the use of language that was appropriate to their level of understanding, and the ability to motivate children to try the traditional gasing game.



Image 12. Several respondents during the interview and observation stages conducted by researchers to find out their responses to the book Gasing Game

Conclusions and Recommendations

The final result is that this illustrated book not only introduces the top game but also preserves local culture for the younger generation. And it can be concluded that the design uses informative and interesting illustrations through colorful illustrations, these illustrations also provide important information visually that helps children understand the concept and steps of the top game. Each illustration is designed to support the text and explain details that may be difficult to understand with words alone so that children can understand and comprehend the message conveyed by the researcher.

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Copyright Relevance in Increasing Brand Credibility of Decorative Elements in the “Jendela SiBakul” Application

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ABSTRAK

Dalam era bisnis yang kompetitif, kredibilitas brand memiliki peran krusial dalam menarik kepercayaan konsumen. Elemen dekoratif menjadi bagian integral dari identitas brand. Hak cipta, sebagai aspek hukum yang mengatur kekayaan intelektual yang menawarkan potensi untuk memperkuat dan melindungi elemen dekoratif tersebut. Penelitian ini untuk menggali relevansi hak cipta dalam meningkatkan citra brand dari suatu produk yang dihasilkan, agar menarik minat konsumen. Tujuan penelitian ini adalah untuk menganalisis dan memahami sejauh mana hak cipta dapat berkontribusi pada peningkatan kredibilitas brand asset elemen dekoratif di Dinas Koperasi dan UKM DIY. Metode penelitian mencakup analisis literatur untuk memahami konsep hak cipta, kredibilitas brand, dan dampaknya terhadap elemen dekoratif. Pengumpulan data empiris melalui wawancara dengan pemangku kepentingan, survei terhadap konsumen, dan analisis dokumen terkait hak cipta di sektor koperasi dan UKM. Analisis data untuk mengidentifikasi pola, tren, dan implikasi potensial. Jenis Penelitian menggunakan metode kualitatif deskriptif, yang dapat membantu memahami persepsi, pandangan, dan pengalaman pelaku industri terkait hak cipta dan elemen dekoratif, serta dapat digunakan untuk mengukur sejauh mana hak cipta dapat meningkatkan kredibilitas brand asset suatu produk UKM. Kesimpulan dari penelitian ini dapat menjadi dasar bagi kebijakan lebih lanjut yang mendukung pertumbuhan dan keberlanjutan bisnis di tingkat lokal, serta meningkatkan industri ekonomi dan wisata di Daerah Istimewa Yogyakarta.

Kata kunci: Brand, Elemen, Hak Cipta, Jendela SiBakul

Introduction

Copyright in the context of brands plays a very important role in supporting the growth and competitiveness of Micro, Small and Medium Enterprises (MSMEs). Copyright protection of brands not only provides legal security, but also has a significant positive impact on increasing purchases of MSME products.(Amelia et al., 2023) In the era of globalisation, business competition in the decorative sector is getting tougher. In improving competitiveness, the Cooperative Office as an entity that supports the development of micro, small and medium enterprises in Yogyakarta, needs to pay attention to copyright aspects as an integral part of the brand management strategy and brand assets of decorative elements. Branding designs such as advertising promotions through Instagram real stories, online buying and selling sites, attractive comic strips, packaging design of a product that shows the characteristics of Yogyakarta products.(Firmansyah, 2023) Despite the importance of copyright in protecting the decorative elements of an MSME product business, there have not been many studies that explore the relevance of copyright in the context of increasing the credibility of brand assets in the DIY Cooperative and SME Office. The problem to be researched is how to design to increase the credibility of brand assets at the DIY Cooperative and SME Office level and the extent of understanding of business actors at the DIY Cooperative and SME Office regarding copyright on decorative elements as part of brand assets.

The specific purpose of this research is to analyse the awareness of businesses in the Department of Cooperatives and SMEs DIY related to copyright in the context of decorative elements. So as to be able to identify the obstacles faced in the application of copyright to decorative elements among business actors. This research also assesses the impact of applying copyright to decorative elements on increasing the credibility of brand assets in the DIY Cooperative and SME Office, evaluating strategies that have been successfully carried out by MSMEs in utilising copyright on decorative elements to increase product attractiveness and consumer interest. Small and Medium Enterprises (SMEs) have an important role in the creative industry, which is the main driver in creating unique products and services. (Suryadharma et al., 2023) In this context, intellectual property becomes the cornerstone to protect innovation and creative ideas generated by SMEs. The protection of intellectual property not only encourages economic growth in the SME sector, but also recognises the economic value of creativity and innovation that characterises the creative industries. The research method uses combination research (qualitative and quantitative).

The importance of this research affects the market economy sector, especially small and medium industries with various seller backgrounds. Protection of the copyright of a packaging, promotion of a merchandise not only has an impact on the exclusivity of decorative elements, but is also connected to increasing the credibility of brand assets. (Rahardjo, 2019) A better understanding of copyright and its implementation, the DIY Cooperative and SME Agency can provide more effective guidance to businesses to improve the competitiveness of their products or services, both in local and global markets. Obstacles in sales are usually due to technological competition between local traders, usually for traders who are over 50 years old, peddling their wares conventionally. This research helps in increasing the sales of Micro, Small and Medium Enterprises in Malioboro 2 Terrace, Kotagede Yogyakarta International Airports Market, and Jendela Si Bakul Online Buying and Selling Container.

Research Methods

Research methods are a series of activities to find the truth in a research study. Starting with formulating a problem based on certain thoughts, this process generates an initial hypothesis. With the support of previous research understanding and perception, research data can be processed and analysed, forming the final conclusion. According to Prof. Dr. Suryana (2012), research or scientific methods are a series of steps to obtain scientific knowledge. Sugiyono (2012) states that research methods are scientific procedures that aim to obtain data with specific purposes and benefits. Research methodology is a scientific approach used to obtain data with a specific purpose. (Hamid, 2013) This study uses a qualitative approach, to gain an understanding of the correlation of copyright relationships in increasing consumer confidence in the product brands of small and medium enterprises in the DIY Cooperative and SME Office. Qualitative research is commonly used in social science and humanities disciplines, especially in micro-analysis. Qualitative research bases its approach on inductive thinking, which relies on participatory objective observation of a social phenomenon. (Harahap, 2020) Qualitative research aims to detail the understanding of phenomena using in-depth descriptive interpretation and analysis. On the other hand, quantitative research aims to measure and analyse data with a statistical approach. (Creswell & Poth, 2016)

The research data were collected using interview, observation, and documentation techniques. Interviews were conducted with small and medium business traders in Malioboro 2 Terrace, Kotagede YIA Market, and Jendela SiBakul outlets, asking about the problems in the field in marketing the products they sell. Of course, by helping traders in making advertising media for the product brands they sell. In addition, socialising the registration of Intellectual Property Rights to protect the product brands of small and medium enterprises. Observations will be made at the Department of Cooperatives and SMEs of Yogyakarta, by directly observing MSME products and their brands on various sales platforms, such as physical stores, exhibitions, or websites. Then noting unique elements in the design, logo, or visual presentation that may be related to copyright. Data analysis was carried out by analysing the results of interviews and collecting documentation. (Sholihah, 2020) Descriptive analysis is a statistical analysis method used to summarise and describe the basic characters in data collection. (Fadli, 2021) Descriptive analysis techniques include several things, namely determining the distribution of data, identifying information on the extent to which data is spread. (Khairunnisa, 2021) Frequency tables to display the values that appear in a data.

The following is the research flow in the research methodology entitled ‘Copyright Relevance in Increasing the Brand Credibility of the Decorative Elements of the SiBakul Window of the DIY Cooperative and UKM Office’: (Bangun, 2022)

1. Identification of problem formulation: Researchers formulate research questions or problems to be answered.
2. Literature study: Researchers will conduct a literature study will include insights into intellectual property, copyright registration, creating an attractive brand for umkm products and the history of Jendela Sibakul outlets.
3. Data collection techniques: data obtained by asking the extent to which the decorative elements identified with the brand and copyright contribute to the improvement of the trade economy market, thereby causing an impact on consumer confidence in the brand.
4. Data collection: Researchers will conduct data collection using data collection techniques that have been determined in the previous stage.
5. Data analysis: Researchers will analyse the data that has been collected using descriptive analysis techniques to provide an overview of the creation of icons, logos, brand a product into social media and register it into copyright. Then, researchers can also use content analysis techniques to analyse the results of interviews and documentation.
6. Data interpretation: The researcher will interpret the results of the data analysis and summarise the findings.
7. Drawing conclusions and research report: The researcher will draw conclusions from the research results and answer the research questions that have been formulated at the initial stage, research methodology, findings, conclusions and recommendations for further research.

Descriptive analysis describes the characteristics of the data to provide a better understanding of existing distributions and patterns. This technique is useful in the initial stages of data exploration before conducting more advanced statistical analyses.

Literature Review

In achieving standardisation and strengthening the theory applied in this study, previous research is considered as a benchmark for comparing research results and strengthening the theoretical basis. Although the titles of previous studies may be different, the material analysed in studies that have a similar theoretical basis can be used to reinforce relevant theories.

Definition of Copyright

According to Law Number 19 of 2002 Article 1, Copyright is an exclusive right granted to the Creator or recipient of the right to publish or distribute his work, as well as give permission for this, while still complying with restrictions in accordance with applicable legal provisions. (UNDANG-UNDANG REPUBLIK INDONESIA NUMBER 19 OF 2002 ON COPYRIGHT WITH THE MERCY OF THE LORD WHO ALMIGHTY ESA PRESIDENT OF THE REPUBLIC OF INDONESIA, n.d.) The creator is an individual or group of people who through inspiration, create a work by relying on the ability to think, imagination, dexterity, expertise, or skill, which is then manifested in a unique form and reflects personal characteristics. (Sandi, 2021) Copyright is defined by Sophar Maru Hutagalung (2022) as legal protection given to the original work of a person or legal entity. With copyright, the owner of the work has full control over how his work is utilised and is entitled to economic benefits from the results of his work. (Sophar Maru Hutagalung, 2022) According to Raihana R (2023), copyright protection and intellectual property are inseparable aspects of the Indonesian legal system. Copyright protection reflects the state's recognition of citizens' freedom of expression, as well as the privilege given to creators or copyright holders to duplicate their works. (Raihana et al., 2023) Judging from the above research, the research method used is the same as the research designed by the current author, with a qualitative approach, with observation, interview and document analysis techniques. Previous research did not use symbolic theory, and the author will elaborate on symbolic theory. However, previous research has no correlation between copyright and an MSME product brand. For this reason, the author will make the relevance of copyright to increase consumer confidence in MSME products.

Brand Asset Decorative Element

In the world of the trading industry, it will definitely not be separated from the brand of a product. Products can be in the form of goods or services, of course, brands are used to distinguish one product from another. According to Ahmad Budi Sulistio (2021), branding includes a number of activities that aim to develop and enhance the identity of a brand or brand with a very wide range.

This involves aspects such as trade names, logos, distinctive characteristics, and how consumers perceive the brand. In addition, branding is also a strategy for companies to attract and retain customers. (Sulistio, 2021) Brand comes from the root word brand which in Indonesian means brand. In use, brand and branding have different meanings. Brands provide trust to consumers and producers in product buying and selling transactions. According to Darmawanto E (2019), in the context of design, the term 'brand' refers to a visual identity that represents a company, product, or service. Brands in design include elements such as logos, colours, typography, and other graphic elements that are used to create a consistent image and impression on the target audience. Brand design should reflect the company's identity and values, create a strong impression, and build customer trust. (Darmawanto, 2019) In their research, Maulida R and Yuningsih S (2021), stated that decorative elements are a form of element that has value in terms of aesthetics to increase the value of a particular product. (Maulida & Yuningsih, 2021) Decorative elements can be found in various contexts, such as painting, fine art, architecture, interior design, and so on. (Prawira & Aulia, 2023) From previous research, it shows that brands are only to provide identification of an item, increase the image of market share and attract buyers to buy a product with a certain brand. However, in previous studies there has been no way of registering copyright and handling if a brand is plagiarised or has similarities with other products. The difference with the research conducted by the current author is the implementation of copyright on a brand in the form of a logo, brand, or packaging of a product, which can give the impression of the best quality of an MSME product so as to increase the level of sales in the local trade industry through the application platform Jendela SiBakul Dinas Koperasi dan UKM Prov DIY.

Symbolic Interactionalism Theory

Symbolic interactionism theory is one of the concepts in the qualitative approach that is considered appropriate for analysing phenomena in the realm of library and information science. The main focus in the study of library and information science is how information professionals, in particular, as well as society in general, perform actions related to knowledge and information. The basis of this theory is the view that social reality is a process that is continuously built dynamically, with three main premises proposed by Herbert Blumer. The essence of symbolic interaction is an activity that characterises humans, namely communication or the exchange of symbols that have meaning. The notion of symbolic interactionism emphasises the active and creative role of individuals more than any other theoretical approach. Charron highlights the importance of understanding symbols in the context of symbolic interactionism theory. Symbols, as social objects, are used as representations and means of communication that are influenced by the people who use them. The individuals give meaning to, create, and change these objects through interaction. Social symbols can take the form of physical objects (real objects), words (which represent objects, feelings, ideas, and values), and actions (which individuals perform to give meaning in communicating with others). According to Derung T, several sociologists, such as John Dewey, Chales Horton Cooley, George Hebert Mead, and Hebert Blumer, introduced symbolic interaction theory. They look at symbolic interaction from a social point of view. The basis of symbolic interactionism theory is the

theory of social behaviourism which focuses on the natural interactions between individuals in society and society with individuals. The process of interaction between individuals develops through the use of symbols that they produce.(Derung, 2017)

Content/Results and Study

Copyright has a significant relevance in increasing the credibility of a brand, especially in the context of decorative elements in applications. In the case of the Jendela SiBakul application, copyright acts as a legal protection tool that ensures that copyrighted works, including the design of decorative elements used, cannot be copied or used by other parties without permission. This is very important, especially in the creative industry that continues to grow rapidly in the digital era. With copyright protection, Jendela SiBakul application can build a strong identity through its unique designs, such as logos, icons, or other visual features that characterise the application.

The importance of copyright is also seen in the effort to create user trust. A brand that has high credibility is generally associated with quality and innovation, where the protection of its creative elements is one indicator that the brand values originality and ethics in business. In this case, Jendela SiBakul app can strengthen its position in the market by showing that every decorative element in the app is registered and legally protected. This gives a strong signal to users that the app is not only visually innovative, but also legally responsible.

Furthermore, the copyrighted decorative elements help to increase the competitiveness of the Jendela SiBakul application. When visual elements such as the user interface, colour palette, and typography of the application have been registered for copyright, this provides its own uniqueness and added value. Users tend to be more interested and trust in applications that look attractive and different from other applications in the market. Copyright protection ensures that such uniqueness remains exclusive and is not misused by competitors. Thus, copyright becomes a key factor in maintaining user loyalty and building an app's reputation.

In the context of marketing, copyright on decorative elements is also an important asset that can support branding efforts. Apps that have a consistent, copyright-protected visual identity are more memorable to users. This identity creates a distinctive visual experience, where each decorative element supports the narrative and values that the brand wants to convey.(Disemadi & Kang, 2021) The Jendela SiBakul app, with its protected decorative elements, can create an emotional bond with users through an aesthetic experience that is not only functional, but also visually evocative. Copyright protection ensures that this visual identity cannot be carelessly replicated by other parties.

Then, to maintain the cultural aspect that can represent the existence of Jendela Si Bakul as a distinctive small business from Jogja, this boy character is created wearing traditional attire. However, the clothing is depicted in a more casual version to avoid appearing too regional and to ensure it still blends well with modern society (Daria, 2023). Furthermore, to add a unique aspect to the mascot character, the author wanted to depict something that represents the 'window' of the

mascot character. After conducting some research, it was decided to add an accessory in the form of a backpack. A backpack is considered closely associated with and iconic to children, as schoolchildren generally carry backpacks to school, making it an essential item for all children. To enhance the 'window' impression, the design of the backpack worn by the mascot features an image of a frame typically used to create a window.



Image 1. Revised mascot design by Elynda Duan

"In addition, to add a unique touch to the mascot design, typography was incorporated that, at first glance, appears to resemble the letter 'B.' However, upon closer inspection, this letter is composed of two letters: 'J' and 'B.' The letter 'J' represents the word 'Jendela' (Window), and the letter 'B' represents 'Bakul' (Basket), both of which are included in the name 'Jendela Si Bakul.'

At a meeting with the person in charge of the Jendela Si Bakul social media account, their Instagram content creator was also present. During this meeting, the content creator responded to one of the evaluations the author had provided in a previous meeting, specifically regarding improving the profile description of Jendela Si Bakul's address to make it clearer so that customers wishing to visit will not be confused about finding the location. In this meeting, we also discussed which media needed to be improved and created to help develop their Instagram account."

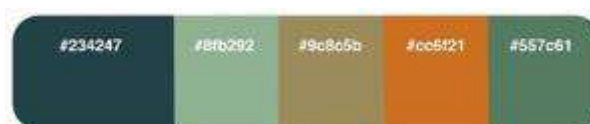


Image 2. Color Palette of Jendela Si Bakul

Next, the color palette for the Jendela Si Bakul Instagram account was arranged. The design of the icons also started being worked on, with several alternatives.



Image 3. Alternative icon designs for Jendela Si Bakul



Image 4. Final icon design of Jendela Si Bakul

The project then continued with the creation of designs for reel covers to make the reel posts appear more organized and visually appealing. These reel covers serve as overlays that can be placed on one of the image captures from the video, which is considered the most representative of the overall content. The creation of these reel covers also included selecting fonts to be used in future designs, ensuring that the Instagram designs appear more consistent.

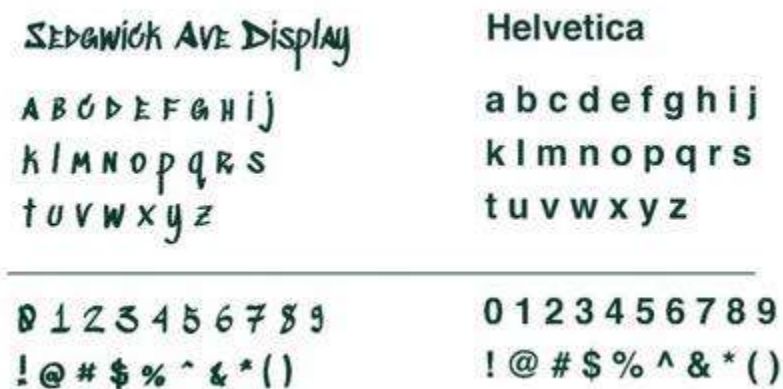


Image 5. Fonts used in the Instagram design of Jendela Si Bakul



Image 6. Instagram reel cover designs of Jendela Si Bakul



Image 7. Alternative designs of Jendela Si Bakul by Elynda Duan



Image 8. Feed post design ideas by Elynda Duan

Based on the discussion above, it can be concluded that the relevance of copyright in enhancing brand credibility, particularly in the context of the Jendela SiBakul application, is extremely important. Copyright not only provides legal protection for decorative elements but also strengthens the brand's position in the market by maintaining the originality and uniqueness of its visual elements (Disemadi & Romadona, 2021). With copyright protection, this application can build solid credibility and reputation, foster user trust, and reinforce a sustainable visual identity. A strong brand credibility can ultimately encourage user loyalty and enhance the application's competitiveness amid increasingly intense industry competition. Protecting copyright on decorative elements is a strategic step in establishing a solid foundation for the development and sustainability of the Jendela SiBakul application in the future.

Conclusions and Recommendations

This article highlights the crucial role of copyright in enhancing the credibility of decorative elements in the Jendela SiBakul application. The use of copyright-protected decorative elements not only enriches the application's visual appeal but also ensures the authenticity and quality of the products offered. For business actors on the Jendela SiBakul platform, it is highly recommended to always pay attention to legal aspects related to copyright. By using decorative elements with official licenses or creating original works, your business can avoid the risks of legal violations while simultaneously building a strong and trustworthy brand image.

In-depth analysis of this article shows that copyright is a long-term investment for the sustainability of businesses on the Jendela SiBakul platform. By respecting the copyright of others and protecting original works, businesses not only avoid legal action but can also attract more customers who value quality and innovation.

To maximize business potential on Jendela SiBakul, it is advisable to collaborate with content creators who have a deep understanding of copyright. Additionally, it is important to stay updated on developments in copyright regulations so that the business remains adaptive and competitive. Copyright is not merely a legal protection; it also serves as a driving force for creativity and innovation in the digital business world. By creating unique and original decorative elements, businesses can differentiate themselves from competitors and build a strong brand identity.

For business actors looking to develop their brand on Jendela SiBakul, it is highly recommended to continue investing in creative development. By encouraging internal teams to create original works or collaborating with independent designers, businesses can produce decorative elements that are not only visually appealing but also have high added value.

The importance of copyright in building brand credibility on the Jendela SiBakul platform cannot be overstated. By using copyright-protected decorative elements or creating original works, businesses not only avoid the risks of legal violations but also enhance their appeal to consumers. To maximize business potential, it is advisable to collaborate with content creators who have a deep understanding of copyright. Furthermore, it is essential to continue investing in creative

development by producing original works that align with the brand identity. In this way, businesses can build a strong image and succeed in an increasingly dynamic market.

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Color Harmonization In The Artistic System of Palangapa Film

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ABSTRAK

Palangapa adalah film yang menceritakan dinamika seorang anak laki-laki bernama Danang (21), yang tinggal berdua dengan kakeknya yang sedang sakit. Danang (21) sangat menyayangi kakeknya walaupun ia dikenal sebagai preman daerah setempat. Kakeknya menyuruh Danang (21) untuk pergi ke rumah tukang jamu tradisional Tutik (42) untuk mendapatkan obat. Danang rela mengikuti seluruh persyaratan yang diberikan oleh Tutik hingga akhirnya sebagai syarat mendapatkan obat. Film ini mengusung isu tentang kesetaraan gender melalui kerja domestik. Untuk menggambarkan dinamika perubahan karakter dalam film, penulis selaku direktur artistik menggunakan konsep harmoni warna pada film *Palangapa*. Harmoni dapat diartikan sebagai pernyataan rasa, aksi, gagasan, keselarasan, keserasian. Lebih khususnya, harmonisasi warna dalam film ini akan menjelaskan dinamika Danang (21) sebagai tokoh utama atau protagonis bertolak belakang dengan Tutik (42) selaku tokoh antagonis. Dua tokoh yang memiliki karakteristik berbeda diharmonisasikan melalui pengelolaan warna pada elemen tata artistik film *Palangapa*.

Kata kunci: Dinamika, Direktur artistik, Harmonisasi, Harmoni warna, Warna

Introduction

Harmonization comes from the Greek language, specifically the word "harmonia," which means bound, harmonious, and in accordance (Mujiyaton, 2021, 22). The term harmonization etymologically derives from the root word harmony, referring to a process that begins with an effort to demonstrate or realize a harmonious system (Sulistiyawan, 2019, 173). According to the Great Dictionary of the Indonesian Language (Ministry of Education and Culture, 2016), the word harmony is defined as the expression of feelings, actions, ideas, and interests; alignment; compatibility. Harmonization is the author's effort to showcase the characterization of the main character within the dynamics of the story. In the artistic arrangement work, the writer, as the artistic director, expresses this vision through color harmonization as an effort to align the colors of two different color groups. The difference referred to by the author pertains to the contrasting characterization of the protagonist and antagonist in the film *Palangapa*. Danang (21) as the main character or protagonist is in stark contrast to Tutik (42) as the antagonist. Two characters with different characteristics are harmonized through the management of color in the artistic elements of the film.

In its history, the art department has been seen as the center of imagery in film production; it also serves as the central department that provides visual strategy guidance for all other departments, meaning the art department is regarded as the guardian of the visual concept (Rizzo, 2005, 27).

The art department is led by an art director. The artistic director collaborates with a production designer to process the director's vision and script in order to find the visual concept, one of which is color composition. The artistic director is the field coordinator who executes all the artistic design that has been created by the production designer, which has been approved by the director and is visible within a camera frame. Regarding color, the author presents harmonization as a concept proposed to achieve the goals of the script and the director. The harmony that the author refers to relates to the application of color schemes in the film's mise-en-scène or everything that is visible within the film frame. Mise-en-scène includes elements such as setting, costumes, makeup, lighting, and the movement of the actors. This aligns with the goals of the script and the director; the concept of harmonization will be applied in the film *Palangapa* through the setting, the use of costumes, makeup, lighting, and the movement of the actors later on. The writer, as the artistic director, will apply this to the setting aspects of each scene, the use of costumes for the protagonist Danang (21) and the antagonist Tutik (42), as well as the makeup design according to the staging that will be present in each scene.

In his book *Art and Visual Perception*, Rudolf Arnheim explains in the chapter on Color *The Quest for Harmony* that the search for harmony began with theorists contemplating how colors relate to one another. Then they tried to determine which variations blended harmoniously, and they also identified how those colors made all objects easily and pleasantly compatible. Finally, experts have discovered that the earliest system was two-dimensional, depicting the sequence and some relationships of colors in a circle or polygon, and at least the harmony of colors is also determined by three main dimensions: hue, brightness, and saturation. Then a new theory emerged, introduced under the name of the color pyramid by J.H. Lambert in 1772. This pyramid continued to be developed through the ball illustration model by the painter Philipp Otto Runge in 1810, where he expressed that it is impossible to conceive any nuances produced solely by the mixture of five elements. (biru, kuning, merah, putih dan hitam). This color pyramid does not represent the entire color system. Then Ostwald developed it with the illustration of a ball and a double cone. Then it was further developed in 1915 by the painter Albert Munsell, who created a new principle known as the Munsell color tree, which is shaped like a sphere. Although the shapes differ, the various color classification models above are based on the same principle, which is that the vertical axis explains saturation and brightness. The brightest white at the very top down to the darkest black at the bottom (Arnheim, 1954, 346-348).

After undergoing changes in the form of color classification illustrations, the Munsell color tree became the benchmark for the creation of color theory in a numerical way. It is agreed and acknowledged that color consists of three main dimensions: hue (the color itself), brightness/value (the lightness or darkness of the color), and saturation. (intensitas dari warna). Color harmony is the interaction of colors that is balanced and aesthetic; color harmony is also the application of color theory principles that focus on creating beautiful color combinations in visuals. In his book,

Johannes Itten's *The Elements of Color*, 1970, he states that color harmony is the combination of two or more different colors within a single compositional foundation, where colors can coexist and be displayed alongside other color arrangements simultaneously in a systematic or thematic form (Itten, 1970, 72). The harmony of colors aims to give a unique meaning to each of its objects, providing a distinct significance to each of its theories.

Palangapa is a film created to highlight the issue of the changing dynamics of the main character, through the contrast between the protagonist Danang (21) and the antagonist Tutik (42). It explores how the mischievous, unruly, and selfish main character Danang (21) must submit to Tutik (42) as the antagonist. The color changes in the film that appear in each scene create different moods. These differences result in harmony within the various color media.

In addition to raising issues about equality, the writer of the film *Palangapa* also makes Banyumas the setting of the story. The issue related to the selection of colors present in the Banyumas area becomes the focal point for the author in the choice of colors that will be featured later. The writer found that brown and yellow are among the colors that are identically associated with the Banyumas region, as seen through the traditional clothing and the houses there, which are set against warm colors. Therefore, the application of color harmony will be focused on the artistic arrangement to emphasize those differences.

Research Methods

The color harmonization in the film *Palangapa* supports the dynamics between characters that are both contrasting and in harmony with each other. The character dynamics between Danang (21) as the protagonist and Tutik (42) as the antagonist will be managed through the selection of colors on the color wheel. The chosen colors will be manifested through all artistic elements visible in the frame, such as wardrobe, wall colors, and props.

The color harmonization not only showcases the relationships between characters that resonate in this final project, but also employs the color harmonization theory formulated by Arnheim. Regarding the color sources, the author utilizes the color wheel pattern developed by Munsell. The theory serves as a reference for artistic direction work that has been presented by Rizzo in his book *The Art Direction Handbook For Film*.

This research employs a qualitative approach aimed at deeply exploring and understanding how various color theory models are applied in visual art and how color harmony influences the dynamics of the main character's characteristics with their surrounding setting. The qualitative approach was chosen for its capacity to provide a rich and detailed understanding of the application of color in complex and dynamic art, which cannot be adequately explained through quantitative data alone. Thus, this approach allows the researcher to delve deeper into the nuances of color usage, as well as to trace how color harmony interacts with other visual elements in the artwork.

Result

Harmonization

In Art and Visual Perception, Arnheim discusses how art experts classify colors within a standardized objective system. The initial system is two-dimensional, depicting the sequence and relationship of colors in a circle or polygon. Then, a three-dimensional model was introduced, encompassing hue, saturation, and brightness. In 1772, J.H. Lambert created the color pyramid. Then in 1810, Philipp Otto Runge introduced the sphere model and argued that a mixture of five color elements was not enough to represent all shades. Wilhelm Wundt and Ostwald developed a color illustration in the form of a sphere and double cone. In 1915, Albert Munsell proposed a color tree in the shape of a sphere, and Paul Klee introduced the Canon of Color Totality in 1945.

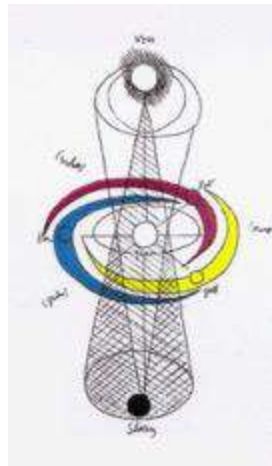


Image 1. *Canon Of Color Totality* (Paul Klee, 1945)

Source: <https://missgati.blogspot.com/>

Experts agree that the vertical axis represents the brightness scale, from white at the top to black at the bottom. The horizontal axis depicts saturation, with lighter colors further away from the center axis. The inverted pyramid, cone, and colored solids indicate their level of reality. They found that the purest yellow appears at high brightness, while blue turns purple at low brightness. The color harmony model is divided into two: the regular model, which allows for possible colors, and the irregular model, such as the Munsell color tree that only accommodates certain colors. Arnheim emphasizes that a color system must have two objectives: objective identification of any color, and showing which colors are harmonious or compatible with one another. Ostwald and Munsell assumed that two or more colors must be similar in essential aspects to be harmonized. Ostwald suggested that opposite colors on the color wheel serve as complementary pairs. Munsell stated that the center of the sphere is the natural balance point for all colors, so the line that passes through the center connects harmonious colors.

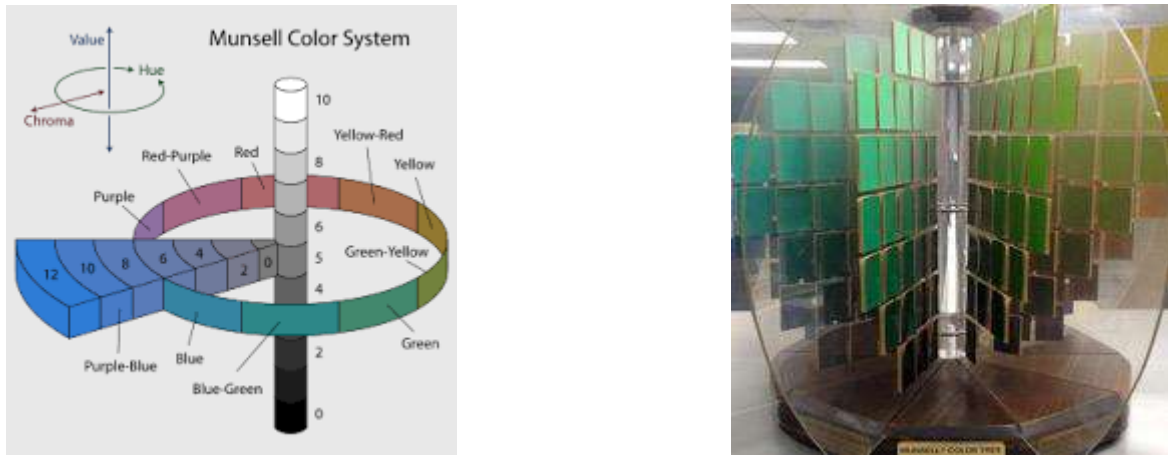


Image 2. (a) *Munsell Color System* 1915, (b) *Munsell Color Tree*
Source: (a) www.researchgate.net (b) <https://munsell.com/>

According to Arnheim, harmony is necessary for the color composition to become a unified whole. She also concluded that renowned painters use color harmony within certain limits, excluding some shades or levels of saturation. Ostwald and Munsell suggested that large surfaces should have soft colors, while highly saturated colors should be used on small surfaces. Arnheim describes the harmony of colors in relation to the harmony of music, where the rules of harmony help create connections between colors, rather than merely adhering to rigid aesthetic guidelines. In conclusion, color harmony focuses on the connection between colors and avoids irregular separation.

Color

Color becomes a key element in the writing of this report and the creation of the final film project. In films, color can create harmony and tension in scenes, as well as highlight the main themes that want to be conveyed. Colors also trigger psychological reactions, explain character traits or changes in the story, draw attention to specific details, and provide mood and tone to the film.

Colors are composed of primary, secondary, and tertiary colors, which together form the color wheel. Primary colors include red, blue, and yellow. Secondary colors are the result of mixing two primary colors, such as green, orange, and purple. Tertiary colors are a mixture of primary and secondary colors, for example, blue-green (teal) and red-purple (magenta). These colors are visualized in the color wheel.



Image 3. Warna Primer, Warna Sekunder Dan Warna Tersier

Source: <https://medium.com/>

There are at least three main elements in color: Hue, Saturation, and Value. These three components underlie the creation of color harmony. The selection of the right color components will result in the appropriate harmony. Hue describes the type of color itself. Saturation indicates how strong or soft the color is, such as the transition from red to pink. Finally, value represents the intensity or lightness, which is the change from black to white.

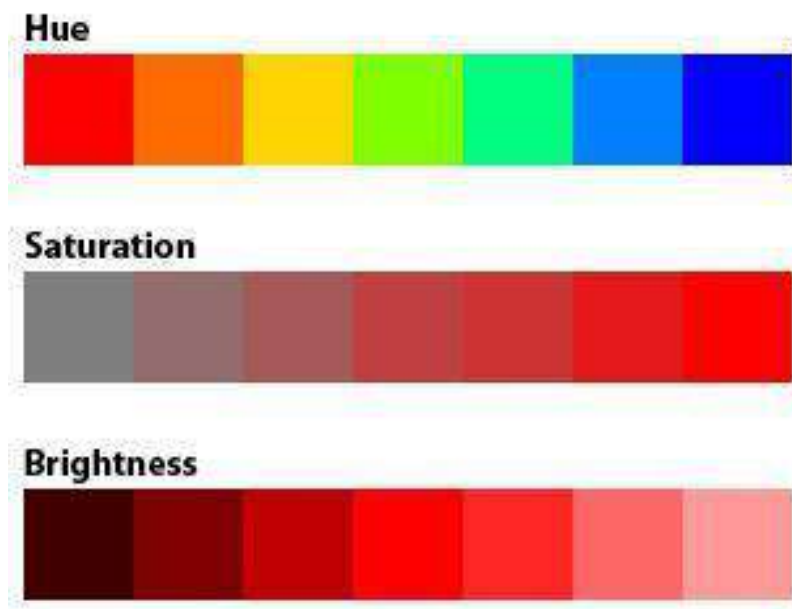


Image 4. Hue, Saturation dan Brightness

Source: <https://snap2objects.com/>



Image 5. *Cool Color dan Warm Color*
Source: <https://bootcamp.uxdesign.cc/>

Color Harmonization

Color Harmony is a system for classifying colors easily and accurately. Harmony means the alignment or compatibility of existing elements. Color harmony is also commonly known as a color scheme. A color scheme consists of 7 schemes to help writers choose which colors are harmonious. This scheme is the foundation for determining the color palette, which includes 12 main colors: primary colors, secondary colors, tertiary colors, and millions of colors in different hues, saturations, and brightness levels. The author will briefly explain the 7 color schemes, including:

1. Analogous

The Analogous color scheme involves three colors that are adjacent to each other on the color wheel. This color scheme is commonly known as the Neighboring Scheme.

2. Complementary

This scheme is commonly known as complementary colors; these colors create a high contrast. This color scheme combines colors that neutralize each other.

3. Split-Complementary

Skema warna ini memadukan prinsip skema warna *analogus* dan skema warna *complementary*. Menjadikan warna *complementary* nya sebagai warna primernya.

4. Triadic

A triadic color scheme consists of three colors that are evenly spaced on the color wheel, with the writer placing an equilateral triangle so that each corner produces a color that is 120° away from the others.

5. Tetradic

This color scheme consists of two pairs of complementary colors. This color scheme can produce vibrant visuals, but it must have a dominant color and ensure that this color does not overpower the

others. If all the colors are used in equal amounts, it will result in an unappealing look, which should be avoided.

6. Square

This color scheme is a variant of the tetradic color, positioning four colors by forming a square on the color wheel, thus presenting a balanced color palette when placed evenly at 90° intervals.

7. Monochromatic

This color scheme is often used in a design to create a minimalist and elegant appearance. This color scheme is the simplest, featuring only one main color and reducing its saturation, but the drawback of this color scheme is that it cannot use many colors to aid visualization.

The application of Color Harmonization aims to emphasize the contrast between two opposing characterizations, between Danang (21), who has a Protagonist character, depicted as mischievous, unruly, and selfish, and Tutik (42), who serves as his Antagonist. The writer begins with an interpretation of the script, continuously reading the script to grasp a concept that aligns with the vision and mission of the story. The vision and mission of the story in the film *Palangapa* aim to showcase equality between men and women, through the contrasting characters of Danang and Tutik. And from all of that, the writer and director reached an agreement on the initial color palette reference design based on the film. The result of the author's reading of the script is a table of emotions based on the story depicted in the script. Based on the author's reading, the feelings that emerged are sadness; this sadness then became the reference for determining the main palette of this film.

Table 1. Data Level of Sadness Based on Script Reading
Source: Personal Data

Level of Sadness	Indicator
1	Danang got the medicine
2	Danang is disobedient
3	Danang lacks manners
4	Danang went with his friend
5	Danang went to a karaoke place
6	Danang drinks alcohol
7	Danang shed tears
8	Danang has no choice in life. Danang is merely a follower
9	Danang cried silently and struggled to breathe
10	Danang even wanted to end his life

The results from the reading and the creation of this manuscript table then enter into the search for visual references based on the writing. There are several candidate paintings that the author has gathered to serve as visual references in the design process of this film. The author discovered several paintings by Rustamadji related to rural themes, which is why some of these paintings are used as candidates in the artistic references for the film Palangapa.



Image 6. (a) Painting of *Wanita Penjual Sate*, (b) *Painting of Suasana Pasar Hewan*
(c) *Painting of Wanita Penjual Jagung Bakar*

Source: <https://archive.ivaa-online.org/pelakuseni/rustamadji->

The painting that the author found is a depiction of a female corn seller by Rustamadji. The author chose this painting based on the number of figures depicted in it, and the contrasting color choices between the male and female figures. The works of the painter Rustamadji are often referred to as rural realism; he more frequently depicts authentic life in the countryside rather than urban modernization, and it is also commonly called photographic realism.

From this painting, the author finds the color palette that they want to apply in this film. The use of cool and warm color palettes is one way for the author to discover harmony in this film, Palapanga. The writer will use a dominant color palette of blue to turquoise green for the wardrobe of the main character, Danang (21), to illustrate the dynamic characterization that contrasts with Tutik (42). Blue is intended for Danang (21), who has a character that is responsible towards his family and feels a sense of duty regarding his grandfather's condition. Explain through the meaning of colors.



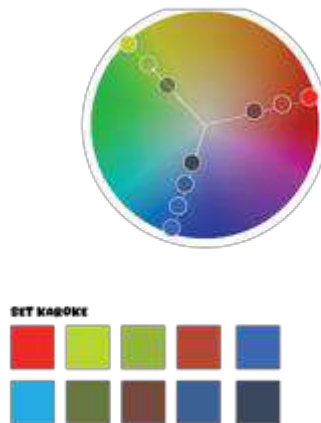
Image 7. Color Harmony of the Character Danang
Source: Personal documentation

Using dominant colors of yellow, orange, green, and other warm colors in Danang's home setting. To show the warm condition of Danang's home for everyone, Danang's house is dominated by warm colors. This aims to create a sense of warmth within Danang's family and his grandfather. Although at first Danang was indifferent to his grandfather's condition. Following Danang's progress as he becomes more skilled in maintenance work adds a warm touch to the home. The color scheme used in this set.



Image 8. Color Harmony of Danang's Home
Source: Personal documentation

In this set, the author will create many colors such as blue, red, yellow, and green. In this set, the author will convey the vibrant impression of the nightlife, which is often associated with mischief. The color purple is discussed more.



Gambar 9. Color Harmony of Karaoke Room
Source: Personal documentation

The color is dominated by green, symbolizing mystery and the color of life. Tutik, portrayed as a mysterious figure, has her profession as a herbalist, making her a source of health or life. Green is also symbolized as the growth of the lessons given to Tutik, which leads to the development of Danang's character in his future life, harmonizing the characters of Danang (21) and Tutik. (42). The writer will use a dominant color palette of yellow to green, with yellow representing the complementary color of Danang and Tutik, who initially oppose each other, while green symbolizes Tutik beginning to teach Danang.



Image 10. Color Harmony of Tuti's Home and Tuti
Source: Personal documentation

A green rice field stretching out with some accents of yellow and a blue sky in a harmonious combination. The addition of brown accents in the middle of the rice field or its surroundings.

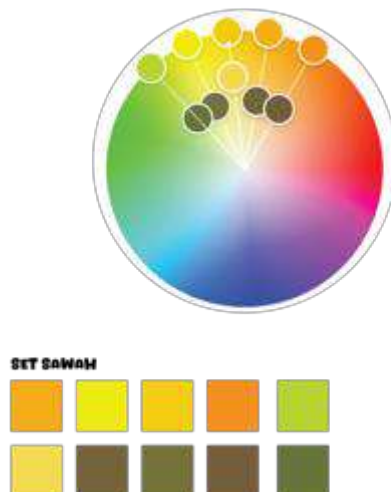


Image 11. Color Harmony of Rice Field
Source: Personal documentation

Conclusion

Color is one of the most important elements in the creation of a work. The application of color in film becomes a focal point that transforms the dynamics of a story. Color harmony is present to explain how colors can appear orderly when faced with other colors. In the artistic arrangement of the film *Palangapa*, it reflects the characteristics and dynamics between the protagonist Danang and the antagonist Tutik through the management of color in elements such as setting, costumes, makeup, lighting, and the movement of the actors. The application of color harmony aims to create an aesthetic and balanced color combination that can enhance the visual and emotional meaning of the story being conveyed.

The writer, as the artistic director, must be able to understand the content of the script well, as well as translate it into the form of a film, including the selection of props, wardrobe, makeup, and the choice of colors that are suitable for the film. The film "*Palangapa*" tells the story of the main character, Danang, as he seeks medicine for his ailing grandfather. Danang, who appears in every scene, makes this script character-driven. The writer assigns the primary color blue to Danang and carries this color throughout his journey in obtaining the medicine.

In an analogous color scheme, the colors are adjacent to each other on the color wheel, typically consisting of three main colors. A complementary color scheme consists of colors that are opposite each other on the color wheel, usually made up of two main colors. Meanwhile, a split-complementary color scheme is a mix of analogous and complementary colors, forming a triangular shape. The color scheme is also based on warm and cool colors; in this film, warm colors are more represented than cool colors, aiming to explain to the audience how Banyumas appears with a dominant warm color palette. The selection of warm and cool colors is simply a way for us to classify colors according to our needs for easier understanding.

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Designing Illustration Book "Learning Ablution and Learning Pray" at MI Ma'arif Ketegan

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ABSTRAK

Penelitian ini bertujuan untuk merancang dan mengembangkan buku bergambar "Belajar Wudhu dan Belajar Shalat" sebagai alat bantu pembelajaran di MI Ma'arif Ketegan. Buku ini ditujukan untuk siswa sekolah dasar kelas satu dan dua dengan tujuan mengenalkan dan mengajarkan tata cara wudhu dan shalat secara komprehensif dan interaktif. Dalam pengumpulan data, peneliti menggunakan wawancara langsung dengan kepala sekolah MI Ma'arif Ketegan yaitu Ibu Umi Salamah S.Pd.I., M.Pd.I., M.M. pada tanggal 20 November 2023 dan kuesioner. Proses perancangan meliputi beberapa tahapan utama, mulai dari perancangan naskah yang akurat, media tambahan berupa QR Code yang berisi suara bacaan doa di setiap gerakan wudhu dan shalat hingga pembuatan ilustrasi yang menarik agar dapat menjadi buku ilustrasi yang dapat menumbuhkan minat baca untuk mempelajari agama Islam. Didesain menarik dengan menggunakan teknik arsir, highlight, tekstur, dan efek agar tercipta gambar yang realistis dan mudah dimengerti oleh anak-anak. Dengan media utama yaitu buku ilustrasi "Belajar Wudhu dan Belajar Shalat" dan media pendukung yaitu x-banner, kaos, poster art print, tote bag, topi, stiker, gantungan kunci, pin, tumbler, dan flash card. Penelitian ini dapat meningkatkan pemahaman tentang tata cara wudhu dan shalat bagi siswa, serta menjadi sumbangan yang berarti bagi pendidikan agama di MI Ma'arif Ketegan dan memberikan sumber belajar yang inovatif bagi guru dalam proses pembelajaran dengan menyajikan materi secara visual. Selain itu, buku ini diharapkan dapat meningkatkan keterampilan beribadah siswa, serta menjadi dasar pengembangan lebih lanjut dalam pembuatan materi pendidikan.

Kata kunci: Perancangan, Buku Ilustrasi, Wudhu, Shalat

Introduction

Knowledge and understanding of wudhu and prayer are important components of religious learning materials in Madrasah Ibtidaiyah (MI). Learning about ablutions and prayers in schools not only ensures that students understand Islamic worship practices correctly and consistently, but can also help shape their character and moral values. In addition, it has positive impacts from the integration of this learning, such as increasing learners' religious awareness and strengthening their religious identity. Therefore, students' learning about ablution and prayer has significant relevance in supporting their spiritual development and morality (Wahyuni et al., 2023).

One way teachers can teach students prayer and ablution is by using media. Learning media (Nurfadhillah, 2017) is defined as a learning resource and is defined as people, objects, or events that allow students to acquire knowledge, skills, or attitudes in the context of a particular situation. In addition to functioning as a tool that functions as an object used to disseminate messages during

educational interactions, it also functions as an important element in the educational interaction process. If learning media are used correctly during the learning process, they will help students achieve learning objectives more effectively and efficiently (Puspitarini, 2019).

Illustrated books for students and adults are used as learning tools. The illustration of a story, either in the form of an idea or a printed script, is called an illustration book. The work made to visualize the script must tell a story or contain a story so that it can convey the message to the audience (Maharsi, 2016).

Researchers interviewed Mrs. Umi Salamah, S.Pd.I., M.Pd.I., and M.M., principal of MI Ma'arif Ketegan on November 20, 2023. She stated that the learning media used in MI Ma'arif at this time is curriculum books and conducts learning practices if needed as in general. However, she stated that the practice of ablution and prayer is only done during the fasting month. She stated that the use of illustrated book media for learning wudhu and prayer is considered very effective and interesting, especially in this digital era, for school learning.

Based on the explanation above and the results of the interview, the researcher felt the need to conduct further research related to the development of illustration book media based on learning ablution and prayer. So the title of this research is "Designing Illustrated Books of Learning Ablution and Learning Pray at MI Ma'arif Ketegan".

Research Methods

The method used in this design uses the General Visual Communication Design 2 design method (Safanayong, 2006). This approach allows the delivery of information in a clear and understandable manner through visual elements that match students' preferences and understanding. General Visual Communication Design facilitates concept understanding by using illustrations, enhances visual appeal, achieves design consistency, and allows the integration of interactive elements to increase student engagement in learning. Here are the stages: Research – Analysis – Synthesis – Theme – Communication - Value Add – Media – Visualization – Production and Finishing.

In this study of the design of illustrated books of ablution and prayer, researchers conducted data research using 2 types, namely primary and secondary. Primary data using qualitative methods in the form of questionnaires and secondary data using interviews with principals and religion teachers MI Ma'arif Ketegan, Tanggulangin, Sidoarjo.

The results of the questionnaire were sent through a form containing 12 questions for teachers and 15 questions for first and second grade students, containing multiple choice questions and disseminated online for qualitative data collection. The purpose of this survey is to assist in the selection of book design concepts such as the selection of fonts, types of illustrations, and colors used, in order to facilitate a visual user interface that is easy to understand for children and makes a positive contribution to character building and daily life.

Attractive character design is key in making learning more enjoyable for children. The characters in this book are designed to be friendly and relatable, with adorable body proportions, cheerful facial expressions, and clothing appropriate to Muslim culture. The use of bright colors and precise details add to the visual appeal, helping to maintain children's attention. This design not only enhances the appearance of the book, but is also effective in delivering educational messages in a fun way.

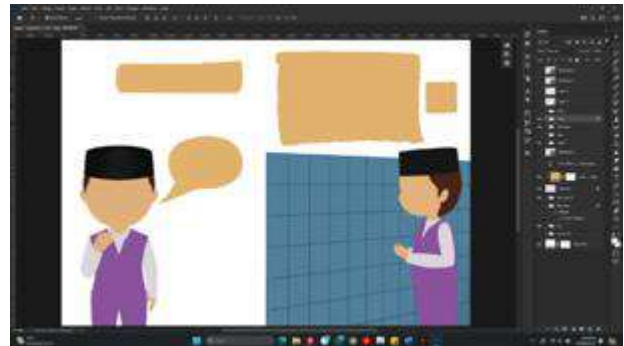
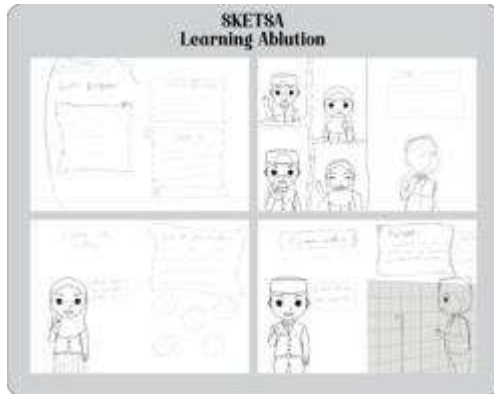


Image 2. Book design sketches
Source: Researcher

Textures and effects in book illustrations enhance the aesthetic quality and educate children. Textures help them understand the different materials and circumstances in the image, while effects highlight important parts, create the right atmosphere, and clarify visual elements.



Image 3. Coloring the book design and adding qr code
Source: Researcher

At this stage the placement of text is useful for reinforcing messages, increasing understanding and creating a fun reading experience. The QR Code in this illustration book is very useful for adding voice reading prayers in each movement accompanied by prayers to facilitate children in reading Arabic properly and correctly.



Image 4. Layout process
Source: Researcher

In the process of layouting or page arrangement in this book using Adobe Illustrator software. This arrangement includes all aspects of the design elements that have been made such as manuscript text, and illustrations that have been made. Everything is arranged by considering the convenience of readers until the stage is ready to be printed. Here is the layout process of the illustration book “Learning Ablution and Learning Pray”.





Image 5. Final book design “Learning Ablution and Learning to Pray”

Source: Researcher

Based on the results of research conducted in the process of designing an illustration book “Learning Ablution and Learning Pray” at MI Ma'arif Ketegan, it can be concluded that: 1) This illustration book effectively educates first and second grade students about ablution and prayer by using attractive color illustrations and QR codes for voice reading, making it easier for students to remember and practice movements and prayers in ablution and prayer. 2) The design of this book combines visual, interactive, and educational aspects with a comprehensive approach, starting from research and information gathering to ensure accurate content, then transformed into a clear and easy-to-understand script. Practice questions are also included to measure student understanding. This design approach is expected to make the illustration book an effective tool in learning ablution and prayer, helping students understand and practice these acts of worship correctly from an early age.

Thank-you Note

Praise be to all those who have helped in the completion of this research. Thank you to the principal, teachers, and students of MI Ma'arif Ketegan who have provided support and active participation. My gratitude also goes to my family and friends who always provide encouragement and motivation. Hopefully the results of this study are useful for all parties involved and can make a positive contribution to the world of education.

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SWOT Analysis as a Step to Strengthen Business in Designing Promotional Media in the Digital Age

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ABSTRACT

Di era digital pemasaran digital telah menjadi kekuatan utama dalam transformasi ekonomi global, khususnya bagi para pelaku ekonomi mikro seperti usaha kecil, usaha lokal, dan pedagang tunggal. Pemasaran digital menawarkan kemampuan untuk menjangkau khalayak luas dengan cepat dan murah, mempromosikan produk serta layanan, membangun hubungan langsung dengan pelanggan. Hal ini memungkinkan para pelaku ekonomi mikro dalam meningkatkan visibilitas merek, penjualan dan loyalitas pelanggan. Analisis SWOT (Strengths, Weaknesses, Opportunities, dan Threats) merupakan langkah strategis penting guna memahami posisi kompetitif dan mengembangkan strategi yang efektif. Dengan memanfaatkan pemasaran digital secara tepat dan menerapkan analisis SWOT, para pelaku ekonomi mikro dapat meningkatkan daya saing serta meraih keberhasilan dalam ekonomi global yang senantiasa tumbuh. Analisis SWOT juga dapat digunakan sebagai peta bagi para pemilik industri dalam mengidentifikasi beberapa aspek industrinya sehingga berguna sebagai langkah pengembangan bisnis. Penelitian ini diharapkan dapat menjadi landasan bagi sektor ekonomi mikro dalam meningkatkan kontribusinya memperkuat ketahanan bagi UMKM secara keseluruhan.

Kata kunci: Pemasaran digital, Analisis SWOT analysis, UMKM, Era digital, Strategi pemasaran, Brand visibility

Introduction

In this digital era, digital marketing has become a major force driving global economic transformation. An era where digital technology and internet connectivity dominate the way people do business and interact, making the concept of digital marketing a key factor, especially for micro-economic actors. Micro-economics, which includes small businesses, local businesses, and sole traders, are currently facing increasing pressure. To survive and thrive amidst the onslaught of change, they must leverage digital marketing as a primary tool to gain competitive advantage.

Digital marketing's ability to reach a wide audience quickly and cheaply makes it an ideal solution for micro-entrepreneurs. Through *digital platforms*, they can promote their products and services to potential customers around the world, reaching previously unreachable markets. Moreover, digital marketing allows micro-entrepreneurs to build direct relationships with their customers. This opens up opportunities for more personal interactions, better understanding of customer needs, and creating strong customer loyalty.

By properly utilizing the power of digital marketing, micro-economic actors can increase their brand visibility, increase sales, and build a more resilient and sustainable business in the digital era. Digital marketing is not just a trend, but a necessity for micro-economic actors to compete and thrive in the digital era. By optimizing the power of digital marketing, they can open up new opportunities, increase competitiveness, and achieve success in the ever-evolving global economy, using the right design in analyzing the company's suitability to the market.

Conducting a SWOT (Strengths, Weaknesses, Opportunities, and Threats) analysis is an important strategic step to identify internal and external factors that can affect the performance of an organization, project, or business. This analysis helps you understand your competitive position and existing opportunities while providing a solid foundation for developing effective strategies (Simbolon dkk., 2022). SWOT provides a comprehensive picture of the internal strengths that can be relied on, weaknesses that need to be improved, opportunities that can be utilized, and threats that need to be anticipated. Therefore, making a SWOT analysis is not only an evaluation tool, but also an initial step in making the right decisions to achieve company goals (Malisa dkk., 2022). SWOT analysis is a method of evaluating the strengths, weaknesses, opportunities, and threats associated with a business idea, project, or organization. SWOT analysis helps in thoroughly understanding the internal and external position of the company and developing effective strategies (Mukhlisin & Hidayat Pasaribu, 2020).

SWOT analysis is usually conducted as part of a strategic planning session to assist decision-making in identifying priorities, optimizing strengths, addressing weaknesses, exploiting opportunities, and addressing threats (GÜREL, 2017). The results of this analysis can be used as a basis for developing more effective and appropriate strategies for internal and external environmental conditions. The application of digital marketing concepts in improving the competitiveness of micro-economy is an important breakthrough in this digital era. Micro-economy, consisting of small businesses, local businesses, and sole traders, can utilize various digital marketing strategies and tools to optimize spending, reach wider markets, and build strong relationships with customers.

Digital marketing offers various opportunities for micro-economies to increase competitiveness and achieve success in the digital era. By understanding the strengths, weaknesses, opportunities, and threats in the SWOT analysis, micro-economists can formulate effective and sustainable digital marketing strategies, maximizing their potential in a dynamic global economy. The urgency of research in the form of a SWOT analysis guide that can be used by small-medium industry partners or MSMEs in planning promotional media to adjust to technological developments in the digital era.

Research Methods

This study uses a descriptive method to describe and analyze the use of digital media and platforms as promotional media by the "Dessert and Chill" UMKM. Descriptive research was chosen because it is suitable for identifying and describing the characteristics and patterns in the digital promotional strategies used by this UMKM. The subject of this study is the UMKM "Dessert and Chill", a small business engaged in the culinary field, especially in providing cakes, puddings, and market snacks. This UMKM was chosen because it is a representation of small-scale businesses that face challenges and opportunities in utilizing digital media for promotion in the digital era. The object of this study is the draft SWOT analysis guide for the use of digital media and *platforms* by "Dessert and Chill" as a promotional medium. The focus of the analysis includes the types of digital media that already exist and how to utilize them, as well as the effectiveness of the promotional strategies that have been implemented. Data collection was carried out through in-depth interviews with the owners and managers of "Dessert and Chill" to obtain information related to the digital promotion strategies used, the reasons for choosing certain media, and an evaluation of the effectiveness of these media.

Content/Results and Study

General Understanding of SWOT Analysis

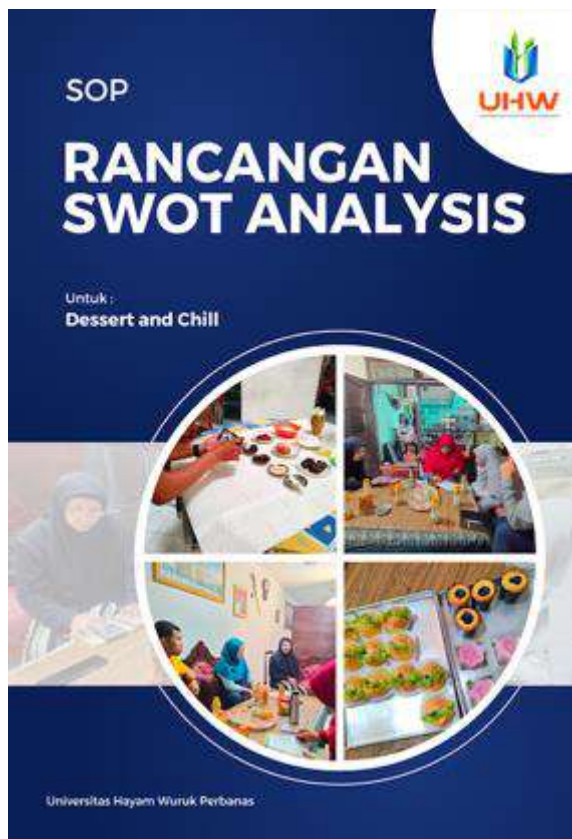
SWOT analysis is a method used to evaluate the strengths, weaknesses, opportunities, and threats *associated* with a business idea, project, or organization (Malisa dkk., 2022). SWOT analysis helps in a comprehensive understanding of the internal and external position of an entity, so that effective strategies can be formulated. Here is a brief explanation of each element in a SWOT analysis:

1. **Strengths** : These include internal positive aspects that provide a competitive advantage. Strengths can involve strong resources, specialized skills, a good reputation, or other advantages that differentiate an entity from its competitors.
2. **Weaknesses** : These include negative internal aspects that may hinder performance or growth. Weaknesses may involve a lack of resources, a lack of specific skills, or other internal issues that may need to be addressed.
3. **Opportunities** : These include external factors that can be exploited to improve performance or growth. Opportunities can arise from changes in market trends,
4. **Threats** : These include external factors that may hinder performance or growth. Threats may come from strong competitors, changing market conditions, or other risks that may affect the entity.

SWOT analysis is usually conducted through strategic planning sessions and can assist decision-making in identifying priorities, optimizing strengths, addressing weaknesses, exploiting opportunities, and addressing threats (Kamaluddin, 2020). The results of this analysis can be used as a basis for formulating more effective strategies that are in line with both internal and external environmental conditions.

The Importance of SWOT Analysis for MSMEs

SWOT analysis is very important for small and medium enterprises (SMEs) because it helps business owners understand their business environment, identify internal strengths and weaknesses, and external opportunities and threats that may affect their business performance. Here are some reasons why SWOT analysis is important for SMEs:



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a. Understanding the MSME Business Environment

SWOT analysis helps SMEs understand the market conditions and business environment in which they operate. With this understanding, SMEs can identify changing market trends, customer needs, and other external factors that can affect the success of their business. Understanding the business environment is essential for small businesses because it helps them operate effectively and compete in markets that can be very dynamic and challenging. The business environment includes both external and internal factors that can affect the performance and sustainability of a business.

Here are some aspects that small businesses need to understand about the business environment:

- a. Market: 1) Covers the demand of Dessert & Chill customers who need Wet Cakes, *cakes* and Puddings; 2) Offers from partners of Educational Institutions, Companies, and Individuals around the location; and 3) Competition Map of the Market Snack Industry in the surrounding area which is already quite a lot
- b. Customers: The customer profile of Dessert & Chill includes housewives and *purchasing employees* for the needs of educational institution partners and companies in the surrounding area.
- c. Technology: 1) Use of technology through social media, more specifically *status updates* from the *Whatsapp application* ; and 2) Changes in technology by consumers in terms of ordering methods and procedures from direct purchases to *online ordering* .
- d. Regulations: Provisions, regulations that affect business operations and business interests, such as Dessert and Chill, apply ordering procedures, specifications of products ordered, order periods, number of orders, delivery locations and distances to delivery locations.
- e. Economy: Economic growth, inflation, and exchange rates have had an impact on Dessert & Chill's supply of raw materials and production equipment.
- f. Social and Cultural: 1) The consumer behavior of Dessert & Chill is mostly filled by the housewife and employee segments so that in the ordering procedure there are adjustments or product customizations according to consumer needs; 2) product and service diversification so far Dessert & Chill has been able to accommodate consumer needs related to product customization according to consumer demand, adjusting to the designation or activity agenda for cakes, *desserts* , *cakes* , puddings and market snacks ordered
- g. Workforce: Skills, productivity and integrity so far Dessert & Chill has 2 permanent workers, 1 *owner* , and 1 casual worker.

Understanding these elements helps small businesses to plan strategies, adapt to changes, and make the right decisions for the growth and sustainability of their business.

b. Competitive Advantages of MSME Businesses

By identifying internal strengths, SMEs can find out what makes them unique and how they can compete better in the market. (Suminto & Arifianto, 2024). This can help in leveraging competitive advantage to gain market share. Competitive advantage is a factor or attribute that makes a company or product superior to its competitors in the market. Having a competitive advantage can be the key to success in attracting customers, increasing market share, and achieving better financial results.

Here are some common types of competitive advantages:

- a. Product or Service Quality: So far, Dessert & Chill has been able to accommodate consumer needs related to product customization according to consumer demand, adjusting to the purpose or activity agenda for cakes, *desserts*, *cakes*, puddings and market snacks that are ordered.
- b. Competitive Price: The price range for cakes, *desserts*, *puddings* and market snacks Dessert & Chill < Rp 10,000,- for wet cakes and market snacks, while *cakes* and puddings < Rp 150,000,- for medium and large sizes, > Rp 150,000,- for *cakes* and puddings that are customized with medium and large sizes.
- c. Innovation: 1) Customizing *toppings for cake and pudding* menus ; 2) Customizing packaging label designs for delivery to customers.
- d. Customer Service: *Online* ordering procedure via *WhatsApp*.
- e. Brand and Image: Dessert & Chill has a persona as an SME that is able to implement customization to its products and product packaging for customers.
- f. Operational Efficiency: Managed by 2 permanent workers as *chefs*, 1 *owner*, and 1 casual worker as *assistant chef*.
- g. Effective distribution: As long as distribution is carried out using local courier services or partners and/or delivered by employees themselves
- h. Research and Development: Orientation towards trends in developing its products, and customization of its products.
- i. Strategic Partnership: Cooperation with several educational institutions and companies in the surrounding area.
- j. Market Resilience: In maintaining production stability, Dessert & Chill prepares a PO calendar and determines production capacity capabilities every day.

c. Weaknesses and Internal Obstacles of MSME Businesses

By identifying internal weaknesses, SMEs can focus on areas where they need to improve or address issues. This helps improve operational efficiency and product or service quality. Small businesses often face a variety of internal barriers that can affect their business performance and growth.

Some common internal barriers that small businesses may face include:

- a. Financial Resource Limitations: In accommodating increased production capacity which has an impact on increasing the need for raw materials, equipment and workers.
- b. Lack of Managerial Skills and Experience : For business management and financial bookkeeping of the company
- c. Inability to Increase Circulation
- d. Market Uncertainty
- e. Poor Product or Service Quality
- f. Level of Dependence in Individuals and Couples
- g. Inability to Manage Growth
- h. Lack of Market Knowledge
- i. Lack of Competitiveness

Understanding and overcoming these internal barriers with the right strategies can help small businesses grow and succeed in a competitive business environment.

d. Utilization of Business Opportunities for MSMEs

SWOT analysis helps SMEs identify opportunities for growth and development. By knowing these opportunities, SMEs can adjust their strategies to take advantage of market trends, policy changes, or shifting customer needs. Small business opportunities can vary depending on factors such as location, interests, expertise, and market trends.

Here are some small business ideas you might want to consider:

- a. Catering or Snack Business
- b. Cleaning Services
- c. Graphic Design or Design Services
- d. Private Tutor
- e. Carpentry or Home Repair Services
- f. Small Scale Application or Website Development
- g. Business Consultant or Financial Consultant
- h. Content Writer or Editor
- i. Photography Services
- j. Urban Farming
- k. Manpower Provision Services
- l. Recycling or Eco-Friendly Business
- m. Health or Welfare Assistance
- n. Alternative Electricity Supply Services
- o. *E-Commerce* or *Dropshipping* Business

Make sure to do market research and plan your business well before starting. Always consider the uniqueness and needs of the local market and how to provide added value to customers.

e. Anticipation and Management of Threats in MSME Businesses

Identifying external threats helps SMEs understand potential risks and take preventive measures. By planning how to address these threats, SMEs can reduce their negative impact on their business. Small businesses can face a variety of threats that can affect the continuity and growth of their business. Some common threats that small businesses may face include:

- a. Tough Competition
- b. Technological Changes
- c. Government Regulation
- d. Market Trend Changes
- e. Economic Instability

- f. Limited Resources
- g. Currency Instability or Inflation
- h. Dependence on a Specific Supply or Distribution
- i. Vulnerability to Natural Disasters
- j. High Interest Rates
- k. Legal Issues or Penalties
- l. Cyber Security Issues
- m. Inability to Adapt
- n. Inability to Analyze Risk
- o. Pandemic or Health Crisis

Managing risks and having contingency plans are important steps that can help small businesses address these threats and build long-term sustainability.

f. Strategic Design in UMKM Business Management

The results of the SWOT analysis can be used as a basis for formulating strategic plans. SMEs can develop better strategies according to their internal and external conditions, maximizing profits and minimizing risks. Strategic planning is a systematic approach to formulating long-term steps or strategies that will be taken by an organization to achieve its goals and vision. Although small businesses may have more limited resources than large companies, strategic planning remains crucial to the success and sustainability of the business.

Here are some important components of strategic planning for small businesses:

- a. SWOT Analysis
- b. Business Goals and Objectives
- c. Identify Target Market
- d. Resource Determination
- e. Resource Management
- f. Product or Service Development
- g. Marketing and *Branding*
- h. Risk Management
- i. Developing Competitive Advantage
- j. Monitoring and Evaluation
- k. Use of Digital Information Technology and Systems
- l. Employee Development
- m. Stakeholder Engagement
- n. Flexibility and Responsiveness to Change

Good strategic planning helps small businesses focus on long-term goals, manage risk, and stay relevant in a changing marketplace. By detailing these steps, small businesses can create a strong framework for long-term success.

g. Determining the Competitiveness of MSME Businesses

With a better understanding of their business position, SMEs can improve their competitiveness in the market. This helps them to stay relevant, adapt to change, and survive in a dynamic business environment. Small business competitiveness is the ability of a business to compete effectively in the market by leveraging its strengths.

Although small businesses may have limited resources compared to larger companies, there are several key factors that can improve their competitiveness:

- a. Product or Service Differentiation
- b. Innovation
- c. Excellent Customer Service
- d. Competitive Price
- e. Flexibility of Product or Service Quality
- f. Efficiency and Productivity Management
- g. Strategic Partnership
- h. Digital Marketing
- i. Involvement in Local Communities
- j. Good Risk Management
- k. Employee Skills Enhancement
- l. Focus on Niche Market
- m. Improving Operational Efficiency
- n. Monitoring and Responding to Market Trends

Combining some or all of these factors can help improve the competitiveness of small businesses. It is important to continually evaluate, measure performance, and adapt to change to stay relevant and successful in a dynamic marketplace.

h. Dessert & Chill Promotion Media Strategy

With a better understanding of the position of business or MSMEs, Dessert & Chill as a pioneer of MSMEs in accommodating product customization in the South Surabaya area, especially in the Semolowaru District Area. The framework for designing a promotional media *canvas* model strategy to strengthen *branding* and business of Dessert & Chill MSMEs in the digital era is as follows:

a. **Customer Segments**

Main Target Market: Main customers of Dessert & Chill, such as:

- Housewives, teenagers and young adults (aged 15-35 years) who frequently use social media.
- Office workers or students who like dessert as a snack or gift.
- Customers who want aesthetic and instagrammable desserts.
- Additional Target Market: Customers who are price sensitive or frequently shop for special occasions (birthdays, special celebrations).

b. Value Propositions

- **Product Quality:** Desserts made with high quality ingredients and served with an attractive presentation.
- **Unique Experience:** Offering products that are not only delicious, but also photogenic and perfect for uploading to social media.
- **Ordering Flexibility:** The availability of online ordering and delivery services makes things easier for customers, especially in the digital era.
- **Product Innovation:** Regularly present new or limited edition menus to maintain appeal and maintain customer loyalty.

c. Channels

- *Platforms* : Instagram, Facebook, and TikTok as the main platforms for visual promotion. Focus on engaging, aesthetic, and interactive content .
- *E-Commerce* : Utilizing online food ordering applications such as GoFood, GrabFood, and ShopeeFood to reach more customers.
- *Website and Blog* : Create a website as an information center about products, latest menus, promotions, and customer reviews. The blog can contain dessert or lifestyle related content to build authority in this niche.
- **Influencer Marketing:** Partnering with local influencers to expand the reach of promotions through product reviews on their platforms.

d. Customer Relationships (Relationships with Customers)

- *Personalized Experience* : Providing product personalization services such as writing a name or special message on products ordered for special events.
- *Engagement Through Social Media:* Build two-way communication through social media by holding contests, giveaways, or asking for direct feedback from customers.
- *Loyalty Program:* Offer loyalty programs for loyal customers, such as points that can be exchanged for free products or special discounts.

e. Revenue Streams (Source of Income)

- **Direct Sales:** The main revenue comes from the sale of dessert products both in physical stores and through online ordering.
- **Special Packages:** Offer special packages for special events such as birthday parties, weddings, or corporate events.
- **Partnerships:** Additional income through collaboration with restaurants, cafes, or hotels that require a regular supply of desserts.
- *Merchandise:* Sales of merchandise such as containers or cutlery with the Dessert & Chill logo to strengthen branding.

i. Key Resources (Key Resources)

- **Skilled Production Team:** Chefs who are experts in making quality desserts.
- **Social Media and Marketing Team:** A team skilled in managing and optimizing promotional content on social media.
- **Quality Raw Materials:** Availability of fresh and high quality ingredients to ensure the product remains superior.
- **Technology and Infrastructure:** Use of technology to facilitate online ordering and delivery, including collaboration with e-commerce platforms.

j. *Key Activities (Key Activities)*

- Product Production and Innovation: Development and production of desserts that continue to meet market demand.
- Digital Campaign: Conduct promotional campaigns on social media periodically to increase brand awareness.
- Content Management: Creating engaging visual content on social media platforms to support branding.
- Customer Service: Maintaining quality customer service, both in person and online, to ensure satisfaction and loyalty.

k. *Key Partnerships*

- *Platform* : Collaboration with services such as GoFood and GrabFood to reach wider customers.
- Raw Material Suppliers: Maintain good relationships with quality material suppliers to ensure product consistency.
- Culinary Influencers and Bloggers: Collaborate with local influencers or bloggers to promote through reviews and content on social media.
- Community or Local Events: Participate in community events or food fairs to increase exposure and build your network.

l. *Cost Structure (Cost Structure)*

- Production Costs: Procurement of raw materials, labor, and production equipment.
- Marketing Costs: Digital promotion costs such as paid advertising on social media, influencer marketing, and content creation.
- Store Operations: Rent, utilities, and maintenance costs for the physical store.
- Technology: Costs of developing and maintaining online platforms such as websites and booking applications.

m. *Branding & Positioning*

- *Dessert & Chill's* position as a brand that focuses on quality desserts with attractive presentations and in line with digital trends.
- *Tagline*: Create a tagline that is easy to remember and fits your brand identity, for example "Sweet Moments, Sweet Memories."
- *Tone of Voice* : Consistently use a friendly, cheerful, and interactive communication style across all promotional channel

Conclusions and Recommendations

SWOT analysis design for UMKM business in the Dessert and Chill case study which is a small company with a turnover of no more than 300 million per year, and conditions like this are often found in Indonesia because most companies in Indonesia are classified as Small and Medium Enterprises (SMEs). This *SWOT analysis design* is prepared not only for the interests of UMKM Dessert and Chill, but can be a reference for other UMKM in Indonesia who want and have the potential to grow in the future. Internal positive aspects that provide competitive advantages. Strengths can involve products that are classified as *customized* and maintain quality. Product prices vary widely so that they can meet the desires of buyers. The direct marketing model to customers that

has been carried out certainly reduces the distribution network so that product costs can be more efficient and affordable for buyers. Internal negative aspects that can hinder performance or growth. Weaknesses can involve limited capital sources, most of which come from personal or family money, and turnover capabilities that have not increased. Lack of managerial skills and experience. Dessert and Chill SMEs started their business from a hobby of arranging gifts, and culinary is more of a trial business so that skills and abilities in managing a business are still very limited. External factors that can be utilized to improve performance or growth in the form of good potential, as long as creativity and innovation are always considered by SMEs. The contribution of the government, especially through the Cooperatives and SMEs Service, and banking is very large (policies or regulations involving SMEs). Open networks in an effort to strengthen the capabilities of SMEs in Indonesia, especially with the academic world for scientific development. External factors that can hinder performance or growth. Threats can come from strong competitors, changes in market conditions, or other risks such as, the largest market today is the millennial generation with various menus that are not purely in accordance with Indonesian eating habits and since the pandemic, it seems that the millennial generation is also competing to start a business.

Thank you Note

I would like to express my deepest gratitude to UMKM Dessert and Chill for their willingness to be the subject of this research entitled "*SWOT Analysis as a Step to Strengthen Business in Designing Promotional Media in the Digital Era.*" The participation and cooperation given, especially in providing information through interviews and providing related documents, are very valuable in making this research a success.

Support from Dessert and Chill allows me to identify and analyze various important aspects in digital promotion strategies, which are expected to provide significant contributions to the development of small businesses in the digital era. Hopefully the results of this study can also be useful for Dessert and Chill in strengthening its business in the future.

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Guitar Pick Packaging Design as an Effort to Increase Market Attractiveness

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ABSTRAK

Kemasan adalah material atau wadah yang digunakan untuk membungkus dan melindungi produk selama penyimpanan, distribusi, dan penjualan. UMKM Kreisler adalah sebuah usaha kecil dan menengah atau toko musik yang menyediakan berbagai macam barang terkait musik. Perancangan ini bertujuan untuk mengevaluasi dan mengembangkan desain kemasan pick gitar Kreisler guna meningkatkan daya tarik pasar. UMKM Kreisler memiliki berbagai produk dengan kemasan yang baik, namun pick gitarnya belum memiliki kemasan yang memadai. Hal ini menjadi masalah dalam aspek desain dan visual yang berpotensi mengurangi nilai jual produk tersebut. Melalui analisis kebutuhan pasar dan penerapan prinsip-prinsip desain kemasan yang efektif, penelitian ini menyajikan solusi desain yang tidak hanya melindungi produk tetapi juga memperkuat citra merek dan menarik minat konsumen.

Kata kunci: Desain, Kemasan, Pick gitar

Introduction

Packaging is a vital element in the life cycle of a product, serving not only as physical protection during storage, distribution and sale, but also as an important tool in marketing strategy. Good packaging can protect products from damage, contamination and loss. However, the role of packaging does not stop there; Packaging also becomes a medium of communication between products and consumers. Packaging and brand image on purchasing decisions are very sustainable because to attract consumers there needs to be attractive packaging and an adequate brand. In the past, packaging was not a major concern, but now many food companies are starting to focus on the beauty, uniqueness, convenience and attractiveness of a product's packaging, because this can influence consumer purchasing decisions (Hartono & Tjiptodjojo, 2024) .

Effective packaging design can attract consumer attention, convey product information, and strengthen brand image. Packaging functions as a physical container that protects products from damage and maintains their quality during distribution and storage. This creates a perception of product reliability in the eyes of consumers, builds trust in the brand, and reduces purchase risk (Lau, 2022). In a competitive market, attractive and functional packaging is often the determining factor for product success in the market. Packaging plays a significant role in consumer decision making and purchasing processes. A purchasing decision is a process where consumers recognize the problem, look for information about a particular product or brand and evaluate how well each alternative can solve the problem, which then leads to a purchasing decision (Sutrisno et al., 2022) .

Packaging plays a role in attracting consumer attention on store shelves or in online marketing. Attractive packaging design can differentiate a product from competitors, capture the attention of potential consumers, and influence their perception of the product's value (Juniawan et al., 2023) . Good packaging can also convey product information clearly and attractively, helping consumers make more informed decisions. Packaging is often the first element of a product that consumers become aware of, making it an important factor in forming a strong brand image and first impression. Well-thought-out packaging design can make a significant contribution to a product's success in the marketplace by influencing consumer decisions and influencing overall sales.

The packaging design was not only functional in storing and displaying guitar picks, but also aesthetic and in line with Kreisler's MSME brand identity. MSME Kreisler is a small and medium-sized business that operates in the field of selling various kinds of music-related goods, from music books to musical instruments and accessories. Kreisler MSMEs' main focus has been on the quality of the products offered, so the packaging aspect is often ignored. This causes some products, such as guitar picks, to not have adequate packaging. The absence of attractive packaging on guitar pick products is a problem because it can reduce the visual appeal and selling value of the product on the market.

Research Methods

The qualitative descriptive design method for creating Kreisler MSME guitar pick packaging begins with understanding the needs and preferences of potential users. Through in-depth direct observation, insight will be gathered regarding how guitar picks are currently used and how packaging can increase their selling value. The next step is to analyze the collected data to identify key problems and formulate clear packaging design objectives.

In *the Design Thinking approach*, the *Empathize phase* will focus on direct observation and interaction with users to understand in depth the challenges faced regarding guitar pick packaging. Define will take the results of the Empathize phase to determine the problem to be solved, while Ideate will encourage the brainstorming of creative ideas to improve packaging. After that, prototyping will create an initial model of the proposed packaging design, which will then be tested on users to get feedback. The results of this trial will be used to iterate on the design, ensuring that the guitar pick packaging not only meets user needs but also provides an engaging experience and strengthens the product's selling point.

Content/Results and Study

Empathize

The main goal in this phase is to understand in depth the needs and preferences of guitar pick users through direct observation and in-depth interviews. This process involves a variety of methods to gather rich insight into user experiences with guitar picks and the packaging currently in use. Observations were made by observing various types of guitar players in real situations, such as during practice, stage performances, and recording sessions. Guitar players of all skill levels, from beginners to professionals, are the subjects of this observation. Through these observations, a clear picture of how guitar picks are used in different contexts and the challenges faced by users is obtained.

One of the main findings was that guitar picks, because they are so small, are often easily lost or slipped. Guitar players spend time looking for lost picks, which can disrupt the flow of their practice or performance. Additionally, many guitar players complain that they often lose their guitar picks in tight or hidden places, such as in a guitar bag, between guitar strings, or even in their own pockets.

In-depth interviews with users provide further insight into the problems they face and their preferences regarding guitar pick packaging. The users interviewed cover various segments, from teenagers who are just learning to play the guitar to professional musicians who frequently perform on stage. From this interview, it was found that many users were dissatisfied with the guitar pick packaging currently available on the market. These packages generally only consist of scraps of paper or disposable plastic which are thrown away immediately after the pick is taken. This type of packaging provides no long-term benefits and is not helpful in storing or tracking existing guitar picks.

Users also expressed that they wanted more practical and functional packaging (Elkhattat & Medhat, 2022). A packaging that is reusable and serves as a storage container for several picks at once would be greatly appreciated. In addition, packaging designed to facilitate quick and easy access, such as with a clip or magnetic feature, is also a top preference. Guitar picks are easy to lose and the packaging is not practical or durable. The small size of guitar picks makes them susceptible to loss, and disposable packaging does not provide a long-term solution. Additionally, the lack of efficient storage features in today's packaging adds complexity for users who frequently use guitar picks in a variety of situations. Packaging not only functions as a temporary container but also as a reliable long-term storage solution. Packaging that can be hung in a guitar bag or attached to a guitar stand for easy access is also considered very helpful. Packaging that is more environmentally friendly and recyclable reflects users' concern for environmental sustainability. Packaging that is visually attractive and strengthens the brand image is also considered important, because packaging is often the first element of the product that consumers become aware of and provides a strong first impression.

Define

To formulate effective guitar pick packaging for Kreisler MSMEs, packaging that is practical and environmentally friendly is first needed. Currently, available packaging tends to be single-use and does not add value once the pick is picked, often leading to inefficient disposal. One of the main problems is the lack of practical and functional storage solutions, leaving picks easily lost or scattered. The main goal of packaging design is to overcome this problem by designing packaging that is large enough to store several picks at once, but is still practical to carry (Siswanto et al., 2022) . Packaging must be designed for reuse with strong and durable materials, so that it not only reduces single-use packaging waste but also provides added value for users.

Additional features such as compartments for storing picks in an organized manner, clips for hanging the package from a bag or guitar stand, and a secure and easy-to-access magnetic closure should be part of the packaging design. This design is not only functional but also aesthetic, reflecting the Kreisler MSME brand identity with attractive visual elements and creating a positive first impression for consumers. Detailed specifications include a size large enough to store up to five guitar picks, using high quality and environmentally friendly materials such as recycled plastic or biodegradable materials. An ergonomic design that makes it easier for users to take and store the pick must also be considered, ensuring the packaging is comfortable to use in any situation. Thus, carefully designed packaging will help increase the selling value of the product and strengthen the Kreisler MSME brand image on the market.

Ideate

Brainstorming was carried out to produce various creative ideas that could be used for guitar pick packaging design.

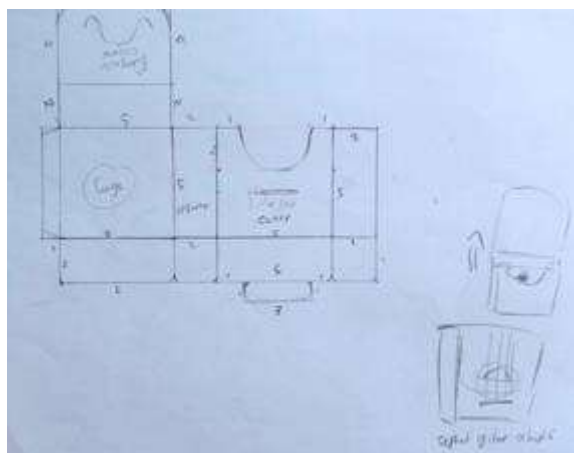


Image 1. Alternative 1 sketch of guitar pick packaging
Source: Devinnisa

The first alternative considered was a 4 cm x 4 cm packaging designed to resemble pocket packaging. This packaging is practical and easy to carry, but large enough to prevent the guitar pick from being easily lost. To attract users' attention, the visual packaging resembles an acoustic guitar, with details that attract attention. The front of the packaging will have an illustration of the body of an acoustic guitar, complete with strings and sound hole, giving the impression that the guitar pick is part of the instrument itself. Considerations include adding additional features such as a clip or hanger so the pack can be hung in a guitar case or on a belt for easy access.

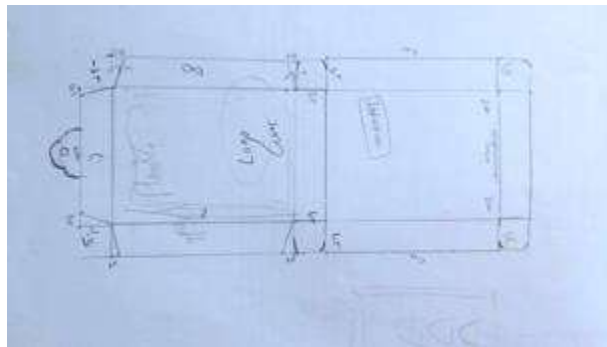


Image 2.
Source: Devinnisa

The second alternative is packaging measuring 8 cm x 6 cm with the front using transparent mica plastic so that consumers can see directly the guitar pick inside. This packaging visual focuses on the background in the packaging, with an attractive design around the guitar pick. For example, the background can depict natural scenes or aesthetic abstract motifs, giving a strong artistic impression. The material used is thick cardboard for the back and mica plastic for the front. The guitar picks will be attached to a background in the packaging, providing a neat and organized appearance.

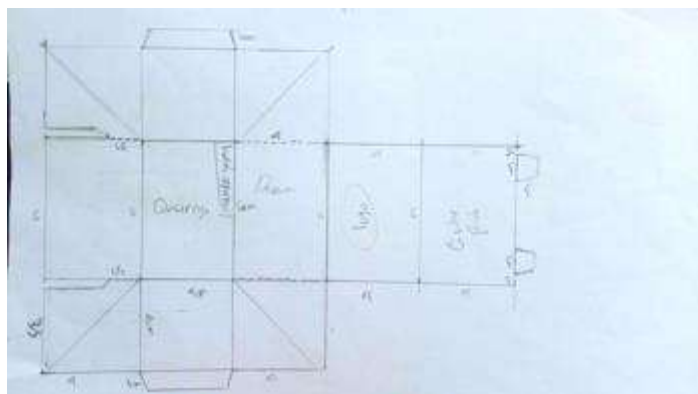


Image 3. Alternative 3 guitar pick packaging sketches
Source: Devinnisa

The third alternative is a slightly thick 4 cm x 6 cm packaging, designed to reduce the risk of losing your guitar pick. This packaging will be illustrated to resemble a luxury chocolate box, with an elegant design using dark colors and gold or silver accents. The material used is high quality plastic which is thicker and more durable. The guitar pick will be attached to the bottom of the package, ensuring the pick remains secure and is not easily shifted or lost.

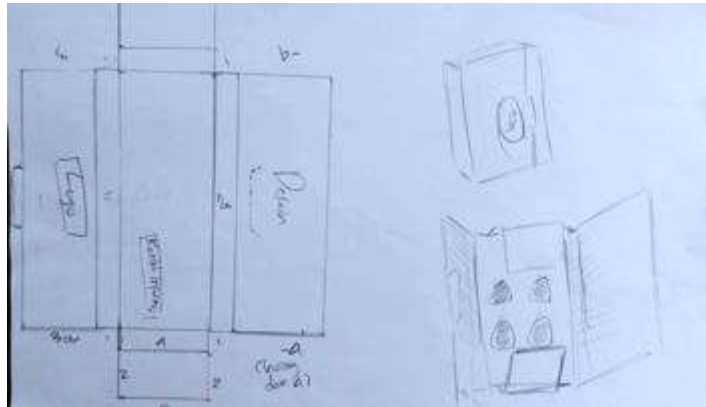


Image 4. Alternative 4 guitar pick packaging sketches
Source: Devinnisa

The fourth alternative is a thin package measuring 11 cm x 4 cm with a thickness of 1 cm, designed so that a guitar pick can be tucked in like a wallet. This packaging will be illustrated to resemble a wallet with detailed stitching and leather texture on the outside. The colors used can vary from classic skin tones to modern colors. The material used is synthetic leather or high quality plastic with a leather texture. The slots in the package will allow the guitar pick to be tucked away safely, like a card in a wallet.

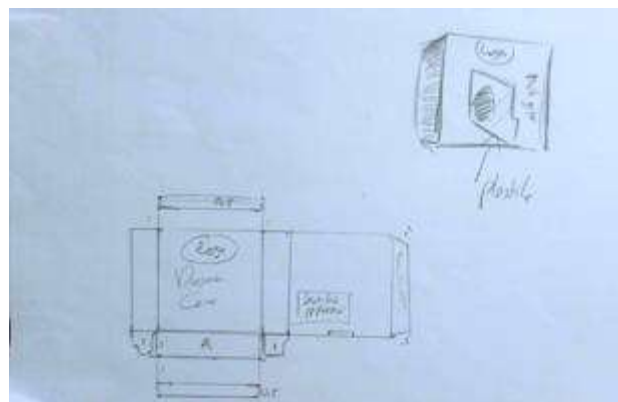


Image 5. Alternative 5 guitar pick packaging sketches
Source: Devinnisa

The fifth alternative is packaging in the form of a regular box with a partial mica front so that the guitar pick can be seen from the outside. The background part of the packaging will be illustrated

with an interesting design, such as a musical motif or a picture of another musical instrument. The material used is thick cardboard for the back and sides, and mica plastic for the front. The guitar pick will be positioned in a strategic place so that it is clearly visible from the outside through the mica.



Image 6. Alternative 6 guitar pick packaging sketches
Source: Devinnisa

Several other visual design alternatives were also considered to attract consumers' attention with a unique and thematic appearance. The packaging with elegant and beautiful illustrations of cherry blossoms gives an aesthetic and attractive impression. Packaging that resembles letter paper with a vintage design gives a nostalgic and personal feel. Packaging that resembles a music album cover gives an artistic impression and relevance to the world of music.

Prototype

For the MSME Kreisler guitar pick packaging prototype, it was designed with the concept of sliding to open. When the package is slid open, the guitar pick comes securely tucked inside. The base of the package has two different sides: the front side is equipped with a hole for the pick to stand vertically, while the back side has a hole so the pick can rest stably on the base of the package.

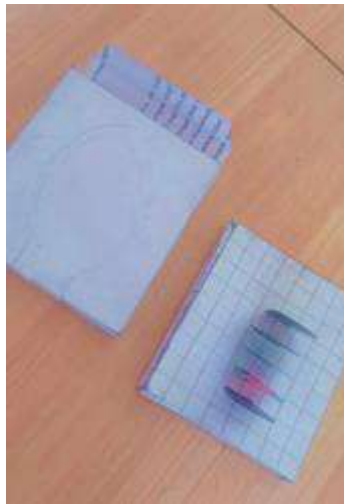


Image 7. Guitar pick packaging prototype
Source: Devinnisa

This design presents a unique and practical variation in packaging use. The snap-on pick feature allows users to easily store the pick back after use, reducing the risk of loss. The back of the packaging is designed with a leaning pick that doubles as an elegant display. When the packaging is displayed, the guitar pick is visually visible in a reclined position, adding aesthetic appeal and strengthening the product image.

This design also considers ergonomic aspects with easy access and storage of the pick. The materials used for packaging must be durable and environmentally friendly, ensuring that the packaging is not only effective but also sustainable in use. The graphic design and brand identity of MSME Kreisler must also be carefully considered, adding attractive visual value and consistently reflecting the brand characteristics. This prototype not only integrates practical functions with attractive aesthetics, but also optimizes the user experience and strengthens Kreisler's MSME brand image in the market.



Image 8. Packaging Framework
Source: Devinnisa

The next step in the prototyping process is designing the visual packaging. The dominant background color used is black, chosen because it gives an elegant, modern and strong impression which is suitable for guitar pick products for electric guitars. Black also represents the color of electric guitar amplifiers, which are often used by rock and metal musicians, giving a professional and classy impression that matches the product theme.

Additionally, small dots depicting amplifier details are added to the packaging, reinforcing the visual association with electric music equipment and providing a cohesive and thematic appearance. Red is used as a supporting element in packaging design. Red is an alluring and energetic color, which psychologically attracts consumers' attention. This color parallels the characteristics of loud and passionate music that is often played on electric guitars. By adding red elements to the packaging design, such as stripes or accents around the logo and other details, the packaging not only becomes more visually appealing but also reflects the energy and dynamism of rock and metal music.



Image 9. Final Packaging
Source: Devinnisa

The packaging design displays the shape of an electric guitar on the front, which is designed to match the packaging theme. The electric guitar was chosen because it matches the identity of the guitar pick which is generally used for electric guitars and hard music genres such as rock and metal. The front of the packaging will be dominated by a striking and detailed image of an electric guitar. The dominant black color is maintained to give an elegant, modern and strong impression. Small dots depicting amplifier details will remain in the background to add visual depth and reinforce the electric music theme. Red accents will be used for additional detail on the electric guitar and around the logo, creating an interesting and energetic contrast.

This design will also be coated with a layer of transparent mica on the front. This mica layer functions to protect the design and picks in the packaging, and allows the guitar pick to be clearly visible to consumers without having to open the packaging. The transparent mica layer ensures that consumers can see the product inside easily, adding visual appeal and making purchasing decisions easier. This visualization not only strengthens the product identity but also gives a premium and professional impression that can attract consumers' attention on store shelves. With a combination of black and red colors and electric guitar design elements, this packaging is expected to make a strong and attractive first impression.

Test

After the prototype design is complete, the first step is to print the design results. The packaging has been designed with a sliding mechanism to open, two sides of the pick holder, as well as visual elements such as the dominant color black and red accents, printed on the selected material. After the design mold is complete, the next step is to fold and assemble the packaging according to the planned design. This process involves cutting, folding, and assembling packaging elements to ensure that all components work as they should. After the packaging was assembled, an experiment was carried out by inserting a guitar pick into the plug holes on the front and back sides of the packaging. The results show that the pick can be stuck well and stably, both in a standing position on the front side and leaning on the back side. The resulting packaging proved to be light and simple, in accordance with the initial goal of creating packaging that was practical and easy for users to carry. Apart from that, the attractive visual design with the dominant color black which gives an elegant and modern impression, as well as red accents which add attractiveness and energy, has succeeded in creating an attractive appearance. The entire testing process showed that the packaging was not only functional in storing and displaying guitar picks, but also aesthetic and in line with Kreisler's MSME brand identity.

Conclusions and Recommendations

Well-designed packaging is very important for Kreisler MSME guitar pick products. Through the application of the Design Thinking method which involves the Empathize, Define, Ideate and Prototype stages, the main problems faced by users, such as easy loss of picks and the inefficiency of single-use packaging, can be identified and overcome. The sliding-to-open packaging prototype with two side picks offers a practical and aesthetic solution that meets user needs. Reusable packaging design not only reduces waste, but also adds functional value and visual appeal to the product. By considering ergonomic aspects and brand identity, this packaging is expected to improve the user experience and strengthen the Kreisler MSME brand image on the market. This iterative process in packaging development shows that user-centered innovation can produce effective solutions and have a positive impact on product success in a competitive market.

Thank-you Note

Thank you very much to Lecturer Masnuna for the guidance, support and direction you have provided during the process of writing this journal article. We hope that the results of this work can provide a meaningful and useful contribution to the development of Kreisler MSMEs and research in the field of packaging design. Thank you for all the invaluable support and guidance.

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Designing Video Content for Sedekah Subuh and Sedekah Jumat to Encouraging Acts of Kindness using sprint design method

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ABSTRAK

Better Youth Foundation memanfaatkan media sosial untuk mengampanyekan program-program mereka seperti 'Sedekah Subuh' dan 'Sedekah Jumat' kepada generasi muda di Surabaya. Dalam menjalankan kampanye ini, penulis dan tim berusaha menerapkan metode desain sprint untuk menciptakan kampanye media sosial yang efektif dan efisien. Metode sprint memungkinkan tim untuk dengan cepat menguji dan mengembangkan konten kreatif, termasuk video pendek yang edukatif dan menarik, guna menginspirasi partisipasi generasi muda untuk menjadi lebih dermawan dan religius. Pendekatan ini memastikan bahwa kampanye dirancang agar lebih berdampak pada generasi muda di Surabaya, sehingga pesan kebaikan dapat disampaikan dengan cara yang menyenangkan dan relevan dengan gaya hidup modern mereka. Dengan demikian, kampanye ini di produksi dengan target generasi muda untuk melakukan tindakan kebaikan secara efisien dan efektif melalui media sosial.

Kata kunci: Kampanye Sosial Media, Metode Desain Sprint, Gerakan Pemuda, Pengembangan Konten Kreatif

Introduction

Social media plays a essential role in daily communication, interaction, and behavior among youth nowadays and Social Media Use has increased dramatically in recent years (Weigle,2024). Social Media Platforms such as Instagram, Twitter, and TikTok are not merely tools for entertainment and socialization but have evolved into powerful mediums for disseminating ideas and promoting positive social movements. Recognizing this potential, Better Youth Foundation has strategically utilized social media to promote charitable programs such as 'Sedekah Subuh' and 'Sedekah Jumat' among the youth in Surabaya. These initiatives aim to simplify and encourage acts of kindness, specifically targeting moments with religious significance in Islam.

The challenge for organizations like Better Youth Foundation lies not only in capturing the attention of a digitally-savvy audience but also in ensuring that the message is received in a meaningful way. In response to this digital social media phenomenon, the foundation adopted the design sprint method to craft an impactful social media campaign. This methodology, rooted in rapid ideation, prototyping, and user feedback, provides an agile framework for quickly testing and refining creative concepts.

By focusing on the production of short, educational, and engaging videos, the design sprint approach allows the campaign to align closely with the interests and behaviors of the target audience. The aim is to inspire greater youth participation in charitable acts by presenting the message of benevolence in a manner that is not only relevant to their modern lifestyle but also deeply tied to their cultural and religious values. This research explores how the design sprint method facilitates the creation of an effective and efficient social media campaign that successfully drives social change by engaging youth in acts of kindness in a way that is both enjoyable and sustainable..

Research Methods

The Sprint design method was developed by Jake Knapp, Knapp (2018) offers a structured, time-constrained approach to solving design challenges by working through five distinct phases: Understand, Sketch, Decide, Prototype, and Test. Below is the detailed breakdown of how this method was applied to design the 'Sedekah Subuh' and 'Sedekah Jumat' videos for Better Youth Foundation's social media campaign:

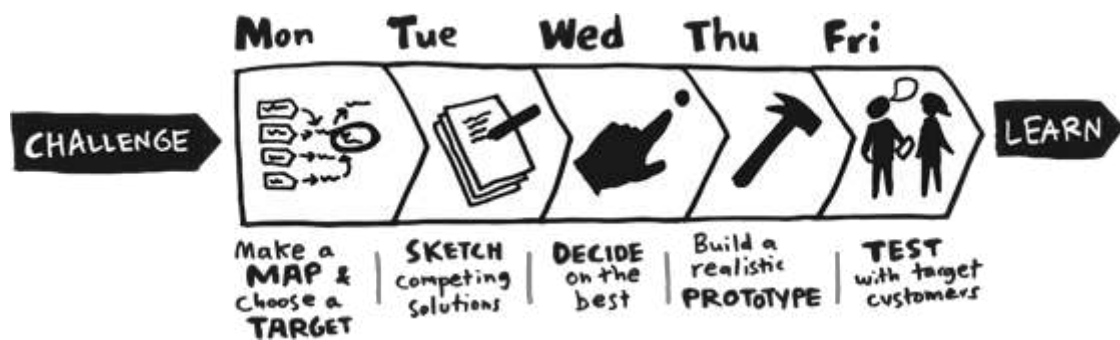


Image 1. Sprint, Design Process in 5 days
Source: Jake Knapp 2018

1. Understand (Maps)

The first step of the sprint involved gathering insights and understanding the goals of the campaign. The team started by conducting research on the target audience: the youth in Surabaya. Key research included analyzing youth engagement on social media platforms, their interaction with religious and charitable content, and cultural factors that might influence their receptiveness to the campaign. During this phase, the team explored the motivations behind charitable giving and the significance of 'Sedekah Subuh' and 'Sedekah Jumat' in Islamic traditions.



Image 2. Briefing and Research Process

Source: Basyasya Rahma, 2023

Brainstorming and discussion were conducted by the author along with the team. The author and the team used one of the brainstorming techniques, namely brainwriting, where each team member writes down their ideas, which are then collected and discussed together. This brainstorming aims to refine the rough concepts from the brief into a story script to achieve the objective.

In this stage, the author and the team designed an approach method for youth as the primary target market of the Better Youth Foundation,

- a. The language used in video content must be relevant and movementing to young people. The author and the team avoid using formal language and difficult metaphors. Instead, they use everyday language while maintaining good and polite language.
- b. Engaging stories and narratives can connect the audience with the conveyed message, making the message and information in the video easier to understand and remember. The author and the team deliberately choose light stories. Besides the short duration, light stories can convey the message in the video effectively and are easy for young people to understand.
- c. Most young people are interested in trends; therefore, the author and the team strive to consider video concepts based on trending topics on platforms like Instagram and TikTok, hoping to attract youth to watch the videos promoting morning and Sedekah jumats. The consideration in following these trends is that they should not contain political, ethnic, racial, group, or specific organizational issues and must not deviate from Islamic teachings.
- d. Education and Motivation

The ‘Sedekah Pagi’ and ‘Sedekah jumat’ content is designed by the author and the team as an educational tool about the benefits of donating, both worldly benefits and benefits for the afterlife, referring to the Hadith of Prophet Muhammad and the words of Allah SWT. This education aims to

motivate young people to donate. Most ‘Sedekah Pagi’ and ‘Sedekah jumat’ videos feature entertaining comedy genres, but sometimes they also feature touching drama genres.

2. Sketch



Image 3. Brainstorming Result
Source: Basyasya Rahma, 2023

In the Sketch phase, the team engaged in brainstorming sessions to generate multiple creative concepts for the videos. The goal was to develop content that was visually movementing, educational, and capable of evoking a sense of empathy and motivation in the viewers. Ideas ranged from animated storytelling, real-life testimonials, to minimalist infographics. All ideas focused on delivering a strong message in a short format to keep it engaging yet impactful.

Task Distribution

After brainstorming and discussion, the author and the team will distribute tasks for both the execution of filming and video editing. At least one person receives one task to complete. The author is tasked as a scriptwriter, editor, and talent in the video if needed. The design sprint is used in design process to decrease the design time, and offer more flexibility to the implementation of the design (Humani 2020). After evenly distributing tasks, the author and the team will execute the tasks as assigned. The setting must match the script. If the script states that the character is working in an office, the setting must appear to be in an office. The setting can be staged; only the parts visible in the frame are needed. This creates efficiency in setting up the place without reducing the appropriate atmosphere and capturing the scene as described in the script. Lighting and angle in video shooting are crucial as they can affect.



Image 4. Video Filming Process
Source: Basyasya Rahma, 2023

3. Decide

After gathering ideas, the team needed to decide on the most promising concept for the videos. Using a structured decision-making process, the team voted on the ideas that best aligned with the campaign's goals and audience preferences. The selected concept combined a mix of animation and real-life footage, with a focus on the emotional and spiritual rewards of giving at the right moments. This approach emphasized the ease of participating in 'Sedekah Subuh' and 'Sedekah Jumat,' using digital platforms to make charitable contributions.

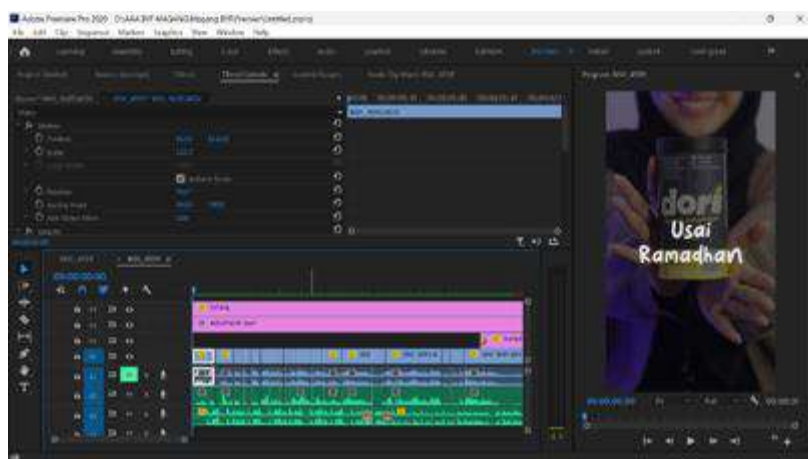


Image 5. Video Editing Process
Source: Basyasya Rahma, 2023

The editing process is the final stage in video production and is the most crucial. In creating the videos encouraging donations at dawn and on Fridays, there are components that must not be overlooked during editing, namely the CTA (call to action) for Sedekah Subuh and Sedekah Jumat. A CTA is an image, text, or speech that prompts the audience to take action (Aliya, 2022). In the ‘Sedekah subuh’ and ‘Sedekah jumat’ videos, the CTA includes not only verbal prompts but also images displaying the foundation’s bank account number, phone number, social media accounts, and QRIS barcode to facilitate donations. Additionally, it is important for the editor to select the necessary footage to ensure the video does not exceed the predetermined duration (1 minute 30 seconds) without altering the message conveyed.

The results are then reviewed by the media division manager and the CEO of the Better Youth Foundation to check for any inconsistencies in the message, values, story quality, video objectives, and the composition and movement of the video. If there are revisions needed, the author will make the necessary corrections and resubmit for review.

4. Prototype

The next phase involved the creation of prototypes for the video content. Storyboards were developed to map out the visual elements and narrative flow. The team then produced a rough cut of the video, incorporating key elements such as graphics, voiceovers, and music. This prototype was not fully polished but provided enough structure to test with a small group of users to gauge initial reactions. The video emphasized the simplicity and spiritual significance of giving during Subuh and Jumat, using clear calls to action and engaging visual storytelling.



Image 6. Prototyping
Source: Basyasya Rahma, 2023

5. Test

The final phase of the sprint involved testing the prototype with a segment of the target audience. The video was shared with a focus group consisting of young people from the foundation's community. Feedback was gathered on both the content and the emotional impact of the message. The team evaluated the clarity of the message, the video's ability to engage viewers, and the likelihood of motivating them to participate in charity movement. Based on the feedback, minor adjustments were made to improve the video's effectiveness before final deployment.



Image 7. Evaluation Process by The Mentor
Source: Basyasya Rahma, 2023

Through this sprint process, the team was able to quickly develop, test, and refine an effective video campaign that aligned with the values and preferences of the target audience. The design sprint method provided a clear framework for rapid innovation, ensuring that the videos were both efficient in production and impactful in their message delivery.

Content/Results and Study

Video Design Process Analysis



Image 8. Thumbnail and cutscene of ‘Sedekah Subuh: Yakin’

Source: Basyasya Rahma, 2023

The video titled ‘Yakin’ is a sedekah subuh movement video highlighting one of the benefits of giving charity. The benefit emphasized in this video is that those who frequently give charity will always receive Allah’s help in times of difficulty. The video narrates the story of a young man who experiences a flat tire but cannot find a repair shop for a long time. Despite this inconvenience, the young man does not complain; instead, he remains enthusiastic and confident that Allah’s help will come to those like him who love to give charity. Eventually, he receives assistance from another young man who helps push his motorcycle to the nearest repair shop. The purpose of this story is to convey the benefits of giving charity to the audience in an engaging manner, so the audience is interested, motivated, and moved to provide charity regularly to experience its benefits.



Image 9. Thumbnail and cutscene of 'Sedekah Subuh : Kangen'
Source: Basyasya Rahma, 2023

The sedekah subuh movement video this time is in the drama genre. The topic highlighted in this video is the closeness between a child and his late mother during her lifetime. It tells the story of a young man contacted by his boss while working from home (WFH) to immediately send a contract document he was assigned to prepare. However, he loses the flash drive containing the contract document. The young man searches the entire room and finally finds the flash drive under a bookshelf, next to a dusty photo frame of his late mother. Finding the photo frame in an inappropriate place, the young man realizes that he has been too busy with work and has forgotten to pray for his mother. At the end of the story, the young man prays for his mother and gives charity, intending it as additional good deeds for his mother in the afterlife.

The story in the sedekah subuh video titled 'Kangen' aims to remind the audience to always pray for their loved ones who have passed away. Additionally, this video is also made to educate about 'Sedekah Anil Mayyit' or giving charity with the reward intended for the deceased (Muhammad Hidayatullah, 2022).



Image 10. Thumbnail and cutscene of 'Sedekah Subuh : Usai Ramadhan'
Source: Basyasya Rahma, 2023

The third sedekah subuh video is slightly different, aiming to provide new content variations. The video titled 'Usai Ramadhan' adopts an interview theme. It features the story of a woman who misses the habits she practiced during the month of Ramadan, such as pre-dawn meals (sahur), performing tarawih prayers at the mosque, and searching for iftar snacks with her friends. However, amidst her longing for these Ramadan habits, there is one thing that continues to bring her joy: the opportunity to consistently practice one of her Ramadan habits, which is giving charity.

The message conveyed in this video is that giving charity is not bound by place and time. Through this video, the author aims to share the information that, with the sedekah subuh facility at the Better Youth Foundation, the audience can give charity anytime and anywhere.



Image 11. Thumbnail and cutscene of 'Sedekah Jumat : Buat Apa?'
Source: Basyasya Rahma, 2023

This charity movement video tells the story of a woman who accidentally finds a coin in her motorcycle pocket. The woman is confused about how to spend such a small amount of money. Suddenly, a woman with glasses appears behind her and suggests that she donate the coin.

The message the author wants to convey in this comedy genre video is that charity does not have to involve large sums of money; with a sincere heart and good intentions, charity can start with small amounts like coins. The topic highlighted in this video is education about the best times to give charity. The Sedekah Jumat video tells the story of a woman who is not wise in spending her wealth. Another woman then explains that it would be better to set aside a little of our wealth for charity and informs about the best times to give charity. The best times for charity mentioned in this video are dawn, Friday, and the first ten days of the month of Dzulhijjah. Besides serving as a reminder and a movement to give charity, this video is also intended to educate about the best times to donate our wealth.



Image 12. Thumbnail and cutscene of 'Sedekah Jumat : Berbagi'

Source: Basyasya Rahma, 2023

'Berbagi' tells the story of Akbar, who meets his friend Dayat sitting by the roadside with a gloomy face. When asked, it turns out that Dayat is hungry because he has run out of money. Akbar, upon hearing this, becomes confused because the money he has is not enough to buy two portions of food. However, after a dilemma in his mind, Akbar decides to share one portion of food with his friend Dayat, which makes Akbar happy. In this video, the author wants to convey the message that sharing with others not only benefits the recipient but also brings deep happiness to ourselves (Damayanti, 2023). Indirectly, the author encourages the audience to give charity to achieve happiness in their hearts by setting aside their wealth to help others.

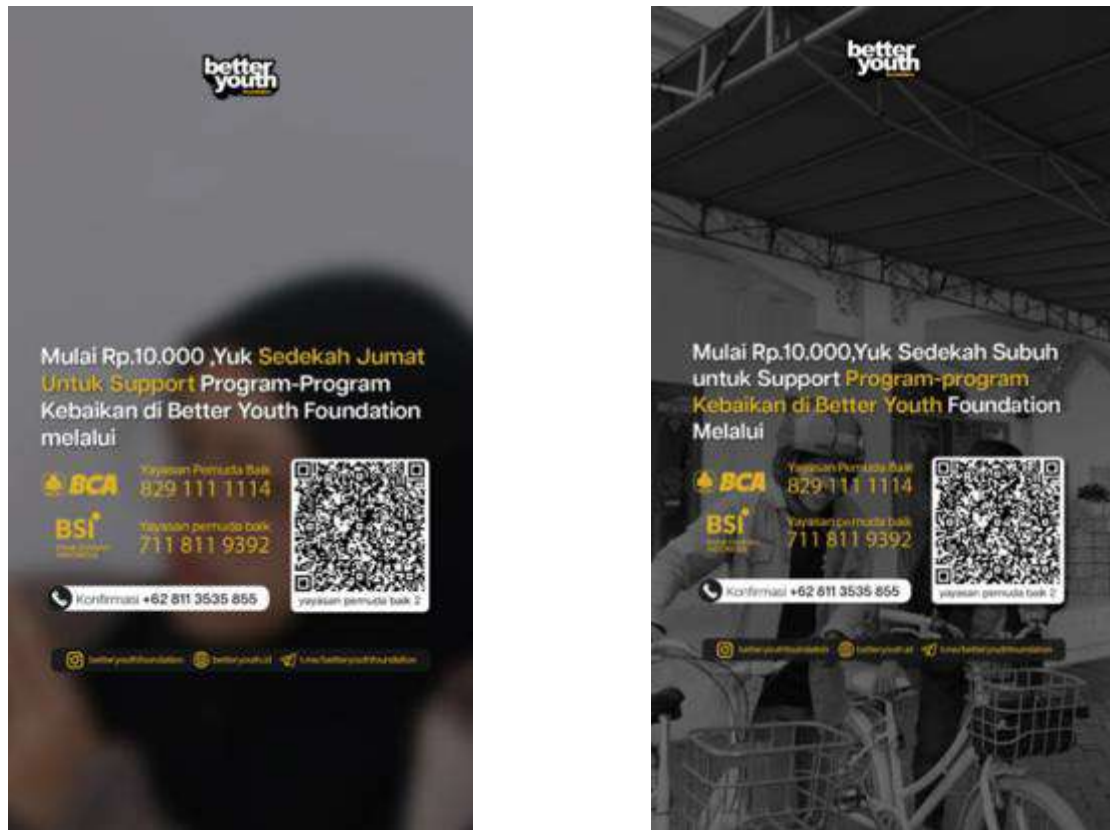


Image 13. CTA Poster of Sedekah Subuh and Jumat at the end of video
Source: Basyasya Rahma, 2023

Video Design Process and Result Analysis

1. Clear Objective and Message:

The objective is to encourage viewers to give charity at dawn by highlighting its benefits, such as receiving divine assistance during difficult times. The video clearly communicates this by showing a young man who, despite facing a flat tire, remains hopeful and receives unexpected help. This scenario effectively illustrates the tangible benefits of giving charity at dawn. This clear and educational message ensures viewers understand the importance of timing in charitable acts. A Social media movement suggested finding more efficient strategies to ingrain behaviours, such as more systematic and direct engagement (Tremblay, 2018)

2. Engaging Storytelling:

Fang's (2023) Research stated creative stories drive sophisticated social media insight. The Sedekah Subuh Video shows the story of a young man who faces a flat tire and receives unexpected help is relatable and engaging. This real-life scenario makes the concept of divine assistance more tangible and relatable. The narrative structure includes a clear beginning (the problem), middle (the struggle), and end (the resolution), which helps to capture and maintain the audience's attention.

In Sedekah Jumat Video, show The story of a woman learning about the best times to give charity through a conversation with a friend is engaging and relatable. The narrative uses dialogue and interaction to convey the educational content, making it more engaging. The use of a mentor-mentee dynamic helps to make the information more accessible and memorable.

3. Emotional Movement:

Setiawan (2024) stated The narrative leverages identified emotional states that will be used as tools to get deeper into her psyche and unconscious motives. The emotional movement by showing the young man's perseverance and faith in receiving help. This emotional connection can resonate deeply with viewers, motivating them to act. The video uses close-up shots and expressive music to enhance the emotional impact, making the audience feel empathy and inspiration. The emotional appeal is created through the woman's realization of the importance of giving charity at specific times. This moment of enlightenment is designed to inspire viewers to follow suit. The video uses reflective music and thoughtful dialogue to create an emotional connection, encouraging viewers to consider their own charitable actions.

4. Concise and Focused Content:

The Social Media space to totally encompasses people in certain content (Hilton, 13: 2020) The video maintains a concise duration, focusing on the key message of divine assistance through charity. This ensures the message is delivered effectively without losing the audience's attention. The script is tightly written, avoiding unnecessary details, and the pacing is brisk to keep viewers engaged. This keeps the content focused and engaging. The video uses clear and direct language, and the visuals are designed to support the key points without distraction.

5. Visual and Audio Elements:

Screen direction can be taken as a starting point for framing visual elements and the different effects they will have on our perception. Screen direction might mean many things, such as the direction a character or object is traveling within the frame (Hilton, 109: 2020). Effective use of visual elements, such as the young man's struggle and eventual help, visually reinforces the message of charity and divine assistance. Audio elements, like background music and sound effects, enhance the emotional impact. The video uses natural lighting and realistic settings to create an authentic feel, and the sound design includes ambient noises to immerse the viewer in the scene.

The Visual elements, such as the conversation between the women and the depiction of different times for charity, enhance the educational content. Audio elements, including dialogue and background music, support the storytelling. The video uses clear graphics and text overlays to highlight key points, and the music is chosen to match the reflective and educational tone.

6. Call to Action (CTA):

Including a clear and compelling CTA at the end of the video encourages viewers to give sedekah pagi. This can be in the form of text, images, or verbal prompts that guide viewers on how to donate. The CTA is designed to be visually prominent and easy to follow, with clear instructions and contact information. The CTA informs viewers about the best times to give charity and encourages them to take action. This can include information on how to donate and the benefits of doing so. The CTA is integrated seamlessly into the narrative, reinforcing the educational message and providing practical steps for the audience to follow. Sometimes these CTA are aided by inorganic correlation. It is thus important to identify the synchronicity of emerging discourse on social media and the indications of organic/inorganic activity within social media (Carley, K. M., 2023).

7. Feedback and Iteration:

The process involves reviewing and revising the video based on feedback from key stakeholders, ensuring the final product aligns with the intended message and objectives. This iterative approach includes multiple rounds of feedback, focusing on aspects such as clarity, emotional impact, and visual appeal. Feedback and iteration are crucial to refining the educational content and ensuring it is clear and engaging. This iterative approach ensures the final product effectively conveys the intended message. The feedback process includes input from subject matter experts, target audience representatives, and creative professionals to ensure a well-rounded and effective final product. The social movement lens is useful for understanding the popularization and impact of the reproducibility crisis narrative and suggests ways the institutions of science are adapting to meet a changing Social Issue (Peterson, D., & Panofsky, A., 2020).

Conclusions and Recommendations

The analysis of the Sedekah pagi and sedekah jumat videos demonstrates that a well-structured video design process can effectively convey the intended messages and engage the audience. By focusing on clear objectives, engaging storytelling, emotional movement, concise content, effective visual and audio elements, compelling calls to action, and iterative feedback, the videos can motivate viewers to take charitable actions. The impact of these videos can be measured through various metrics, including viewership, engagement, conversions, behavioral changes, surveys, social media analytics, and website analytics.

Future research to further enhance the effectiveness and impact of charity videos. Investigate how different audience segments respond to various storytelling techniques and messages. Research could focus on tailoring content to specific demographics, such as age, gender, cultural background, and donation history, to increase engagement and effectiveness. Study the specific emotional triggers that most effectively motivate viewers to take charitable actions. This research could explore the balance between emotional appeal and viewer comfort, ensuring that the content resonates without overwhelming the audience.

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A Fundamental Visual Review of the Poster for the "Wayang Kardus Workshop" with the Wayang Merdeka Community during the Paseduluran Sakampung #3 Event

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ABSTRACT

Bentuk dasar, yang juga dikenal sebagai desain elementer, memegang peranan penting dalam menciptakan desain komunikasi visual satu diantaranya desain poster. Anatomi poster mencakup berbagai elemen pendukung seperti tipografi, ilustrasi, logo, warna, berbagai jenis teks, dan elemen pendukung lain. Semua komponen tersebut disusun sedemikian rupa untuk menghasilkan komposisi yang enak dilihat, mudah dibaca dan informatif sesuai prinsip desain komunikasi visual.

Kata kunci: Basic forms, Poster, Desain Komunikasi Visual

Introduction

Visual Communication Design is a field of knowledge that is highly beneficial to human life. Its forms and manifestations are varied and can often be found around us, such as on soap packaging, toothpaste, posters, brochures, banners, websites, character designs, comics, illustrations, smartphone application designs, logos, and so on. These designs can be applied to both print and digital media. One of the most commonly seen information media is the poster, which is easily accessible on bulletin boards and through WhatsApp applications. This medium is very useful as it provides various information that we need. According to Alan and Isabella Livingstone, as cited in Adityawan (2008:15), graphic design or visual communication design is defined as a general activity that integrates typography, photography, illustration, and printing. These elements aim to produce persuasion, information, and instruction.

Posters contain various elements that support their effectiveness, such as color, typography, layout, illustration, and logo. All of these components are carefully crafted and arranged to be visually appealing, informative, and free from misinterpretation. When observed, posters utilize a range of supporting elements, such as the selection of colors for all components, typography choices, logo placement, and the selection of images and illustrations, which can either be primary or

supplementary. The layout and composition are arranged to ensure visual comfort, aesthetic appeal, and effective communication of the message. Indirectly, this visual communication work creates impressions and meanings for the viewer, particularly in relation to the theme being conveyed. All the elements of a poster combine to produce a message that is beneficial to the reader. To further understand this, we can analyze the poster through the lens of basic visual theory, allowing us to explore the perspectives that are created.

This research explores the theme of the "Wayang Kardus Workshop" Poster in collaboration with the Wayang Merdeka Community during the Paseduluran Sakampung #3 event. This event was initiated by the residents of Sakulan, Sewon, Bantul, Yogyakarta, and took place from July 12-14, 2024. The art event, infused with the local Javanese atmosphere, was part of the Jogja Art Weeks program. It featured a variety of activities, including murals on residents' homes, art exhibitions, and community performances showcasing the residents' talents. These included traditional art and music performances such as angklung, gejak lesung, dance, choir, theater, and others. Additionally, there were various competitions, such as decorating nasi tumpeng with vegetables and fruits according to individual creativity. Other activities included a food bazaar highlighting the potential of Sakulan's local micro, small, and medium enterprises (MSMEs). Workshops were also an essential part of the event, including graffiti workshops and a workshop on creating wayang from recycled cardboard with the Wayang Merdeka Community. (Sakampung, 2024:9)

The poster under study focuses on a workshop event organized by the Wayang Merdeka Community, which was established on February 27, 2022, with the goal of preserving wayang as one of Indonesia's cultural masterpieces. This wayang-based community was formed to reflect the role and function of wayang in a contemporary context, adapting it to modern times. One of the community's key initiatives is the creation of wayang-making workshops, aimed at raising awareness of environmental issues. As a concrete step, they regularly organize monthly workshops, primarily targeting the younger generation, though they are also open to the general public. Through these workshops, participants are introduced to and encouraged to create wayang forms based on their abilities and creativity, while not neglecting the historical traditions of wayang that have been passed down since the time of our ancestors. (Jatmiko, 2022:2).

This poster workshop project falls within the scope of visual communication design. According to Armayuda & Baskoro (2022), graphic designers have a space for expression, but it must be directed and relevant to the message intended to be communicated to the general public, in an optimal and efficient manner. The ability to explore and apply different design styles is crucial for this poster, ultimately ensuring that it possesses visual appeal that aligns with the chosen theme. The purpose of this research is to understand the importance of basic visual principles, or *nirmana*, as fundamental elements of fine art and design, in order to produce well-crafted poster designs from the perspective of *nirmana*. This includes aspects such as composition, color, layout, and other foundational elements. The method used in this research is interpretative description, with the hope that the findings will contribute to the advancement of visual communication design education, particularly from the standpoint of basic visual principles.

The benefits extend to providing insights for students, graphic designers, and the general public, emphasizing that basic visual principles are essential in creating artworks, including visual communication works like poster design.

Research Methodology

The method used in this research is descriptive-interpretative, as described by Sasih Gunalan in his journal article titled "A Review of the Biography Book Cover I Wayan Pengsong: The Rites and Romanticism of Lombok Island." This research process involves gathering data from various sources and media, excluding numerical data. Examples include images, writings, photographs, newspapers, magazines, journals, websites, and other supporting materials. Once all the data has been collected, the next step is the interpretation process. (Gunalan, 2019:66).

According to the book *Art and Vitality in the Quantum Perspective* by Martinus Dwi Marianto, the concept of description refers to the process of transferring what the eye sees into written form. This process can be described as recounting what is observed, and it is a crucial step for evaluating works of art. This is important to ensure that our research is accurate. Rosalind Ragans also states that description is "what we actually see" (Marianto, 2019:96-97).

On the other hand, interpretation, according to Terry Barrett, an art critic and professor of art education, as cited in Marianto (2019:129), must be aligned with actual evidence and information, sourced from both internal and external data of the artwork that is "viewed/read." The artwork observed in this research is the poster for the Wayang Kardus Workshop with the Wayang Merdeka Community, during the Paseduluran Sakampung #3 event in 2024.

Results and Discussion

This poster was designed by Davy Raka, a resident of Sakulan, who is a graphic designer, mural artist, and the head of the committee team for the Paseduluran Sakampung #3 event in 2024. The evaluation of this poster involves several key stages in art assessment: description, analysis, interpretation, evaluation, and criticism. This approach is articulated by Morris Weitz, Edmund Burke Feldman, and Terry Barrett, as detailed in their book *Criticizing Art*. The role of theory is fundamental as the initial stage in viewing artwork, while the essential part is our effort as researchers to develop creativity and understanding of the artwork through direct research practice (Marianto, 2019:36). This journal reviews a visual communication design work in the form of a poster, aiming to streamline the process by focusing solely on the evaluation stage from the perspective of basic visual principles.



Image 1. Poster for the Wayang Kardus Workshop with the Wayang Merdeka Community during the Paseduluran Sakampung #3 Event in 2024, designed by Davy Raka and the Paseduluran Sakampung #3 committee team
Source: Instagram @paseduluransakampung

Poster Description:

This poster was created to provide information about the Paseduluran Sakampung #3 event, Sakulan RT 10. The dominant colors used are brown, black, white, cream, and yellow. The poster is designed in a decorative illustration style, which, according to the KBBI (Indonesian Dictionary), relates to floral decorations displayed to create an impression. The illustration style reflects the visualization of the Sakulan village, Pendowoharjo, Sewon, Bantul, Yogyakarta.

The depiction includes fabric hanging from bamboo, allowing the fabric to dangle, with the text "Paseduluran Sakampung #3" written on it. At the bottom, there is also the text "@paseduluransakampung." Cream-colored clouds are prominently featured on both the right and left sides of the poster, seemingly blending with the hanging fabric. The cloud on the left has "Sarekat Lemper" written on it, while "Tumpeng Seduwur" is written on the cloud on the right. The font is black and uses all capital letters to enhance readability.

In the center of the poster, beneath the clouds, is the text "Workshop Wayang Kardus Bersama Komunitas Wayang Merdeka." The font presentation for the text is as follows: "Workshop" is written in the largest size, in black with a white outline; "Wayang Kardus" is in a smaller font size, in cream with a black outline; and "Bersama" is written in capital letters, in plain black, and is the smallest in size. All these typographic elements are similar and harmonious but are presented with different colors, sizes, and layouts.


In the center of the poster is the logo of the Wayang Merdeka Community, depicted as a wayang in black, visualized using a silhouette and shadow technique. The anatomy of the Wayang Merdeka logo's character resembles Arjuna, characterized by its coiffed hair, prominent nose, and slender build. The illustration of the logo features an open-handed pose with a dynamic body expression, conveyed through the fingers, hands, thighs, and soles of the feet. On the chest of the wayang, "Komunitas Wayang Merdeka" is written in capital letters, centered on the chest with ample spacing to enhance legibility. This logo serves as a symbolic information medium representing the community's identity, making it easily recognizable on the poster.

On the left side of the poster, the text "14 Juli 2024" is arranged vertically, with each number, month, and year listed in descending order. The date is presented in a color scheme consistent with the rest of the poster: "14" is in brown, "Juli" is in white, and "2024" is in brown. All three elements are surrounded by a black outline to unify the time details and are highlighted with a thin light cream-colored stroke around the text. On the right side of the wayang, there is a note stating "FREE!! untuk anak-anak." The free admission notice is presented with clear distinctions: the word "FREE!!" is written in capital letters, while the phrase "(UNTUK ANAK-ANAK)" is also in capital letters but is smaller in size and positioned below "FREE!!," without hyphens for "anak-anak."

On the right side of the logo, there is a time detail, "PUKUL 13.00-18.00," presented in capital letters. The word "PUKUL" is positioned at the top, in light cream color with a black outline, while the time information itself is in cream color, surrounding each letter. At the bottom of the poster, there is an illustration of cloud motifs, which are fairly wide, spreading to the right and left from the center, where it slightly narrows. However, the cloud motifs rise higher on the right and left sides, with a rhythm that remains almost balanced between the center and the edges. In the bottom-left corner of the poster, the following location details are provided: "LOCATION," "MAPS: PASEDULURAN SAKAMPUNG," "SAKULAN RT 10," "PENDOWOHARJO," "SEWON," "BANTUL," and "YOGYAKARTA." All these location details are written in capital letters using a font consistent with the rest of the text.

Analysis of the Poster Anatomy Layout:





Anatomy Layout of the Paseduluran Sakampung #3 Poster.



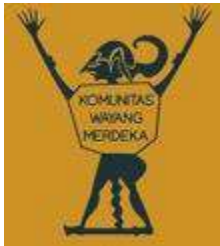

No.	Poster Sections:	Section Names	Placement and Position
1.		Illustration of the Hanging Fabric for Paseduluran Sakampung #3.	Center of the Poster.

2.		Cloud Illustration and the Text "Sarekat Lemper" in the Center of the Cloud Illustration.	Top Left Corner of the Poster.
3.		Cloud Illustration and the Text "Tumpeng Seduwur"	Top Right Corner of the Poster.
4.		Typography Reading "Workshop Wayang Kardus Bersama"	Located in the Center of the Poster.
5.		Typography Reading "FREE (FOR CHILDREN)"	Located on the Right Side, Center of the Poster.
6.		Date Information "14 July 2024".	Located in the Bottom Left Corner of the Poster.
7.		Wayang Merdeka Community Logo.	Located in the Center of the Poster.
8.		There is a time detail regarding the workshop event schedule.	Located in the Bottom Left Corner of the Poster.

9.		There is a cloud illustration that spreads to the right and left, with the event location text included within the cloud.	This wide cloud is located at the bottom part of the poster.
10.		There is a detailed location description, accompanied by its Google Maps name.	Located in the Bottom Left Corner.

Analysis of Poster Sections:

No.	Poster Sections	Analysis
1.	 Illustration of the Hanging Fabric for Paseduluran Sakampung #3.	This section contains important information about the main event, featuring the name Paseduluran Sakampung #3, a highly festive event, especially for the residents of Sakulan and its surrounding areas.
2.	 Illustration of the Cloud on the Left.	This section features an imaginative illustration of a cream-colored cloud with the text "Seraket Lemper" in Javanese.
3.	 Illustration of the Cloud on the Right.	This section features an imaginative illustration of a cream-colored cloud with the text "Tumpeng Seduwur" in Javanese.
4.		The center of the poster features the text "Workshop Wayang Kardus Bersama."

	“Workshop Wayang Kardus” Together.	
5.	 <p>Information on the Free-of-Charge Cardboard Puppet Workshop.</p>	The poster includes information indicating that the workshop is free of charge and specifically for children.
6.	 <p>The Date of the Workshop Event.</p>	July 14, 2024, is the date when the Wayang Kardus Workshop will be held.
7.	 <p>Identity Logo of the Wayang Merdeka Community.</p>	The Wayang Merdeka Community Logo, in black, is positioned at the center of the poster. This community, serving as a resource for training children, is depicted in a larger size compared to the other logos.
8.	 <p>Time Details of the Event.</p>	Time Details Indicating the Duration of Crafting Wayang from Cardboard.
9.	<p>Illustration of an Elongated Cloud</p>	There is an illustration of an elongated cloud, predominantly spanning across the bottom of the poster, in a cream color.
10.	<p>Detailed Information on the Workshop Location.</p>	Location information is in the city of Yogyakarta, more precisely in the villages of Sakulan, Pendowoharjo, Sewon, Bantul.

This poster contains information about an event held in the village of Sakulan, featuring various activities that showcase the potential of the local residents. These include small and medium-sized enterprises (SMEs), art performances, mural art exhibitions, and performing arts such as angklung music, hadroh, dance, choir, theater, gejak lesung (a traditional pounding music), art discussions, photography, workshops, and competitions such as tumpeng decoration. The traditional Javanese ambiance, particularly through foods like tumpeng and lempur, serves as the spirit and motivation to invigorate and ensure the success of this event, which has now reached its third annual occurrence.



Image 2. An advertisement for the Paseduluran Sakampung #3 event in 2024, published on its official Instagram account, designed by Davy Raka, the head of the Paseduluran Sakampung #3 committee. This theme serves as a foundation for fostering closeness and harmony among residents and the general public, aiming to strengthen bonds of brotherhood and interpersonal relationships

Source: Instagram @paseduluransakampung

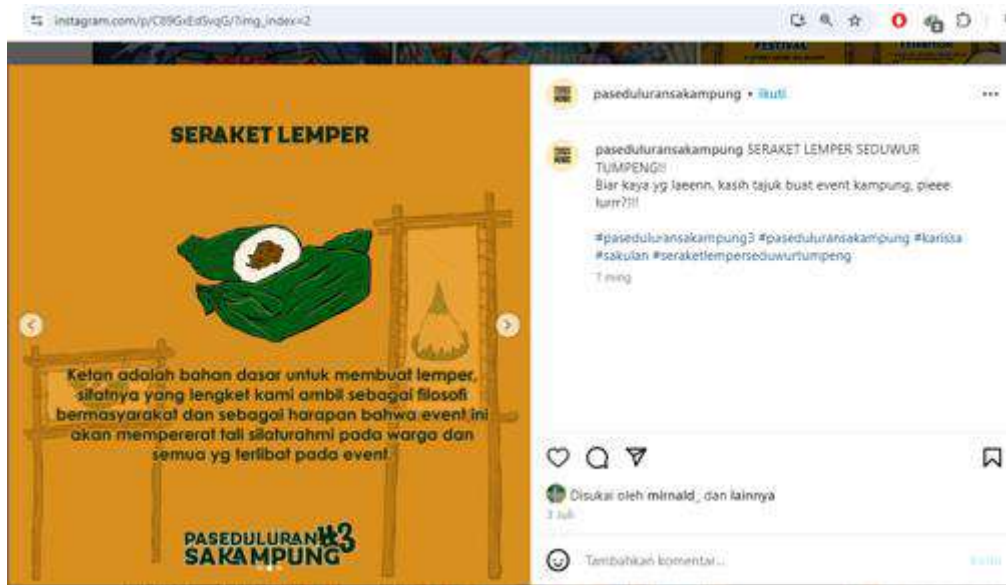


Image 3. An advertisement for the Paseduluran Sakampung #3 event in 2024, published on the event's official Instagram account, designed by Davy Raka, the head of the Paseduluran Sakampung #3 committee. This advertisement aims to highlight traditional lempeng, a food made from glutinous rice wrapped in banana leaves, which symbolizes the event's theme

Source: Instagram @paseduluransakampung

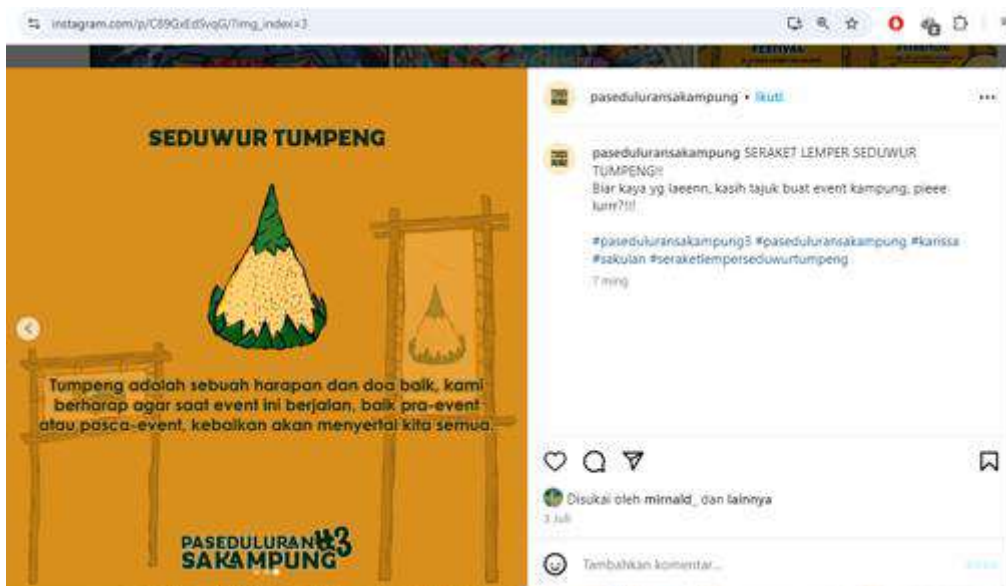


Image 4. One of the advertisements for the Paseduluran Sakampung #3 event in 2024, published on the official event Instagram, was designed by Davy Raka, head of the Paseduluran Sakampung #3 committee team. This advertisement wants to convey the traditional tumpeng food, as a philosophical spirit of hope and prayer to God Almighty for all his gifts, especially so that the agenda being held can run well and smoothly

Source: Instagram @paseduluransakampung

This poster is designed with matching colors or better known as monochromatic tint, which is a color that gradually transitions to white, in this case the color that plays a role is brown which collaborates with increasingly brighter colors. This poster was prepared using the basic principles of fine art composition, according to Salam, Sukarman, Hasnawati, Muhaemin (2020:119), the basic important elements of fine art include unity, unified composition, proportion, rhythm and contrast. Over time, this arrangement produces a beautiful effect on the design created.



Image 5. Posters divided by area, namely top, middle and bottom
Source: Instagram @paseduluransakampung

The principle of unity is visible in this poster work, you can see in this picture that the top, middle and bottom have black outline lines, according to Sadjiman (2009:50) there is a term "sweet black" this impression becomes real when black is combined with another color, as if united sweetly and harmoniously. The brown color is also dominant in this poster, quoted from Sadjiman (2009:51). This color is close to earth color and has a natural impression, symbolizing wisdom, politeness, wisdom and honor.

This work presents harmonious colors or is often called Harmoni Hue contrast, meaning that according to Sadjiman (2009:50) they have a combination of each other that seems related, including brown, light beige, dark beige, yellowish beige and white. This color group is included in the tertiary or quaternary category because it contains brown elements. The color white is also found in this poster work, according to Hendriyana (2019:136) the imaginative impression of this white color has the impression of a clean, bright, firm character.

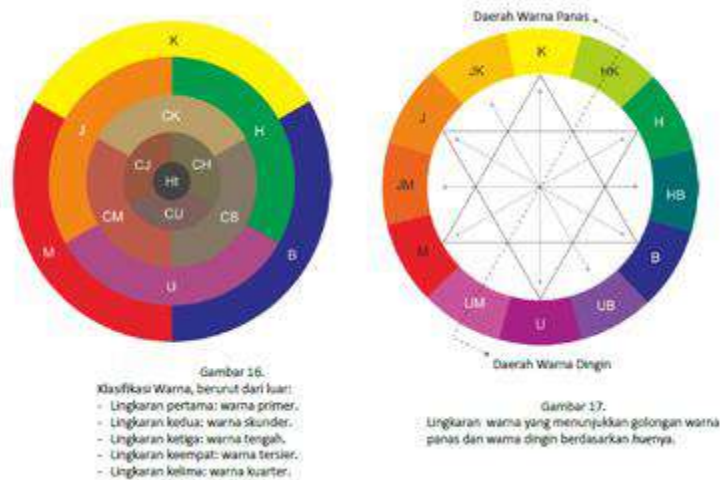


Image 6. Color circle, to understand the location of the colors used on the Paseduluran Sakampung poster #3
Source: Book of Basic Knowledge of Fine Arts, written by Sofyan Salam, Sukarman B, Hasnawati, & Muh.Muhaemin, UNM Publishing Agency, Makassar State University, 2020

Judging from the color circle sourced from Salam, Sukarman, Hasnawati, Muhaemin (2020:23-24), the colors used in this poster are Tertiary Colors which are the result of mixing two secondary colors including yellowish brown and Quaternary Color Brown. orange (quaternary orange), which is a mixture of yellowish brown (tertiary yellow) with reddish brown of the tertiary red group and in general this poster predominantly uses hot colors.

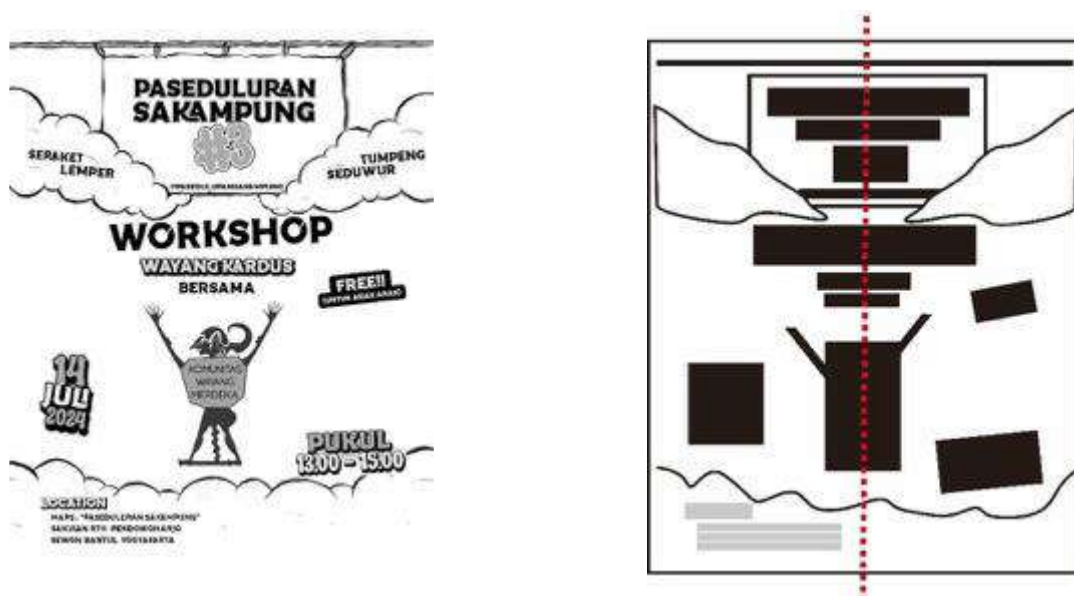


Image 7. The left side of the poster is made in black and white and the right side is a shadow of the composition of the area that fills the poster

Source: Instagram @paseduluransakampung

If the poster is made in black and white, it has clarity of composition, to reflect and clarify the position of the layout. Sadjiman (2009:242) Designing this poster requires a decision to determine whether the composition will be symmetrical or asymmetrical, this requires consistent determination in determining the balance. On the right side there are square areas as shadows to ensure that the sides are symmetrical, but in making this poster the placement still flows according to the needs and intuition of the layout.

Interpretation:

According to my observations, posters are the most popular media within the scope of visual communication design work. Apart from being fast and effective in conveying messages, this media is complete with the main elements typical of graphic design or visual communication design, including typography, color, layout, illustration, photography, logo, texture, type of paper and so on, all summarized into one poster medium. This media is closely connected to design so that the style of the anatomical construction in this poster can be adapted to concrete objects or symbols, to represent or state the "portrayal" of the theme raised. Visualization on posters is closely related to basic visual principles, as stated by Widyatmoko (2007: 158), in the book *Irama Visual* from advertising to visual communicators, *nirmana* or basic visual is the activity of cultivating creativity about form, so that from the potential power that exists in the form can get impressions and communicate. The basic *nirmana/rupa* principle is the organization of visual/design elements so that they have aesthetic/artistic value, which can later become a work of art/design, which can be in two and three dimensions.

This poster is tried to be seen using a basic visual perspective, to explore all the anatomical elements contained in this poster media from the point of view of shape, appearance, size, direction, value, texture, color, space, composition, which have been expressed in various media elements in such as typography, illustrations, colors etc. All these elements are organized to achieve beautiful/artistic results in works of art, in this context poster design.

According to Widyatmoko (2007:159), basic visual beauty can be explored from harmony, harmony of taste, impression. *Nirmana/basic form* has a meaning according to the form depicted, for example the line that forms the lightning symbol means the danger of high voltage electricity, the fire symbol means flammable and other symbols, the meaning and point of which are easy to understand, as well as the elements contained in this poster. So, for example, the curved illustration means that these are clouds, arranged right and left, giving the impression of majesty. The illustration of hanging cloth symbolizes cloth, the wayang logo also states that this is a representation of the form of a wayang. Various lines are also arranged as letters in varying styles, to convey important information on the poster.

If you observe and feel further, this poster still leaves empty space, this is useful so that the important things on the poster can be seen comfortably, represented, have a place and can be felt, their existence and function more optimally. This was also expressed by Budiharga in Koskow (2023: xiii) in the field of graphic design, empty space has the power to bind various elements around it, without us

realizing the usefulness of empty space in creating a beautiful effect in the design composition. We can see the empty space in the body of the poster like the objects below, including illustrations of flag cloth, clouds, poster background, illustrations of elongated clouds at the bottom, with this empty space we can enjoy the various information contained therein. The point of the importance of empty space in arranging graphic design was also stated by Koskow (2023: xi) in his book entitled “Meruangkan Kosong, Seni menghuni, melihat, dan mencari pada desain tata letak isi buku cetak”, namely that empty space is not empty as is generally assumed, The emptiness in space actually complements the layout of the book's contents, so it has the benefit of placing various elements, can be easily enjoyed with the sense of sight, is easy to find a particular element, and can be flowed into a unified form.



Image 8. The poster is broken down into several parts, to show the role of empty space which is very useful in poster design work

Source: Instagram @paseduluransakampung

This poster does not escape the role of the typography that accompanies it, according to its parent which is quoted from /telkomuniversity.ac.id. There are types of fonts that must be understood when designing. namely Serif and Sans Serif fonts, these two types of fonts are the parent of letter models, before being developed into various letter styles. Serif fonts are letters that have feet, one example of which is Times New Roman, Ventura, Rockwell, Palatino, Garamond, and Constantia. Meanwhile, Sans Serif is a type of letter that has no feet, has a minimalist, modern, flexible impression, for example Helvetica, Roboto, Oswald, Lato. Maharsi (2013:47) Letters in their proportional measurements are arranged through the Ascender line positioned above the letter, second is the Cap Height line, third is the X-Height line and next is the Baseline line and finally the Descender line.

Letters when observed from their shape according to Sihombing in Widyatmoko & Hukubun (2023:28) are forms from a Gestalt point of view that can be monitored from the negative ground and positive figure, so that the contrast of their shape can be read clearly. The various letters contained in this poster are a development of various forms.



Image 9. Typography on the Paseduluran Sakampung poster #3
Source: Instagram @paseduluransakampung

The typography on this poster is designed in accordance with the development of form, if you feel that the development of many letters departs from Sans Serif letters which have no legs. The creativity in developing letters on this poster includes size, length, width, height, low, big, small. The placement of the font also varies, some adjust the illustration, some are slightly tilted, some are placed floating in empty space. Apart from that, there is a factor in choosing simple and binding letter colors, such as black, white, cream, light brown, dark brown, so that they can blend together to be aesthetically correct and easy to read.

Evaluation

The basic beauty of this poster is good, the resulting color is also in line with the other color components. According to Kusmiati, Pudjiastuti, Suptandar (1999:13), harmony is a design principle which means order between the elements of a work. The tenacity of this principle is manifested in the elements of this poster, such as the typography chosen which is also as good as the theme being carried, the readability of the font can be read carefully, so that it can provide maximum information, various factors that reduce readability can be avoided, things that need to be paid attention to include according to Armayuda and Baskara (2023:61) is a factor in background contrast, font choice, font size, and information layout. This visual communication design work using poster media has implemented functional design as stated by Siswanto (2022: 118), which is a design concept that prioritizes focus on the function and purpose of a product, considerations include ergonomic aspects and the usability of the design elements. The elements in this poster have worked and functioned well, to communicate a festival, the theme revealed, the running time of the workshop, supported by harmony and unity between one element and another.

Conclusion and Suggestions

The conclusion from observing the basic appearance of this work is that the elements of shape, color, texture and composition are interrelated, harmonious, in harmony, manifested in each style created. The choice of chocolate-themed colors is very attractive, giving the impression of wisdom and honor in an effort to try to evoke the cultural values of the meaning and philosophy of traditional lempur and gunung food. The effect of this event can be to create brotherhood in the community, open up information to the general public and abroad, make the meaningful value of traditional food and the potential of the residents of Sakulan village, as a spirit of artistic progress amidst the rapid progress of the modern world, it has succeeded in reaching various groups to get involved in the Paseduluan event agenda. Sakampung #3. Suggestions for developing this poster are to increase supporting illustrations such as traditional food which is iconic for the event and to explore rhythmic transitions of matching brown colors in order to increase the aesthetic beauty of the color and shape of the design elements in general.

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Illustrated Story Book “I Dare to Immunize” as Education on the Importance of Measles Immunization

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ABSTRAK

Penelitian ini berfokus pada perancangan buku cerita bergambar yang berjudul “Aku Berani Imunisasi” yang ditujukan untuk anak kelas 1 sekolah dasar usia 6-7 tahun. Tujuan dari penelitian ini adalah untuk merancang media edukasi berupa buku cerita bergambar yang didalamnya terdapat informasi pentingnya imunisasi campak, sehingga dengan media ini anak-anak akan lebih tenang saat melakukan suntikan imunisasi campak. Penelitian ini menggunakan pendekatan kualitatif desain komunikasi visual 2 dengan proses pengambilan data melalui wawancara kepada anak kelas 1 sekolah dasar dan orang tua serta studi literatur. Proses perancangan buku melibatkan konseptualisasi dan layout tata letak. Konten buku meliputi informasi tentang imunisasi campak, fakta virus campak, manfaat, undang-undang dan dampak jika tidak imunisasi campak. Dirancang dengan menarik secara visual dan dapat dipahami oleh anak kelas 1 sekolah dasar, dengan menggunakan warna pastel yang ramah jika dibaca lama oleh anak kelas 1 sekolah dasar. Hasil penelitian menunjukkan bahwa buku cerita “Aku Berani Imunisasi” efektif dalam meningkatkan pengetahuan dan pemahaman anak tentang imunisasi campak. Anak-anak yang membaca buku ini menjadi lebih paham tentang manfaat imunisasi campak dan tidak lagi takut terhadap suntikan imunisasi. Buku ini diharapkan dapat menjadi media edukasi yang bermanfaat bagi anak-anak dan orang tua dalam meningkatkan kesadaran tentang pentingnya imunisasi campak.

Kata kunci: Imunisasi Campak, Ilustrasi, Edukasi

Introduction

Measles is a highly contagious disease with various serious complications. This disease has the potential to cause an outbreak or extraordinary event (KLB) and can be fatal. Symptoms of measles include skin rashes, fever, inflammation of the mucous membranes and respiratory tract, eye problems, and finally, the appearance of red spots on the skin that then become scaly. This disease can spread through the air that has been contaminated by droplets from people who have been infected with measles, and is transmitted mainly through coughing, sneezing, or nasal secretions (Wulan, 2018). Children's fear when undergoing immunization, or vaccination, is a common psychological reaction in some children, this is often referred to as "anxiety associated with vaccination" or "vaccine-related anxiety."

This fear is an emotional reaction that arises along with the child's awareness of the vaccination procedure that involves the use of a syringe to deliver the vaccine into their body. Fear of needles,

especially when injecting children, is common in the world of health. This fear is often referred to as trypanophobia or belonephobia which can make someone reluctant to see a doctor. Some factors that can cause belonephobia or trypanophobia include previous traumatic experiences with needles that can cause pain or injury from injections, fear of needles from an early age, exposure to negative information about drug injections. Symptoms that may appear in people with trypanophobia include: dizziness, restlessness, difficulty sleeping, panic, increased blood pressure, and a pounding heart. (Listina, 2021).

Based on the description above, there are several issues identified including, children do not fully understand the benefits of measles immunization, the long waiting time before being injected can increase anxiety in children, with some of them imagining bad things that might happen, which ultimately increases their fear. With the Design of the Illustrated Story Book "I Dare to Immunize" as Education on the Importance of Measles Immunization for Children in Grade 1 of Elementary School" it is hoped that it can provide education to children in grade 1 of elementary school about the importance of measles immunization. Therefore, the researcher chose to conduct this study with the concept of a children's story book designed with illustrations and typography to facilitate the delivery of information to children.

Research Methods

Research method is a way of thinking that changes the formulation of the problem and the purpose of the design so that a product can be produced. The research method used in this study is the Visual Communication Design 2 design method (Safanayong, 2006). The steps taken to carry out this method are research, analysis, synthesis, theme, communication strategy, value added, media selection, visualization, production.

Content/Results and Study

Research is a systematic, critical, and scientific process of investigation to understand a problem. Designing the Illustrated Story Book I Dare to Immunize as Education on the Importance of Measles Immunization for Elementary School Grade 1 Children, the researcher conducted observation interviews with elementary school grade 1 children aged 6-7 years and their parents. The researcher asked questions to the children and their parents about their knowledge and understanding of the importance of measles immunization. This research was conducted in the environment around the researcher's residence (Rejeni Village, Krembung District, Sidoarjo Regency) by interviewing elementary school grade 1 children and their parents about measles immunization. The researcher also conducted observations on the illustration style, font style, layout and color that are suitable for elementary school grade 1 children's picture books.

Visual Communication Design requires the right strategy to analyze a media design. The design of the illustrated story book *I dare to be immunized* requires analysis of grade 1 elementary school children regarding the data obtained, with the aim of knowing the advantages, weaknesses, and threats that can be caused as a basis for design in order to achieve maximum results and in accordance with the design objectives.

The illustrated story book *"I Dare to Immunize"* is designed to educate 1st grade elementary school children about the importance of measles immunization. This book is designed with visual elements that are appropriate to the size of the book, a cheerful cartoon illustration style, and text that is easy to understand for children aged 6-7 years. In addition to the story book, the results of this design are also developed into other media such as posters, t-shirts, and other merchandise. The main purpose of this synthesis is to summarize the important points from the design stages and produce the main visual idea that will be used to create the visual work. This main visual idea must be able to represent the overall message and purpose of the illustrated story book *"I Dare to Immunize"*.

The theme raised in the Design of the Illustrated Story Book *"I Dare to Immunize"* as Education on the Importance of Measles Immunization for Grade 1 Elementary School Children is a work of illustrated story book about measles immunization that uses a cartoon illustration style with text containing stories and information for grade 1 elementary school children about measles immunization.

The stages that researchers want to achieve in this study are the stages of comprehension (understanding) of the Design of the Illustrated Story Book *"I Dare to Immunize"* as Education on the Importance of Measles Immunization for 1st Grade Elementary School Children. The purpose of communication in the Design of the Illustrated Story Book *"I Dare to Immunize"* as Education on the Importance of Measles Immunization for 1st Grade Elementary School Children is to learn, enjoy and know about measles immunization and provide education on the importance of measles immunization for 1st grade elementary school children. The rational message approach is the way researchers convey messages to readers by designing books with attractive layouts, for example by using lots of pictures and little narrative text. This aims to make it easier for children to understand the message conveyed.

In designing the Illustrated Storybook *"I Dare to Immunize"*, the researcher will highlight the aesthetic elements in the illustrations and add infographic cards containing information about measles immunization, so that it can be easily accepted and understood by the target audience because the target audience for designing the Illustrated Storybook *"I Dare to Immunize"* is children in grade 1 of elementary school.

The illustrated story book *"I Dare to Immunize"* will be made with a size of 20x20 cm using Copenhagen paper and using a Hardcover cover. Equipped with supporting media such as gift boxes, infographic cards, posters, t-shirts, stickers, x-banners, key chains, lanyards, ID cards, tote bags, pins, and tumblers.

The selection of the book size is based on the ease of finding it in bookstores and suitability for the target readers of children. Supporting media aims to strengthen the message of the story book and attract readers' interest.

Visualization is the process of translating ideas into visual forms that can be seen and understood. This process can be done in various ways, such as drawing, sketching, diagramming, or using graphic design software. Visualization in this design uses the principle of layout with little text accompanied by illustrations in its presentation so that children's interest in reading increases, in addition to using stories that children can enjoy and using cartoonist illustrations to increase children's interest in reading picture story books.

The previously described visualization concept will be used to determine the composition, color, typography, and other basic principles in visual works. The composition in question is the placement of visual elements in a work, both main and supporting elements. The choice of color is also adjusted to the needs of the illustration. Meanwhile, typography is made to effectively convey information or explanations.

The production process in making this illustrated story book uses a digital illustration technique using the Photoshop cc 2019 application, which is a computer device application that provides various drawing features. Through this application, the images for the story book will be created digitally. Furthermore, after the drawing process is complete, the work will be finished and printed into an illustrated story book. The printing process will use Copenhagen paper with a square size of 20 × 20 cm. This book will have a strong and durable hard cover so that it provides extra protection for the contents of the book.

Based on literature studies, measles immunization coverage in grade 1 children fluctuated during the 2018-2022 period. The highest achievement occurred in 2022 with 95.3%, exceeding the target of 90%. However, behind this achievement, there are various challenges faced, such as refusal of immunization due to issues of vaccine halalness, lack of public knowledge, difficult-to-reach areas, and suboptimal cross-sector support.

Layout Study

Layout study is an important element in designing a picture book because it affects the reader's interaction and understanding of the story and illustrations. An effective layout determines the visual sequence, the balance of text and images, and the fluency of reading. Through mastery of layout study, researchers can create interesting compositions, direct the reader's gaze, and convey the story's message clearly. This results in a reading experience that is enjoyable, easy to understand, and increases appreciation for works of art and stories. The following is a layout concept used as a reference for designing the picture book "I Dare to Immunize".

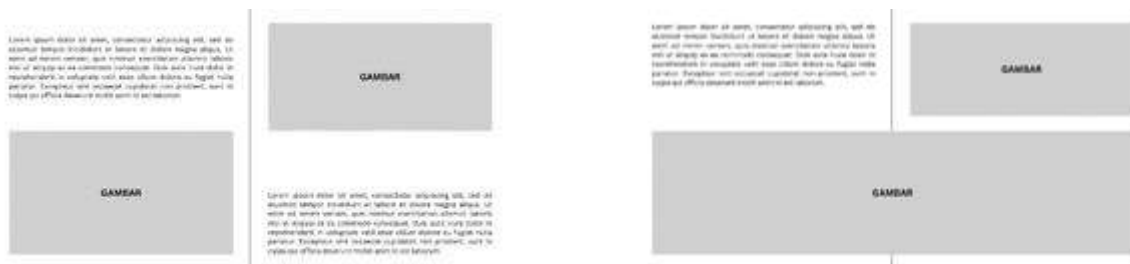


Image 1. Layout concept

Typography study

Typography study plays an important role in "I Dare to Immunize", because typography is the key to conveying messages and atmosphere in visual works. The selection of the right typeface, size, spacing, and layout affects the appeal, readability, and overall impression of the book. The design of the picture story book "I Dare to Immunize" uses 2 types of fonts, namely Funny Maid Corporation measuring 89.44pt and 117.85pt for the title of the picture story book "I Dare to Immunize" and Simon Lovely measuring 18pt for the story text.



Image 2. Font as used in illustrated book

Color Study

Color study plays a crucial role in designing the picture book "I Dare to Immunize", because color has the power to present the atmosphere, emotions, and nuances of the story visually. Choosing the right color palette can attract children's attention, help distinguish characters, backgrounds, and important elements in the illustrations. Color also plays a role in communicating messages or information, such as the difference between happy and sad scenes, or help highlight important objects. By understanding color study, picture book researchers can create a pleasant visual harmony that influences the mood and creativity of child readers, making the book itself an interesting and impressive experience for readers.



Image 3. Font as used in illustrated book

Visualisation

Character Design This picture book is equipped with a fictional story, so the role of the character is very vital in conveying the content of the story that is to be conveyed. The initial stage of creating the characters that will be displayed in this picture book is to find references related to Indonesian children aged 6-7 years as the main characters (Safa and Nusa), then the doctor character as the second character, and the mother as a complementary character.



Image 4. Character design

Sketching Process Making a sketch before coloring is a crucial step in the creative process of a picture book. Sketching is like a solid foundation that supports a satisfying final result. During the sketching process, the composition of the image can be planned carefully, errors can be corrected before coloring, creative ideas can be freely explored, image details can be maximized, and processing time can be optimized. In the process of making the sketch of the picture book "I Dare to Immunize" the researcher used Photoshop CC 2019 software.

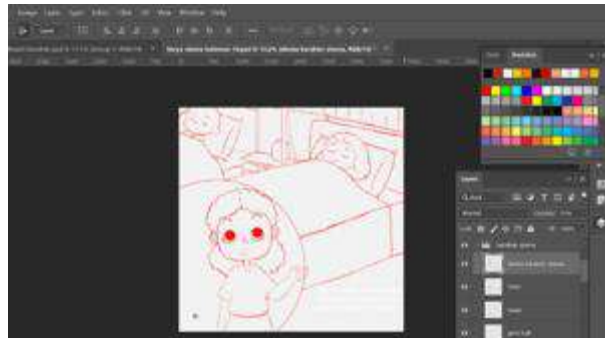


Image 5. Sketching proces

Basic Coloring The selection of basic colors in making picture story books is very important because it has a strong role in influencing the mood, emotions, and perceptions of readers, especially children who are sensitive to visual stimuli. Color has a psychological influence that can affect mood and emotions, so choosing the right color can help create the desired atmosphere in the story.



Image 6. Basic coloring

Adding Texture Adding details and textures to picture books provides many benefits, such as increasing aesthetic value, enriching the visual experience, helping understanding, and creating an appropriate nuance. This can improve the quality of children's illustrated books and make them more interesting and memorable for readers. The final result of adding details and textures is that the illustrations have more depth and life, which will certainly attract readers to study the contents of the book.



Image 7. Texturing process

Story Text Writing and Finishing The writing and finishing processes both play a crucial role in strengthening the story's message, improving reader comprehension, and providing a fun reading experience for children. At this stage, choosing the type and size of font, adding pages, and correcting the layout are important elements. Each of these elements complement each other to produce an interesting and meaningful work for picture book lovers. With careful finishing touches, authors and illustrators can maximize the potential of their stories, delivering moral messages and positive values to children in an entertaining and easy-to-understand way.



Image 8. Input text and finishing

Results of the Work There are 28 illustrated works that will be designed into a book, each work has its own section, starting from the intro, problem emergence, problem solving, closing and front and back covers. Figure 10 Results of the illustrated story book "I Dare to Immunize Pages 2 and 3 Figure 11 Final results of the illustrated story book "I Dare to Immunize" Figure 12 Lanyard and ID card 3.4.1 Validation The main purpose of validation is to ensure the validity of the research results. This is done by assessing the suitability and consistency between the data collected and the conclusions

drawn. Validation in the Design of the Illustrated Story Book "I Dare to Immunize" as Education on the Importance of Measles Immunization for Elementary School Grade 1 Children, by validating to experts in the field of design or publishers, in addition, researchers also validated to users or target audiences, namely elementary school grade 1 children and held exhibitions as a form of marketing the book.



Image 9. The result of illustration book

Conclusions and Recommendations

This study developed a picture story book "I Dare to Immunize" to educate first grade elementary school children about the importance of measles immunization. This book uses easy-to-understand language and attractive illustrations, and has proven effective in increasing children's knowledge and understanding of measles immunization, as well as eliminating their fear of injections. It is hoped that this book can be a useful educational media for children and parents in increasing awareness of the importance of measles immunization.

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Harmonizing Technology and Local Wisdom through The Kembang Belor - Bernah de Vallei Tourist Village Profile Video

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ABSTRAK

Perkembangan teknologi digital telah membawa perubahan signifikan dalam industri pariwisata, termasuk dalam cara mempromosikan destinasi wisata. Penelitian ini mengeksplorasi peran video profil sebagai alat yang efektif dalam mengharmonisasikan teknologi digital dengan kearifan lokal, dengan studi kasus Desa Kembang Belor - Bernah de Vallei. Desa ini memiliki potensi wisata alam dan budaya yang kaya, yang dapat diangkat melalui media video profil. Melalui pendekatan kualitatif deskriptif, penelitian ini mengungkap bagaimana video profil dapat menampilkan keindahan alam, kekayaan budaya, dan kehidupan masyarakat setempat yang kaya akan kearifan lokal. Video profil tidak hanya berfungsi sebagai sarana promosi, tetapi juga sebagai medium untuk melestarikan dan memperkenalkan kearifan lokal kepada generasi muda dan wisatawan. Hasil penelitian menunjukkan bahwa video profil yang diproduksi dengan baik mampu memberikan pengalaman visual yang imersif dan menarik bagi audiens, serta berkontribusi dalam membangun citra positif dan autentik dari destinasi wisata. Video ini tidak hanya mempromosikan potensi wisata, tetapi juga menginspirasi keseimbangan antara pariwisata dan pelestarian lingkungan secara berkelanjutan. Dengan memanfaatkan teknologi digital secara bijaksana, diharapkan tercipta harmonisasi antara modernitas dan tradisi, yang pada akhirnya memperkuat identitas dan daya tarik Desa Kembang Belor sebagai destinasi wisata yang berkelanjutan dan berdaya saing.

Kata kunci: Teknologi digital, Desain komunikasi visual, Video profile, Pariwisata berkelanjutan, Bernah de valle

Introduction

The advancement of digital technology has brought significant changes to various aspects of life, including the tourism industry. According to Huangyuying Zheng (2023), digital technology can be defined as the application of computer techniques combined with digital devices to produce artistic design activities. This technology plays a crucial role in supporting visual communication design, which encompasses interactions and designs for new media such as social media, film, animation, interactive interfaces, and more. Digital technology enables richer visual expressions in communication design. Visual communication design is vital in the tourism industry by creating strong and appealing visual identities for tourist destinations. With the right visuals, a destination can distinguish itself from competitors and create a positive image in the minds of tourists. Visual communication design not only captures attention but also provides clear information and facilitates tourist navigation during their visit.

The combination of visual communication design and digital technology has a significant impact on tourism promotion. Well-produced profile videos can vividly and realistically showcase the natural beauty, culture, and facilities of a destination, thereby increasing tourist interest. Thus, digital technology not only enriches visual elements but also expands the reach and impact of tourism promotion (Menchetelli, 2020). When integrated with digital technology, visual communication design becomes a powerful tool in the tourism industry for creating effective and engaging promotions and providing immersive experiences for potential tourists. In the digital era, destination profile videos have become an effective medium for promoting local potential to a broad audience. According to Preece et al. (2015), profile videos can enhance interactive learning experiences and positively influence the learning environment through interactive design and development. Ranieri et al. (2020) further add that videos can provide immersive visual and auditory experiences, which can enhance audience engagement and the effectiveness of information delivery. This aligns with Olson's (2009) notion that the video format has become a popular and effective communication channel for broad audiences because film is a language that everyone learns to 'read' from a very early age.

Destination profile videos play a crucial role in promoting the potential and uniqueness of an area, such as Kembang Belor Village - Bernah de Vallei. Kembang Belor Village is located in Pacet District, Mojokerto Regency. This village is also known as Jubel Village, as it is the last village in the region. Bernah de Vallei is a tourist spot located in Kembang Belor Village and is one of the iconic places in this village. The local wisdom found in Kembang Belor Village is a valuable asset that needs to be preserved and passed on to future generations. This wisdom includes not only traditions, arts, and local culture but also life values that respect nature and the environment. This research aims to explore how profile videos can be an effective tool in harmonizing technology with local wisdom. Profile videos not only serve as a promotional tool but also as a medium to document, preserve, and introduce local wisdom to younger generations and tourists. Through a creative visual approach, these profile videos are expected to provide a comprehensive depiction of the tourism potential, culture, and community life of Kembang Belor Village - Bernah de Vallei.

Additionally, this study will highlight the importance of collaboration between local communities, government, academics, and visual communication design practitioners in creating authentic and high-quality video products. By wisely utilizing technology, it is hoped that a harmony between modernity and tradition can be achieved, ultimately strengthening the identity and appeal of Kembang Belor Village as a sustainable tourist destination.

Research Methods

The method used in this design is descriptive qualitative research. Sugiyono (2015) explains that qualitative research methods are based on post positivist philosophy, used to study objects in their natural conditions, with the researcher acting as the primary instrument, data collection techniques conducted through triangulation, and data analysis performed inductively or qualitatively. This research focuses more on meaning rather than generalization.

Bogdan and Taylor, as cited by Moleong (2010), state that qualitative research is a procedure that produces descriptive data in the form of written or spoken words from people and observable behavior.

According to Nana Syaodih Sukmadinata, descriptive qualitative research aims to describe and illustrate existing phenomena, whether natural or human-engineered, with a focus on characteristics, qualities, and the relationships between activities (Sendari, 2021). Data collection techniques used in this study are observation and literature study with descriptive data analysis.

Results and Discussion

The main concept of this profile video is to showcase the natural beauty and cultural richness found in Kembang Belor Village. The target audience for this profile video is both domestic and international tourists who enjoy nature and cultural tourism. Observations indicate that the local community is known for its friendliness, relaxed and culturally rich lifestyle. They maintain traditional values and local wisdom in their daily lives and actively collaborate in advancing and developing Kembang Belor - Bernah de Vallei as a tourist destination. This profile video strives to present an authentic and captivating experience for audiences and potential visitors who come to enjoy the natural beauty, cultural life, and local hospitality. By showcasing the natural beauty and cultural wealth of Kembang Belor Village, this video not only promotes the tourist destination but also provides inspiration on how a balance between tourism and environmental preservation can be achieved sustainably. The stages of profile video production in this research are divided into three phases: pre-production, production, and post-production.

Pre-Production

This phase includes two stages: storyline and storyboard.

Storyline

STORYLINE					
Scene	Visual	Audio	Background	Duration	
Scene 1	Visual cinematic di beberapa bagian desa yang menampilkan letak serta lingkungan desa Kembang Belor yang mempunyai berbagai alam dari Desa Kembang Belor	"Selamat datang di Desa Kembang Belor... sebuah tempat yang penuh dengan keindahan alam Terletak di Kecamatan Rajat, Kabupaten Mojokerto... keindahan alamnya berpadu dengan kisah-kisah legenda yang tak terlupakan."		00:00 - 00:25	
Scene 2	memperlihatkan sukit-sukit desa Kembang Belor	"Dari sumber air Juhet... koran sampai ke Kota Surabaya, desa ini dipenuhi dengan cerita dan keajaiban alamnya"		00:25 - 00:50	
Scene 3	menampilkan kegiatan tradisional dan kegiatan wisata di desa Kembang Belor	bukan hanya seperti dan budaya yang membuat desa ini istimewa.		00:50 - 01:20	
Scene 4	menampilkan pergilangan yang berkesan tentang di Berna de Valle	Berna De Valle, destinasi wisata terbaru di Mojokerto, menawarkan pengalaman liburan yang tak terlupakan bagi keluarga."		01:20 - 01:40	
Scene 5	mengambil video bagian tentang berbagai de valle mengikuti jalan dari belakang antara itu dan Alip	"Dari belakang, bernang bernang di tengah alam, setiap kunjungan ke Desa Kembang Belor" air dan udara di wisata ini terasa segar dan sejuk"		01:40 - 02:00	
Scene 6	mengambil video dari depan ke dua pemeran Kris dan Alip bermain di jembatan untuk melihat pemandangan sekitar	tidak hanya itu disini memiliki spot foto yg menarik dengan menggunakan banyak jenis jenis bunga		02:20 - 02:40	
Scene 7	take shoot video pemandangan view desa wisata dari jauh dari berbagai angle. Contoh kolam: berbagai taman, kolam, spot bunga, disekitar ATV di			02:40 - 03:10	
Scene 8	Wisata Berna de Valle - Kolam Renang	Terdapat kolam renang yang bisa dinikmati, sambil merasakan kesegaran dan panorama alam yang menakutkan.		03:10 - 03:20	
Scene 9	Wisata Berna de Valle - Dino Show	untuk wahana dino, berguna untuk menambah pengetahuan & daya tarik anak-anak."		03:20 - 03:30	
Scene 10	Wisata Berna de Valle - Pertunjukan ATV	melintasi medan terbaru yang menantang. Dengan latar belakang pemandangan alam yang mempesona.		03:30 - 03:40	
Scene 11	Wisata Berna de Valle - Panggung Dataran	Di Panggung Dataran, tawar-rang anak-anak mengisi udara saat mereka menikmati berbagai wahana permainan.		03:40 - 03:50	
Scene 12	Wisata Berna de Valle - warung kopi jawa	bersejarah dan memiliki berbagai berbagai khas Nusantara yang disajikan di warung kopi jawa yang akan membawa Anda berbagai kesegaran yang tidak danya		03:50 - 03:55	
Scene 13	Gambar-gambar video dan seluruh destinasi wisata di Desa Wisata Kembang Belor	petakan bagian dari cerita ini dan temukan keindahan Desa Wisata Kembang Belor		03:55 - 04:00	

Image 1. Storyline

Source: Personal documentation, 2024

Storyboard

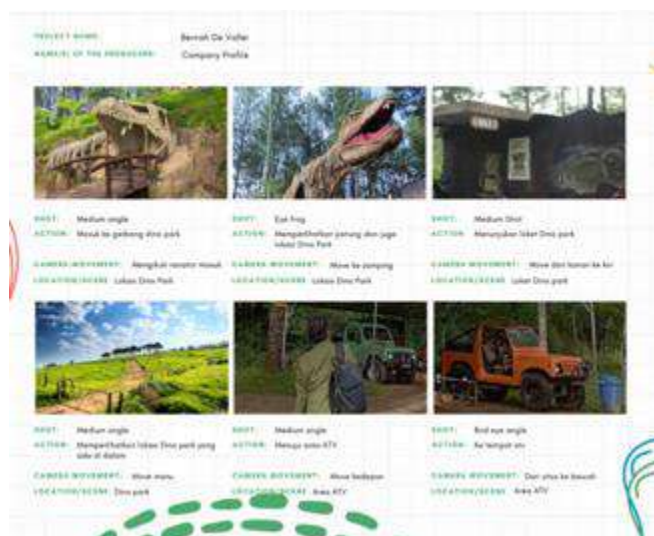
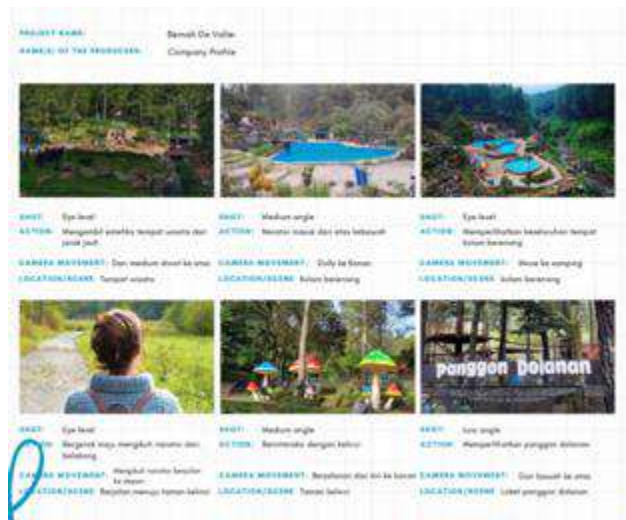
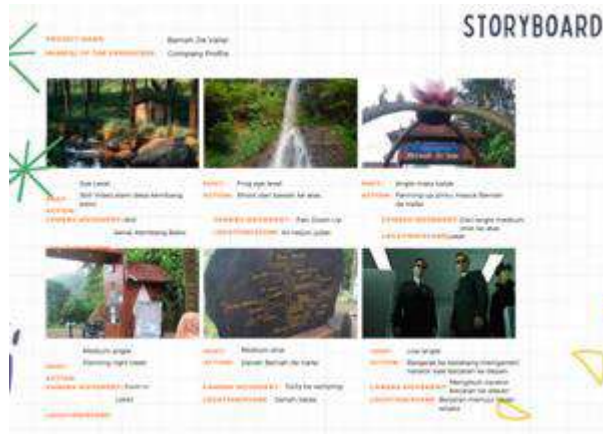


Image 2. Storyboard
Source: Personal documentation, 2024

Production

The production phase involves the actual shooting of footage and audio. Filming took place on April 19, 2024, with a travel time of approximately 1 hour and 30 minutes from Surabaya to the location. The equipment used for filming included 2 cameras, 1 gimbal, 1 backup camera, 1 main camera, spare memory, and a laptop. Filming was conducted over two days. The following documentation shows the filming process.



Image 3. Production process
Source: Personal documentation, 2024

Post-Production

In the final stage, or editing, the process involves combining and composing raw video data by adding voice-over, adjusting color grading, background music, and other elements. The editing software used was Capcut for PC. The editing process followed the storyboard.



Image 4. Editing process
Source: Personal documentation, 2024

Audio Editing & Color Grading

The background sound and voice-over were adjusted to match the video visuals. Suitable background music was chosen to complement the video's theme, and additional sound effects were incorporated to enhance the video. The chosen color palette features bright yet soft colors to create a fresh and warm atmosphere.

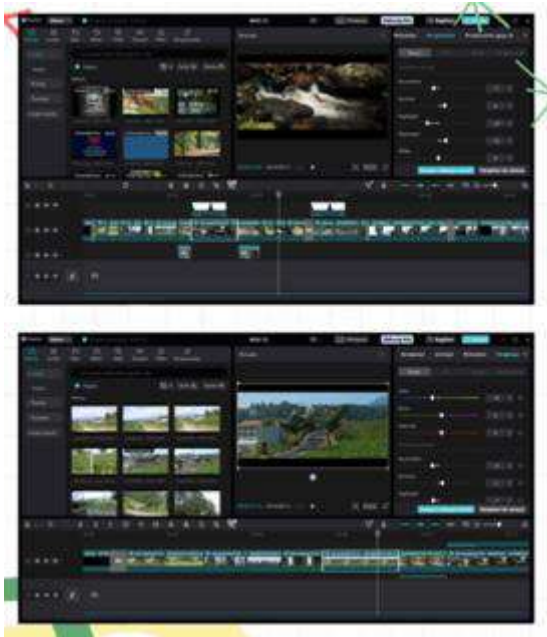


Image 5. Audio editing
Source: Personal documentation, 2024

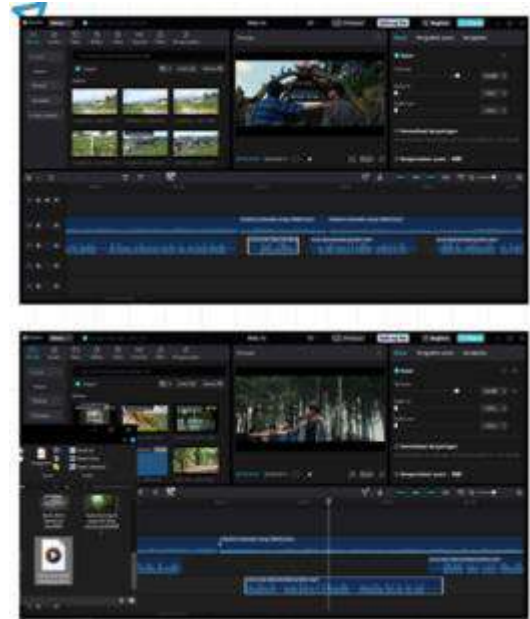


Image 6. Color grading
Source: Personal documentation, 2024

Final

The final result of the profile video design can be viewed at the following link:
<https://youtu.be/Xzbkjj-Dzqo>

Conclusions and Recommendations

This study emphasizes that destination profile videos play a crucial strategic role in promoting local potential while preserving local wisdom, as demonstrated by Kembang Belor Village - Bernah de Vallei. By integrating digital technology and visual communication design, profile videos are able to present a comprehensive and engaging depiction of the natural beauty, cultural richness, and local community life enriched with local wisdom. Profile videos not only serve as effective promotional tools but also as media for documenting and introducing local values to younger generations and tourists. Through a creative and high-quality visual approach, these videos can offer an immersive and authentic experience for audiences while supporting efforts to preserve the environment and local wisdom sustainably. Additionally, the findings of this research highlight the importance of collaboration among local communities, government, academics, and visual communication design practitioners in creating authentic and impactful video products. Consequently, a harmony between modern technology and local traditions can be achieved, ultimately strengthening the identity and appeal of Kembang Belor Village as a sustainable and competitive tourist destination

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CW Apache: Climbing Shoes from Yogyakarta

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ABSTRAK

CW Apache adalah merek sepatu panjat tebing asli Yogyakarta yang diprakarsai oleh Cecep Widhyantoro. Dalam pembuatannya, sepatu panjat tebing ini mempunyai ciri khas yang mana menitik beratkan pada bentuk dan ukuran kaki orang Indonesia. Kekhasannya juga terletak pada bahan, desain dan proses pembuatannya yang masih secara *homemade*. Sepatu panjat tebing merupakan sepatu yang digunakan khusus para pemanjat saat melakukan pemanjatan. Sepatu ini sangat berbeda dengan sepatu yang digunakan pada umumnya seperti halnya sepatu ballet. Bentuk dari sepatu ini melekat dengan kaki sang pemanjat guna untuk memperkuat fungsi dari kaki pada saat pemanjatan. Kekhasan dari sepatu panjat tebing CW Apache ini akan dibedah menggunakan pendekatan enam tata kelola desain dari Papanek yang meliputi: (1) metode, (2) asosiasi, (3) estetika, (4) kebutuhan, (5) telestis, dan (6) kegunaan. Metode penelitian kualitatif digunakan untuk mendeskripsikan sepatu panjat tebing CW Apache. Dengan tujuan untuk mengetahui karakteristik sepatu panjat tebing CW Apache, selain itu mengenalkan produk lokal dan membantu para pemanjat dalam memilih sepatu yang sesuai dengan penggunaannya.

Kata kunci: Panjat tebing, Sepatu, Homemade

Introduction

The sport of climbing is currently in demand by the public, this can be seen from the increasing number of climbing clubs that have begun to grow in various regions to reach approximately 100 climbing clubs throughout Indonesia. The popularity of this climbing sport began to rise when athlete Aries Susanti made the fastest time in the world with 6.9 seconds in the Speed World Record category in 2019. And in the previous year climbing also got 3 gold at the Asean Games. The existence of this makes the name climbing skyrocket so that many children are starting to be interested in this sport. In Eka's research (2020) in Sa'adah, et al (2023) also said that climbing has become one of the most popular sports in Indonesia.

In the Special Region of Yogyakarta itself, there are now approximately 5 climbing clubs such as: Jogja Climbing Club (2018), NSC (2019), Adikarta Sport Climbing (2023), Climania (2020), Jogclimb (2024), Ook Boulder Gym which has the same ownership as Jogja Climbing Club. These clubs attract young children with a minimum age of 6 years to join the sport of climbing, and there are many enthusiasts. The proliferation of these little climbing members will later rejuvenate the athletes, especially DIY.

In sports at least must have the minimum tools owned by these sportsmen. Like climbing, this certainly also requires supporting tools such as shoes, chalk bags, harnesses, kernmantle, carabiners and so on. And at least every climber has shoes and chalk bags alone can do climbing.

This research discusses the CW Apache brand of climbing shoes which is a local brand native to the Special Region of Yogyakarta. The climbing shoes initiated by Cecep Widhyantoro have been around since 2007, which until now there are still many who use the CW Apache brand of climbing shoes. The price is quite cheap for climbing shoes, which is IDR 450,000.00 a pair. The development of the shape and material of making CW Apache climbing shoes has been passed and already has several products with different designs. The manufacturing process is still *'home made'* and must order in advance if you want to buy it. The processing time can be two pairs of shoes a day, but it also depends on the weather. In addition to producing climbing shoes, CW Apache also opens a climbing shoe sole service for IDR 100,000.

Research Methods

The CW Apache climbing shoe is dissected using Papanek's (1985) six design governance approach which includes: (1) method, (2) association, (3) aesthetics, (4) need, (5) telenesis, and (6) use. Qualitative research methods were used to describe the CW Apache climbing shoes. Interviews with Cecep Widhyantoro and Kirun (CW Apache shoemaker), along with observations to the shoe making place at Jalan Parangtritis KM 9.5 Pedukuhan Gabusan Rt 08, Timbulharjo, Sewon, Bantul 55185, and documentation were conducted to support the research results. The purpose of this research is to find out the characteristics of CW Apache climbing shoes, in addition to introducing local products and helping climbers in choosing shoes that are suitable for their use.

CW Apache Climbing Shoes from Yogyakarta

CW Apache Climbing Shoes Manufacturing Process

The process of making shoes at CW Apache is fairly traditional or still manually or the coll language is *'home made'*. Both from making shoe malls to finishing are still manual. So, the skills of the craftsmen here must really understand the shape of the shoes to the materials needed for their manufacture. Skills in making shoes cannot be obtained instantly, let alone climbing shoes that are very different from every shoes. The climbing shoe design was once rejected as a final project because it did not comply with the rules of ordinary shoes. But in the end, CW Apache was able to market these climbing shoes internationally.

The skills in making these shoes are obtained by studying previously existing climbing shoes, such as La Sportiva, Five Ten and so on, which are not cheap. From these various researches, in the end it can produce a variety of designs until the latest design that he released today.

Along the way, CW Apache has evolved. Both in terms of materials and the design of the shoe itself. There are also separate techniques that make it a hallmark of this CW Apache shoe. As in the sewing technique in the insole of the shoe, it can be seen that the upper and insole are sewn into one part. Which aims to strengthen the shoes and affect the durability of the shoes and make it easier when replacing the outsole.



Image 1. CW Apache Climbing Shoes
Source: Paramita, 2024

Carefulness in making the bottom of the shoe consisting of rand, slingshot rand, heelhook and outsole is very concerned, because it affects the function of these parts. As in the rand, the thickness is approximately 2 -3 mm, slingshot rand 1,5 – 2,5 mm, and outsole 4 mm. It should not be mistaken or confused, because they have their respective functions.





Image 2. Outsole
Source: Paramita, 2024




The selection of materials should not just be random. In the process, CW Apache has developed in the selection of materials. Climbing shoe material with the characteristics of cowhide (tanned leather) on the upper and outsole in the form of aircraft tires is the speciality of this CW Apache. The use of





inner cowhide is the choice of CW Apache to make it easier in the process of sticking and durability of shoes that are suitable and suitable from climbers.

Here is the manufacturing process of the CW Apache climbing shoe:



Table 1. CW Apache Climbing Shoe Making Process

No	Images	Description
1		<p>Upper Making</p> <p>Making malls for the upper part of the shoe (upper), made of leather that has been glued with merimes. Consists of vamp, quarter, and insole.</p> <p>Cutting is cut perpendicularly so that in the sewing process everything can adhere well.</p>
2		<p>Sew the vamp and quarter pieces with a cross stitch. Then put seams around the vamp and upper quarter to attach a small nylon bandage sewn with regular stitches with a short distance. Continue to unite the vamp and quarter as a whole. Then make a pull strap in the center of the back quarter and 1 cm to the right.</p>
3		Tongue/Tongue Making

		<p>By cutting the mall first, then sewing and attaching seams around it.</p> <p>Once finished, attach it to the upper</p>
4		<p>Insole Making</p> <p>Prepare the insole that has been cut and then sewn on the side of the side around the shape, plus the center that forms like the foot to make it stronger.</p>
5		<p>Strap and Buckle Making</p> <p>The velcro is sewn in line with the outside of the CW Apache logo. Do not forget also the ring that will be attached to the shoe by making a buckle / buckle first. This strap is made not separately but together, where the two parts become the same length. The goal is to be able to close the top of the shoe fitting according to the shape of the shoe more strongly.</p>

		
6		Prepare the whole piece then sew it together
7		<p>The upper part is inserted into the wooden mold according to its size.</p> <p>And apply glue thoroughly on the insole part and dry it</p>
8		<p>Attach the midsole of hard paper with a thickness of 1 mm that has been cut according to the mall.</p> <p>And a rectangular piece to attach to the heel hook.</p> <p>To make it more adhesive, all parts of the shoe are beaten with a shoe hammer. It is also to shape the shoe to fit the wooden mold.</p>
9		<p>Bottom Making</p> <p>Cut the rubber according to the mall and thinned with a sizing machine. Thickness for the rand is</p>

		<p>2-3 mm, slingshot rand is 1.5-2.5 mm, and outsole is 4 mm.</p>
10		<p>Attach each part according to its place. By giving a layer of glue first on the mall which is then dried, after that attach it according to the shoe design that has been marked. Hit it so that the rubber can be attached well and also attach it to the wooden mold. Thin the rubber according to its function.</p>
11		<p>Dry your shoes with the sun or a light oven to dry and bond faster.</p>

		
12		<p>Press the shoe by wrapping the long rubber thoroughly around the shoe, so that the shoe is tightly closed and tight.</p> <p>At the bottom of the upper part, give an additional small size thin rubber as a wedge to glue the rubber on the foot mold that slightly goes inside when pressed.</p>
13		<p>After a day or a few days, the rubber band can be removed. The customer can try it on first to ensure the comfort of the shoe. If it is not wide enough or even too wide, the initial mold can be replaced with a new mold which is then beaten to fit the new one. Once the shoe fits the foot, it can be finished by grinding the shoe.</p>

CW Apache Climbing Shoe Development

CW Apache climbing shoes are the result of thoughts from the owner, cecep Widhyantoro. Where in making it through very long process. Various researches have been done and tried until they can reach the current design. There are many forms of shoes which follow the market demand at that time.

Initially, the rubber material used by CW Apache in its climbing shoes very hard and it took a long time to make it soft. Over the years until now, the rubber used is softer, and there is a change in texture on the surface.

The use of leather has also developed, about five years ago the color of the leather used was brown. If you want another color, you will paint it yourself so that the color is rather dull and not good. Nowadays, the color of the leather chosen is brighter and more appealing.

Until now, the development of CW Apache's shoe model has evolved from year to year. Not only the shape has changed, but also the colors and materials used to produce the climbing shoes. In producing shoes CW Apache will issue a new model if the old model has decreased interest from customers. But it does not rule out the possibility to order the previous old model.

The Uniqueness of CW Apache Climbing Shoes

Climbing shoes have a distinctive shape, in which there are parts of the shoe that are not in the shoe in general. The material is also specific to the place where climbing shoes are used, from the top of the shoe to the bottom of the shoe. Some of these things form their own aesthetics for these climbing shoes. Although it cannot be denied, Cecep (2024) once said that he does not make climbing shoes according to aesthetics but rather function because Cecep admits that he is not an art student. Cecep acknowledges this shortcoming himself, as many people sometimes ask or give advice or criticize his climbing shoes. However, that is what makes the shape of CW Apache climbing shoes distinctive. Its simple shape can also captivate the hearts of climbers.



Image 3. CW Apache Climbing Shoe

Source: Paramita, 2024

CW Apache climbing shoes have characteristics in shape, as well as the materials used. The shape of the shoe used as the object of research has a slightly curved footbed shape. The front part is a combination of outsole and pointed rand on the big toe. At first, climbers who are not used to using a curved shoe shape will definitely feel pain, but after repeated use the shoes become following the shape of the climber's foot. It is also undeniable that the process of forming the shoes makes blisters and has an impact on the big toe. The shape of this curved foot is the latest model output from CW Apache, the many requests from customers made Cecep to realize the shoe model. This curved shape is the beauty of the shoe, there are no shoes other than climbing shoes that have such a shape. The sole that covers the upper is made of rubber, the rubber used is old airplane tire rubber or in the form of thick rubber rolls. The rubber is adjusted and cured to form a neat texture. This slightly hard rubber

protects the foot from scratches and friction from cliffs, and enhances the shoe with its deep black color.

CW Apache climbing shoes are made from the upper part of cowhide (tanned leather) or called box leather (Wiryodiningrat, 2008: 15), with coloring on the inside of the leather. The choice is because the inside of the leather is easier to attach glue, while the outside of the leather is used as the inside of the shoe which is useful so that sweat does not easily penetrate the shoe, thus making the shoe durable.

On the insole of the shoe, it is made to fully envelop the foot like a finished shoe. The part is sewn into one part so that the use is more durable. In addition, it is also to make it easier to repair shoes and protect the feet if the outsole or rubber part has begun to thin and perforated.

The leather used on CW Apache climbing shoes (object of research) is blue combined with orange fringe material. The color is a balanced blend, both belonging to different color types. Cold colors and hot colors combined into one, appear to the eye to be comfortable and appropriate. The colors on the tongue chosen are colors consisting of eight colors including: dark green, light green, dark blue, light blue, dark pink, light pink, yellow, and black. The colors offset the black color on the upper part which is blue and the bottom part is black. The combination of the overall colors looks harmonious and cheerful.

The CW Apache logo and the maker's name are placed on the strap. The logo covers $\frac{3}{4}$ of the strap, which is placed right in the middle. This placement is one of the characteristics of CW Apache climbing shoes by Cecep Widhyantoro. The existence of the logo indicates the authenticity of the shoe product purchased. It also introduces the CW Apache product itself with its latest model. In other shoe designs, the CW Apache logo that is affixed is smaller because people already know the characteristics of CW Apache shoes, so there is no need to introduce the product again.

CW Apache Climbing Shoes in Action

CW Apache climbing shoes originated from anxiety about the high price of climbing shoes and the absence of special shoe solvers for rock climbing. CW Apache comes with goods and services needed by climbers.

CW Apache is one of the climbing shoe brands produced in Indonesia. This shoe is produced in Yogyakarta, precisely on Jalan Parangtritis KM 9.5 Pedukuhan Gabusan Rt 08, Timbulharjo, Sewon, Bantul, Yogyakarta 55185, by Cecep Widhyantoro. This production place has moved several times until it occupies the current place. CW Apache climbing shoes began to be made around the end of 2007. Cecep started making shoes to make affordable shoes with quality that is not inferior to foreign brands. Cecep, who was an ATK student, also made climbing shoes as his final assignment at ATK, but his lecturer did not approve because the shoes did not comply with the rules of shoe shapes that

prioritize comfort. In the end, Cecep decided not to test it at school but went directly to the community. Thanks to his persistence, CW Apache climbing shoes are still standing today and there are more and more enthusiasts. Even now, Cecep does not work alone like before, there is one assistant who helps in producing shoes named Kirun.

Apart from making shoes, Cecep also accepts shoe soles. This is usually done by Indonesian climbers when the soles of their shoes are thin or have holes. Cecep's shoe soles are known to be neat and durable, the shape of the soles adjusting the shape of the original shoe. However, not everyone can order CW Apache shoes. Orders that are too complicated for the shape of the shoe are sometimes rejected by Cecep. Shoe soles are also the same, but in this case it is not because of the person but usually depends on the shoe, whether or not the shoe can still be soled.

The price for a pair of shoes is priced at IDR 450,000 and shoes soles at IDR 100,000. This price is quite relatively cheap compared to foreign climbing shoes which are very loved by climbing athletes. With this relatively cheap price, the market or target of these shoes is not for professional athletes, but rather for beginner climbers, mapala (mahasiswa pecinta alam), sispala (siswa pecinta alam) and children.

Apache Climbing Shoes are Popular with Beginner Climbers

CW Apache is very famous in the world of climbing in Indonesia. From Sabang to Merauke, they have known what CW Apache is related to goods and services. Because the price is relatively cheap compared to the price of foreign brand climbing shoes which are up to millions of rupia, CW Apache shoes are more pocket friendly.

Besides being able to be used on climbing walls, climbing shoes which have a relatively harder sole than outside brands, can also be used on real cliffs. It is not a pity compared to expensive branded shoes used on cliffs where rubber is softer.

As a beginner climbers, you will definitely choose to buy CW Apache brand shoes first judging by the price when compared to foreign brands. But in the end, if you have more money, you will buy foreign brands that are better and more comfortable. So from there sometimes we can see climbers from the brand of climbing shoes used. Although sometimes it is not spared also with mistakes, which is where the parents of the climber take part in the purchase and support for the child.

Although it is a characteristic of beginner climbers, it does not break the spirit of these climbers. Even with local brand shoes, they will compete sportively and healthily to become the champion. Local shoes are not an obstacle for beginner climbers, instead it becomes a motivation in itself with hard work and hard training to get better. So that these shoes greatly contribute in producing little climbers who are now increasingly booming.

Function of CW Apache Climbing Shoes on Climbing Techniques

Climbing Shoes have a distinctive shape with distinctive parts as well. The following is a description of the parts of climbing shoes:



Image 4. Parts of CW Apache Climbing Shoes
Source: Paramita, 2024

The description of each part includes the following:

1. *Upper* or the top of the shoe, is the part of the shoe that is located at the top, is the part that protects and covers the top and side of the foot. Usually the material used for this part is a thin, soft, and flexible material (Basuki, 2013: 47). In CW Apache climbing shoes, the entire upper uses cowhide leather which is colored on the inside so that the texture is slightly rough not as slippery as the outside.
2. *Strap*, is a part to tighten the shoes so they don't come off easily. The material used is in the form of a *shoelace* and some are in the form of *velcro* (adhesive *strap*). On CW Apache currently used strap in the form of *velcro*.
3. *Pull strap*, which is located at the back of the shoe and attached to the quarter. *Pull straps* are usually used to pull the back of the shoe so that the foot can enter the shoe. In addition to pulling shoes, *pull straps* are also sometimes used to tie shoes together or hang them up.
4. *Tongue*, a component of the upper that is connected to the center arch of the vamp or becomes an integral part of the vamp. (Basuki, 2013:52).
5. *Rand*, is the part of the shoe that sits on top of the *upper*. Not part of the *bottom* shoe (Weigh My Rack, 2016). In climbing shoes, it is usually made of the same rubber as the *sole* with a thickness of 2-3 mm.
6. *Outsole* is the outermost cover component of the *bottom* of the shoe, functioning as the base of the shoe *outsole* is made of various materials, including: leather, rubber, synthetic materials, and

so on. The material of the *outsole* has a certain thickness and must be flexible, wear-resistant, strong, and clay (Basuki, 2013: 67). In CW Apache shoes, using rubber with a thickness of 4 mm.

7. *Buckle* or *gesper*, located on the side of the shoe (top of the *upper*) which is used to hold shoes that wear footwear and also as decoration on the shoe (Basuki, 2013: 174). Generally, *buckles* have a metal ring through which the *shoelace* or velcro passes and keeps it from coming loose.
8. *Slingshot Rand*, is the part that is located next to the right and left shoes. In CW Apache shoes, the part is made of rubber with a thickness of 1.5 - 2.5 mm.
9. *Heel Hook*, is the part of the shoe that is located at the back (heel), as a reinforcing part of the shoe and for the use of climbing techniques.
10. *Insole*, is the deepest sole (after the foot), which is limited by the sock. This sole is the foundation of the shoe, shaped like the sole of the reference, where to attach the top of the shoe (Basuki, 2013: 63).
11. *Midsole*, is a component located between the insole and outsole. It is an intermediate sole that connects the inner sole with the outer sole (Basuki, 2013: 66). CW Apache uses texon type hard paper with a thickness of 1 mm. The use of 1-2 layers of hard paper.

The shape of the shoe is usually adjusted to how it is used. This also applies to climbing shoes, where according to Cecep, his climbing shoes are shaped according to their function. The function here is the climbing technique itself, when climbing each climber is expected to master these techniques. The climbing technique chosen is for sport climbing or climbing that emphasizes more on the sports factor (Munasifah, 2009), so that this sport climbing uses a variety of board media and artificial holds. In climbing shoes, the part used in climbing is the part made of rubber or the bottom of the shoe and the rand, the following explanation:

1. *Edging*, is a standing technique using the edge of the shoe (Walker, 2021), divided into two, namely outer *edging* and inner *edging*. The outer *edge* is the pinky to middle finger, the inner edge is the side of the big toe.



Image 5. *Inner Edging* Technique
Source: Rukmini, 2024



Image 6 *Outer Edging Technique*

Source: Rumini, 2024

Seen in image 1 to 3 above, the inner and outer edging techniques use the front rand on the right and left sides. The friction that occurs between the rand and the cliff can stop the climber's movement so that the climber is sure to stand on the climbed part.

2. *Smearing* is a climbing technique in which the sole of the shoe is placed on a climbing board or volume or flat surface and pushed onto that surface with the shoe (Walker, 2021). The shoe is rubbed against the board so that when climbing, the shoe will hold on to the board. This technique relies heavily on the rubber of the shoe rubbing against the climbing board (Richardson, 2001).



Image 7. *Smearing* Technique

Source: Paramita, 2024

Seen in the picture, the part used is the outsole. The outsole attached to the cliff can strengthen the climber's footing on the cliff, so that the climber is confident to stand on.

3. *Hooking*, according to the use of the foot can be divided into 2 namely *heel hooking* and *toe hooking*. *Heel hooking* is the use of the heel of the foot hooked on the handle (Richardson, 2001) during climbing while *toe hooking* uses the instep or toe to hook on the handle.



Image 8. *Heel Hooking* Technique

Source: Paramita, 2024



Image 9. *Toe Hooking Technique*
Source: Paramita, 2024

Seen in image 5, the rubber located on the heel is used in this technique. This *heel hook* outsole is used to hook the part on the cliff, the heel covered with this rubber will be protected and can be used optimally. In addition, it also indirectly uses the *slingshot rand* when using the technique. Image 6 shows that the part of the shoe used is the front *rand* that covers the *vamp/toe* of the *upper* part of the shoe. So that the foot can hook the foot on the points.

Conclusion and Recommendations

CW Apache climbing shoes are local climbing shoes with home made technique that can penetrate the foreign market scene. Although famous as a climbing shoe for beginners, CW Apache still stand and remains with its characteristics with developments that are always awaited by climbers.

Every creation reflects the creativity of its maker, showcasing its unique characteristics. Climbing shoes are designed primarily for functionality to support climbing techniques, but aesthetics also play a role in promoting them.

As time progresses, the designs and materials for climbing shoes evolve. Handmade processes may be replaced by machines in the future, which could speed up production. However, handmade shoes offer personalized fit and character. For climbers with unique foot shapes, handmade shoes can provide a better fit.

Aesthetics influence climbers' choices, though not always visibly. CW Apache climbing shoes, with their simple design, can attract customers through their inherent beauty in shape, materials, and function.

CW Apache is currently a savior and a milestone in the world of climbers who need climbing shoes at relatively cheap prices and provide shoe sole services than help climbers, especially in Indonesia.

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Analysis of Photos Portrait on Campaign Billboards of Regent Candidates in Kuningan, West Java for the period 2024-2029

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ABSTRACT

Penelitian ini bertujuan menganalisis foto potret pada baliho kampanye calon bupati Kuningan, Jawa Barat 2024-2029 menggunakan pendekatan semiotika Ferdinand de Saussure. Fokusnya pada representasi budaya lokal yang terkandung dalam baliho kampanye tersebut. Baliho kampanye memiliki peran penting dalam politik lokal sebagai alat untuk membangun citra dan mempengaruhi persepsi publik. Unsur-unsur budaya lokal sering disertakan dalam poster kampanye guna menarik perhatian pemilih dan menciptakan hubungan erat dengan masyarakat setempat. Penelitian ini mengidentifikasi serta menganalisis tanda dan penanda yang mencerminkan representasi budaya lokal pada foto potret yang digunakan dalam baliho kampanye calon bupati Kuningan, Jawa Barat periode 2024-2029. Sumber data berupa baliho kampanye yang dikumpulkan dari beberapa calon bupati. Analisis penelitian ini mengeksplorasi bagaimana elemen visual seperti pose, ekspresi wajah, latar belakang, dan elemen lainnya berkontribusi dalam membentuk makna serta persepsi yang diinginkan. Penelitian ini diharapkan dapat mengungkap bagaimana makna budaya lokal dibangun serta diterima oleh publik melalui foto potret dan elemen visual dalam baliho. Penelitian ini diharapkan dapat memberikan wawasan tentang strategi komunikasi visual yang digunakan oleh calon bupati dalam membangun hubungan dengan masyarakat lokal di wilayah Kuningan, Jawa Barat.

Kata kunci: Semiotika, Ferdinand de Saussure, Foto Potret, Billboard kampanye, Budaya lokal

Introduction

Some commonly used forms of campaign media include posters, banners, billboards, and the like. This media is used as a form of persuasive campaign media efforts to a large audience in representing the leader candidates through textual and graphic elements (Abdi Amrullo, 2021). Billboards are used as information media that contain candidate leaders often found on the side of the road, this media contains brief information in introducing candidate candidates through text, one of which includes the name of the candidate sometimes along with the title and slogan that represents the vision and mission of the candidate. The text information contained is sometimes reinforced by interrelated visuals, the aim is to strengthen the message to be conveyed as an information effort that makes it easier for viewers to understand the information received. Billboards are considered the most effective media to convey information as quickly as possible to a large audience (Dewanti, 2021). This is because billboards have certain advantages, first, the size is large so that the information contained in the text and graphic elements can be seen from a long distance, and second, the placement position is generally placed on the main highway access,

making it easier to reach the general public. The text and graphic elements in billboards must be prepared as carefully as possible, the aim is to be able to represent the image of prospective candidates to the general public in accordance with the vision and mission so as to attract public sympathy.

In campaign media, the visualizations displayed have the ability to influence the wider public's choice of leader candidates. In addition, the image formed by campaign media also plays an important role in influencing public perception (Abdi Amrullo, 2021). One of the efforts that can be made is to prepare campaign media that is attractive and memorable to the audience through graphics and text. For example, the campaign media used by Prabowo Gibran with the *gemoy* theme with a Disney cartoon-style illustration approach. The use of cartoon style in campaign media is a new reference in the current technological era as a utilization of digital technology in graphic design.

In this increasingly advanced digital era, the visualizations on billboards are very diverse, presenting creative visuals. Billboards are not only used to attract voters' attention, but also to build a narrative that can influence public perception of certain candidates or political parties. One way billboards can attract the attention of the audience is by displaying images or visuals that are different, more interesting, and more striking than others that are similar (Priana & Wijayanti, 2020).

In a regional head election campaign, billboards are a very important communication tool. Each candidate for regional head must be able to convey their vision, mission, and character through media that can be accepted and easily remembered by voters. Billboards are a large-sized printed media tool generally installed on the side of the road that can be seen by everyone. The installation of billboards is considered effective in conveying information about prospective leader candidates during the election of regional leader candidates (Nugraha, 2022). Media billboards are always used in political campaigns and have an important role in building the image of a candidate to be conveyed in the public eye. Billboards are designed to reflect the identity and values carried by candidates to create certain perceptions about candidates, which are expected to influence voters' decisions (Wirta et al., 2024).

In areas such as Kuningan, West Java, the election of candidates and deputy regents of Kuningan West Java was held on August 27-29, 2024 and there were three pairs of Regent candidates (Almutaqin, 2024). These candidates represent the values and identities of prospective leader candidates by incorporating local cultural imagery through billboards. Image is a picture, feeling, or impression formed in one's mind about something, which arises from understanding and knowledge of existing facts (Maulidika, 2014)

The number of billboards installed on the side of the road, presented more creatively by combining portrait photos of candidates with a background illustration of Mount Ciremai or a cartoon illustration-style rural atmosphere. Kuningan West Java itself is geographically located under the foot of Mount Ciremai, this is what characterizes Kuningan as a mountainous region. Kuningan residents are mostly farmers, traders and office employees. In addition, there is also a lot of

tourism that offers nature tourism. From this, there are few elements of local culture that are then represented in the political campaign billboards of candidates for Regent and Candidate of Regent of Kuningan for the period 2024-2029.

Elements of local culture on campaign billboards can be a highly effective tool for attracting voter sympathy. Candidates who present themselves as representations of local values and identities have a greater chance of building emotional connections with voters, which in turn can influence the outcome of elections. Thus billboards are used as a strategic medium in shaping and influencing public perceptions of candidates. The billboards installed along the road are creatively presented by mixing and matching graphics, text and profile photos of the candidates for Regent and Deputy Regent of Kuningan, West Java. One of the most important points in political campaign media is the portrait photo of the leader candidate.

The design of campaign billboards depends not only on the text message conveyed, but also on visual elements such as candidate portrait photos, backgrounds, and cultural elements included. For example, the use of portrait photos with strong poses and firm facial expressions can imply leadership and confidence (Haryani et al., 2021). Elements in campaign portrait photos such as clothing attributes, facial expressions, gestures or poses, backgrounds, props are all used to convey information. All these details function as symbolization that emphasizes that the figure shown represents a positive symbol or image (Putu Dudyk Arya Putra et al., 2019).

The creative process in the design of political campaign billboards is currently advancing, supported by the development of design *tools* that strengthen the concept of technical presentation. Visual design has developed rapidly, able to adapt to the changing times. In addition to the development of *tools* that support the creative process, the concept of meaning in political campaign billboards also reflects the values of today's life. Political campaign billboards also have the ability to represent local culture. This research will focus on analyzing the portrait photos of leader candidates on billboard designs along with other supporting elements to reveal how political campaign billboards can be a reflection of local culture.

The author analyzes portrait photos on campaign billboards of candidates for Regent and Deputy Candidate of Kuningan West Java for the period 2024-2029 using Ferdinand de Saussure's semiotic analysis of signs and markers. Ferdinand de Saussure is a Swiss linguist known as the pioneer of modern semiotics, a discipline that studies signs and symbols and their use in communication. Semiotics, which derived from the Greek word "semeion" which means sign, is the study of the meanings produced by signs and the way those meanings are conveyed (Najiyah, 2024).

Saussure defines a *sign* as a dual entity consisting of two components: the *signifier* and the *signified*. The signifier refers to the physical form of the sign, such as the sound we hear, the writing we read, or the picture we see. In contrast, the signified is the concept or meaning that comes to mind when we see or hear the signifier (Uyunnisya, 2024). Saussure defined semiotics as the study of the role of signs as part of social life. This definition indicates a relationship in which signs are an integral part of social life and are also subject to existing social rules. Saussure

described a *sign system* and a *social system*, both of which are interrelated. He also discusses social conventions, namely how signs are selected, combined, and used in certain ways so that they have social meaning and value (Batubara, 2024)

In Ferdinand de Saussure's semiotic analysis, a *sign* consists of two components: the *signifier*, which is the physical form or appearance, and the *signified*, which is the meaning or concept contained in it. The relevance of these two components in the analysis of the billboard campaign media used, namely:

1. *Signifier*: The visual components of the billboards, such as candidate portrait photos, backgrounds, symbols (such as the Kujang), colors, typography, design elements, and campaign slogan text. This is the physical form that is seen directly by the audience.
2. *Signified*: The concept or meaning of the message conveyed based on the visual elements produced, for example, a photo of a candidate in traditional clothing can be interpreted as a representation of local values, or the image of a populist and religious candidate. Meanwhile, the slogans and cultural attributes used reflect the image of leadership that is close to the people and local socio-cultural values.

Using Saussure's semiotic approach, campaign billboards are analyzed to reveal the meanings that candidates want to convey through a combination of visual signs, which ultimately shape their political image and values to the public. Saussure's semiotic approach of signs and signifiers aims to understand how this media functions as a powerful visual communication tool in society. In addition, to identify how visual elements (signifiers) such as photos, graphic elements and texts produce meanings (signified) related to candidates including representations of local social and cultural values. The social approach is aimed at influencing public perception, presenting an image that can strengthen or influence the public towards leadership candidates who are close to their culture. Social approach through visuals (signifiers) such as Kujang, mountains, Sundanese traditional clothing and a rural atmosphere identical to rice fields and mountains. Then the social approach through meaning (signified) is how the visual element (signifier) can be easily accepted and interpreted the meaning implied in it by the local community. This is because the use of visuals (signifiers) made is identical and close to the local culture so that the implied message is easily accepted by the community, especially in the local social and cultural context. For example, the use of Sundanese cultural symbols such as the Kujang on the campaign billboards of Kuningan regent candidates, both H.Kamdan, provides a marker of the candidate's closeness to local values. The signifier of this element is the candidate's image as someone who respects and connects with local culture.

The approach of using visual elements (markers) as a political communication effort in communicating the candidate's ideas to the public. The implied message behind these visual elements can reinforce local cultural values, or conversely, imply a message of modernity associated with changing times. Currently, people are facing various social problems, such as rising food prices and higher education costs, which are felt in various regions. The hope of the people is for change towards better conditions. Visual elements such as the rural setting with rice fields and mountains (markers) can be interpreted as symbols of peace and stability in the economy and education that run harmoniously in the midst of modernization. These images can shape people's

perceptions of tranquility and well-being, aligned with hopes for a better future. Thus the use of visual elements (signifiers) helps identify how candidates try to interact and influence voters through symbols that are familiar in the local community.

The sign system and social system in this research analysis is how the representation of local culture is implied in the campaign billboards of the candidates for Regent and Deputy Regent of Kuningan, West Java for the period 2024-2029, especially in the portrait photos of the candidates carried. Portrait photo analysis can include the background of the photo used, the pose or style of the subject of the photo, the clothes worn, supporting properties, lighting characteristics, and the angle of taking the photo. These points are possible parts to be analyzed in portrait photos to reveal what meaning is implied in them (Soedjono, 2007). Photography is used as one of the media to introduce the character or self-image of prospective leader candidates. Among them are by displaying photos of faces or campaign activities for billboards as campaign props. Visual media in the form of photos has a huge influence in political campaigns, because this photo media can influence public opinion by reporting the positive values of a candidate (Solihin, 2021).

The image inherent in candidate photographs in political media plays an important role as a medium that can introduce and provide an understanding of the candidate to the public. In short, campaign photos, equipped with various designs and texts, aim to build the candidate's image and convince the public that the candidate is the best choice. Therefore, a deep understanding must be conveyed to the targeted public. Photography, in this context, is not only a tool to produce beauty, but also a means to provide a deeper understanding. (Bukit, 2016). The purpose of this analysis is to enrich scientific insights, especially regarding images related to local cultural values implied in portrait photographs.

Previous research relevant to this topic is a study entitled *Potrait Photo Study As Communication Media In A Political Campaign* by Putu Dudyk Arya Putra in 2019. The research discusses the use of portrait photos in billboard campaign media, focusing on case studies in Bali. Although there are similarities in the topics discussed, namely the analysis of portrait photos in regional head election campaign media, the difference lies in different research methods and case study locations (Putu Dudyk Arya Putra et al., 2019). Another similar study entitled *Utilization of Visual Communication 'Nice Photos' as Political Communication Media in Increasing Public Participation (Case Study of West Java DPD Candidate Komeng)* by Nanda Dwi Rizkia and Euis Komalawati in 2024. This research also analyzes how attractive portrait photos can influence voters in determining their choices, but the difference lies in the type of media analyzed (Rizkia & Euis Komalawati, 2024).

Research Methods

This research uses a quantitative descriptive format approach method by analyzing portrait photos on political campaign billboards for the election of candidates for the West Java Kuningan Regent for the 2024-2029 period. The quantitative descriptive method used with a technical analysis approach, namely signs and markers coined by Ferdinand de Saussure. The qualitative descriptive

format aims to describe and summarize various conditions, situations, or social phenomena that exist in society as the object of research. This method tries to bring the reality to the surface, so that it can be identified as a feature, characteristic, trait, model, sign, or description of certain conditions, situations, or phenomena (Verian, 2019). The description of the analysis is focused on portrait photos including the background of the photo used, the pose or style of the subject of the photo, the clothes worn, supporting properties, lighting characteristics, the angle of taking photos and attributes and other supporting visual elements.

Content/Results and Study

Two billboards with different candidates were analyzed. The first billboard of Deputy Regent candidate H. Kamdan. SE This billboard is located on the edge of the new Kuningan road in West Java, this route is used as the main road with the aim of Cirebon. The second billboard for Regent candidate Kang Rana is located on the side of Cirendang Kuningan West Java road where this road is the second main road that is often traveled by motorists with the aim of Jakarta. The following is a description of the billboards used as case studies with several things that make it possible to be described in the analysis of portrait photos including the background of the photo used, the pose or style of the photo subject, the clothes worn, supporting properties, lighting characteristics, photo-taking angles and attributes and other supporting visual elements.

1. Billboard of Candidate H. Kamdan. SE

a. Description of Work

This billboard was installed in an open area, on the side of the new Kuningan- Cirebon road. The billboards were installed using wooden frames, indicating that this was a semi-permanent installation as it was for temporary campaign purposes. This billboard has a fairly large size, striking enough to be seen from a distance by road users (Muhyiddin, 2024). The design combines portrait photos with graphic illustrations listed on the background of the design. The layout of this billboard is symmetrical, with the main elements such as candidate photos, slogans, and names placed regularly from top to bottom. The background color uses a combination of green, yellow and blue to depict the mountains and vast rice fields.



Image 1. Billboard of candidate H. Kamdan SE
Source: Author's documentation, 2024

The background of the billboard features farmland and mountains, reflecting the natural wealth and agrarian potential of Kuningan. The dominant green color suggests fertility and growth. The portrait photo of H. Kamdan, SE is in the center of the billboard, featuring a formal yet relaxed pose, and wearing a white shirt. Hands folded in front of the chest, giving the impression of confidence and modesty. The face is smiling, communicating a warm and friendly approach. The slogan "HK Baik, Siap Baguskan Kuningan" is at the top, written in large bold capital letters. The word "Kuningan" is displayed in a larger size, giving special emphasis to the area that is the focus of the campaign. The text uses a combination of red, yellow and green colors that are striking and easy to read from a distance.



In addition to photos and slogans, there is a visual symbol in the form of an illustration of the traditional weapon Kujang. Kujang is a typical West Javanese weapon that is often used as a batik motif, statue, or symbol that represents Sundanese culture. The Kujang has a sacred and mystical value, used as a mystical medium, a symbol of status (rank), honor (for figures who have contributed greatly to the kingdom), and as an amulet or heirloom for the nobles and high-ranking officials of the Pajajaran kingdom (Utami, 2021).



The billboard's overall combination of visual elements and text is designed to grab the public's attention while clearly conveying the campaign's message. The use of bright and contrasting colors helps this billboard to stand out in the surrounding environment, while the relaxed yet confident pose of the candidate reflects a positive and optimistic attitude. This description illustrates how the visual elements on the billboard work together to create a strong and memorable message for voters.

b. Analysis of works

The visual concept of the billboard in Figure 1 features striking colors and a harmonious layout between photos and other design elements. The following is a description of the analysis with the sign and marker approach in Figure 1.

Table 1. Analysis of works in the form of billboards with candidate H. Kamdan, SE using Ferdinand de Saussure's signs and signifiers
Source: Author, 2024

Visual and Verbal Signs	Signifier	Signified
<p>The pose and the clothes worn</p> 	<ol style="list-style-type: none"> 1. A smiling portrait of H. Kamdan, SE, dressed in white with his arms folded across his chest and wearing glasses. 2. Smiling expressions and gestures and a relaxed posture (arms crossed over the chest) give the impression of being confident, relaxed and reliable. 	<p>This photo signifies H. Kamdan's confidence, openness and sincerity. The hands folded in front of the chest can be interpreted as a symbol of readiness and confidence in facing challenges. The pose seems relaxed but still maintains a professional and unpretentious impression.</p>
<p>The composition or angle of taking photos along with the layout design</p> 	<p>Description of Composition and Angle of Taking Photos on Billboards of H. Kamdan, SE</p> <ol style="list-style-type: none"> 1. The placement of the Subject on this billboard, H. Kamdan, SE is placed at the bottom center as the center of interest or emphasis of the main object in the image. The photo is taken at eye-level, which creates a natural and friendly impression. This allows the audience to feel closer and more familiar with the figure of H. Kamdan. 2. The background of the billboard is designed with a typical scene that reflects the environment of Kuningan Regency. The bright and natural background color supports a positive and cool impression, indicating a connection with local culture and nature. 	<p>The photo of H. Kamdan, SE smiling with the natural background of Kuningan characteristics of Mount Ciremai and rice fields and the symbol of the Kujang weapon signifies a candidate who cares and is connected to the local community and maintains traditions.</p> <p>The overall design and visual composition of the billboards work together to form a positive, strong image of the candidate rooted in local values, in line with the message they want to convey to the audience.</p>

<p>Background of the photos used</p> 	<p>Backgrounds featuring natural scenery, including mountains and rice fields, with bright, natural colors.</p>	<p>This background signifies Kamdan's connection to nature and the environment of Kuningan. It shows that Kamdan has a concern for environmental sustainability and the sustainability of development in the area. The mountains and rice fields also reflect the geographical characteristics of Kuningan, thus strengthening the local image and identity of the region.</p>
<p>Supporting properties</p> 	<p>The Kujang symbol and the horse image are placed to the left of the slogan, serving as a reinforcing element of West Java's cultural identity. The placement of this symbol as Kamdan's companion and protector, reinforces the message that this candidate is bound by tradition and local values.</p>	<p>The Kujang symbol signifies respect for Sundanese culture, and the slogan on it reinforces the commitment to improve Kuningan. While the horse animal itself is the hallmark and symbol of Kuningan City.</p>
<p>Additional Design Attributes</p>	<p>The use of simple yet striking graphic design elements, such as lines and shapes that guide the eye to portrait photos and slogans.</p>	<p>These design elements help direct the audience's focus to the main points to be conveyed, such as the candidate's face and slogan. This simple yet effective design signals order and professionalism in the presentation of the campaign, which can increase audience trust in the candidate.</p>

c. Interpretation of Signs and Meanings

By analyzing these elements, that how the visual signs on these billboards are constructed to form an image of H. Kamdan, SE as a good leader, committed, and close to Kuningan culture and nature (Ripai, 2024).

All these elements work together to effectively communicate the campaign message to the people of Kuningan. From this analysis, that how the visual elements on these billboards are constructed to build the image of H. Kamdan, SE as a leader candidate who is confident, sincere, and closely connected to the local culture and environment of Kuningan.

2. Kang Rana's Candidate Billboards

a. Description of Work

The background of the photo on this billboard features rice fields and Mount Ciremai, typical of the Kuningan region. This background is used as if to emphasize the candidate's connection to the area represented, creating a cool atmosphere that depicts a beautiful rural environment (Array, 2024). Related to cultural awareness, this background also incorporates local elements that symbolize Sundanese cultural identity, such as the mountains that characterize Kuningan itself.



Image 2. Billboard of candidate Kang Rana

Source: Author's documentation, 2024

The pose or style of the subject of Kang Rana's photo stands with a firm posture. The gesture of waving hands as a form of greeting and invitation to the community. To strengthen the connection with the local community, Kang Rana wears traditional Sundanese clothing, such as a pangsi shirt complete with a batik motif headband that reflects respect for local culture and customs. Supporting properties such as hoes were used to strengthen the narrative that Kang Rana is a candidate who is close to the farming community and committed to the preservation of local culture.

The lighting used is natural. The impression of light from behind adds depth and dimension to the photo, creating a *rim light* effect. The photo was taken at an *eye-level* angle. This angle also emphasizes the equality between the candidate and the community. Around Kang Rana's photo, there is the first Sundanese text "*Nyaahna 100% Natural*" which means unfortunately 100% natural. Then the text reads "*piraku nyalon presiden Kuningan?*" Which means, why are you running for president of Kuningan?

With this analysis, Kang Rana's billboards are designed to build a positive image and a strong connection with the local community. All of these visual elements are designed to strengthen Kang Rana's image as a Regent candidate who has a clear vision for Kuningan,



West Java, and is able to embrace and accommodate the aspirations of the local community while upholding local cultural values.

b. Work Analysis

The visual concept in Figure 2 features warm colors dominated by yellow and red. This color gives the impression of a cool morning or afternoon. Visual presentation that gives the impression of beautiful nature. The overall visual appearance is almost the same as picture 1, which both combine illustrations with portrait photos. The following description if analyzed using signs and markers Ferdinand de Saussure.

Table 2. Analysis of works in the form of billboards with candidate Kang Rana using Ferdinand de Saussure's signs and markers

Source: Author's documentation, 2024

Visual and Verbal Signs	Signifier	Signified
<p>Kang Rana Portrait Photos</p> 	<ol style="list-style-type: none"> 1. Kang Rana wears traditional Sundanese clothing, namely pangsi along with a batik headband. 2. Smiling and friendly poses and facial expressions. Hand pose waving as if greeting the citizens. 3. The setting reflects the authentic local atmosphere of Kuningan, West Java, namely mountains and rice fields. 	<p>The photo impression that portrays leadership and closeness to the community through Kang Rana's portrait photo signifies the image of a leader who is in direct contact with the community, portraying trust, authority, and social involvement. This is reflected through the clothes and hoe attributes worn. The background and clothing worn signify cultural identity and attachment to the Kuningan area, aiming to strengthen the sense of community. local pride.</p>
<p>Photo Background</p> 	<ol style="list-style-type: none"> 1. Showing the candidate's connection with the area he represents, portrays Kang Rana as a figure who is close to the community and the surrounding nature. 2. Sundanese language texts and slogans as a sign of closeness to the residents. 3. Words on billboards such as slogans or candidate names are part of the signifiers that support the overall visual message. 	<p>Background that may reflect the local environment or culture, such as mountains or rice fields. The text and slogans communicate the candidate's promise or vision, such as a commitment to improving welfare or bringing about positive change.</p>

c. Interpretation of Signs and Meanings

Kang Rana's billboards feature strong symbolism against the backdrop of the Kuningan region and local cultural elements. The pose and style reflect a friendly yet authoritative leadership, reinforced by traditional clothing that connects the candidate to local cultural values. The lighting and angle of the shot give a sense of authority, making Kang Rana appear as a strong and influential figure. Overall, the billboard is designed to build a positive image and attract voters' sympathy through relevant visual symbols.

Conclusions and Recommendations

Both billboards of H. Kamdan and Kang Rana, use strong visual elements to reflect the local cultural values of Kuningan. Both display poses that show leadership and closeness to the community. However, H. Kamdan emphasizes traditional symbols such as the Kujang, while Kang Rana focuses more on traditional clothing and natural backgrounds that show a close relationship with the environment. The markers of the two billboards of both candidates H. Kamdan and Kang Rana if analyzed based on the portrait photos listed are H. Kamdan in a pose with folded hands in front of the chest symbolizing readiness and confidence in leading. While Kang Rana's pose by raising his hand as if he was greeting signifies friendliness and closeness to the community.

In addition to the pose of the clothes worn by Kang Rana using Sundanese traditional clothes compared to the clothes worn by H.Kamdan using a plain white shirt. In the analysis of the clothes worn by Kang Rana, he tried to approach by showing the identity of Kuningan residents as Sundanese tribe or perhaps born as the son of Kuningan region himself, which implies that the son of the region who understands Kuningan from the aspect of local culture. In addition to Sundanese traditional clothes, another attribute worn by Kang Rana is carrying a pacul tool while walking in the middle of a rice field which is used as a background for portrait photos. This implies that Kang Rana is ready to work for the welfare of the community seen from the background of rice fields which implies that rice is synonymous with local food welfare. In addition, this is also predicted as a campaign *branding* carried out by Kang Rana on his Instagram @sahabat_ranasupraman that the image carried out with a food welfare approach through the symbolization of rice.

While in the pose of H.Kamdan folding both hands on his chest symbolizes confidence and readiness to work. The clothes that are introduced are more neutral, only wearing a white shirt which does not look so specific in its meaning to the Kuningan community. But it could be that this symbolizes neutrality in nurturing all characteristics of Kuningan citizens. Another marker on H.Kamdan's billboard is the background of rice fields and mountains as well as a horse statue that is identical to the characteristics of Kuningan as the City of Horses, this is related to Kuningan folklore. In ancient times there was a horse named Windu, a horse belonging to Adipati Ewangga, the commander of the troops from Kuningan. Windu always participated in every battle faced by Adipati Ewangga. Windu was known as a very agile and dashing horse, so in every battle the Duke always managed to defeat his enemy. This is what makes horses synonymous with Kuningan City.

Kuningan residents themselves are popular with the term "*leutik-leutik kuda Kuningan*" which means small Kuningan horses that characterize an agile and brave person. The horse symbol used on H.Kamdan's billboard signifies the characteristics of Kuningan City itself and also borrows the philosophy of "*leutik-leutik kuda Kuningan*" as an agile and brave leader.

When compared to the background of mountains and rice fields in H.Kamdan and Kang Rana, both symbolize the geographical location of Kuningan which is shaded by rice fields and Mount Ciremai as the highest mountain in West Java. In terms of meaning, it almost has the same meaning, which implies a fertile and prosperous area. Fertile is seen from the nuances of the mountains which are filled with beautiful nature and clear springs from the mountains. While prosperous is characterized by the expanse of rice fields as one of the characteristics of welfare in food. While from the clothes worn, of course, it has two very clear differences even though both have the same purpose, which is to give hope to Kuningan residents to be able to live prosperously.

Apart from being viewed in terms of portrait photos, both billboards have texts that make up their respective campaign slogans. The text or slogan carried by Kang Rana is "*piraku nyalon President Kuningan? Nyaahna 100% natural*" which means the time to nominate the president of Kuningan? Unfortunately 100% natural. Kang Rana used Sundanese as a slogan, symbolizing that it was a form of approach to the local community as Sundanese-speaking indigenous people. In addition, the use of the word "*nyaahna 100% natural*" when associated with the background of mountains and rice fields has relevance to these nuances, namely a natural atmosphere such as the beauty of mountains and rice fields. Showing identity as Sundanese Kuningan people who love and cherish the land of Sunda Kuningan by maintaining its natural beauty.

While the text or slogan on H.Kamdan's billboard is using Indonesian language which reads "*HK Baik, Siap Baguskan Kuningan*". This slogan implies a message that HK or H.Kamdan is ready to work to make Kuningan better in terms of welfare, especially in local welfare both food and local culture of Kuningan, this is implied in the geographical background of Kuningan rice fields and mountains. As well as local culture implied in the Horse statue and Kujang weapon. The Kujang weapon is a Sundanese weapon in the form of a small dagger that was used as an agricultural tool used to cut down shrubs that grow on land that will be planted with rice, and to weed the grass. Kujang is usually made of iron or steel. Along with the times, the Kujang is no longer used as an agricultural tool but now becomes a valuable symbolization and is considered sacred (Indonesia Kaya, 2024). The use of the Kujang symbol on H.Kamdan's billboards implies the closeness of Sundanese traditional culture that the Kujang is a form of symbolization of leadership and struggle.

Both billboards use visual elements that imply socio-culture, geographical location and even folklore as markers carried in each of the political campaign themes of the regent candidates and candidates for regent of Kuningan, West Java for the period 2024-2029. The visual elements (signifiers) used imply the signifiers that represent the personal image of the candidates to be close and attract the people. Both candidates give hope to the people of Kuningan regarding welfare from the aspects of economy, education, natural harmony with modernization.

The political meaning of H.Kamdan implies that the leadership is trying to build an image as a professional and competent leader, with a focus on economic stability and locality-based development. The visual symbols emphasize himself as a candidate who is able to bring harmonious changes between progress and local culture. Meanwhile, the political meaning carried by Kang Rana presents himself as a figure who is close to the grassroots community, emphasizing traditional values and local development. The use of this cultural symbol reinforces the message that Kang Rana understands the needs of the people and will prioritize welfare and local-based development. Both billboards carry local culture-based political strategies to attract public sympathy. H. Kamdan accentuates a professional image while still expressing a connection to cultural roots. Meanwhile, Kang Rana portrays himself more as a guardian of tradition who is close to the village people. Both approaches reflect how candidates are trying to grab voters' attention through local narratives and promise welfare that is in harmony with regional traditions.

The similarities of these two billboards are 1) Both billboards use portrait photos with poses that reflect leadership, and 2) Includes visual elements that represent local cultural values, especially regarding the geography of Kuningan itself. However, the differences between these two billboards are; 1) H. Kamdan uses the Kujang symbol as a representation of Sundanese culture. While 2) Kang Rana is more on Sundanese traditional clothes as the main element. The results of the usefulness of this research can include several covers:

1. Visual Understanding in Political Communication: This research provides insight into how campaign billboards with visual elements such as photos, clothing, symbols, and slogans can influence people's perceptions of potential leaders.
2. Local Cultural Relevance: This analysis highlights the use of local cultural symbols, such as the Kujang in H. Kamdan's campaign and Sundanese traditional clothing in Kang Rana's campaign, which reinforces the candidates' connection to the Sundanese community and the local culture of Kuningan.
3. Application of Ferdinand de Saussure's Theory: This research shows how Saussure's semiotic theory can be applied in political communication to analyze the meanings hidden behind campaign visuals.
4. Academic Benefits: This research enriches studies in semiotics and visual communication, and provides guidance for future research related to visual media in politics and its influence on voter decisions.
5. Benefits for graphic designers: this research provides insight into the use of graphic forms that are relevant to local symbolic meanings. The design style of billboard design can change according to the needs and development of the times, for example, currently the two billboards as case studies in this research combine portrait photos with cartoon-style backgrounds in an effort to attract the attention of the local community. In addition, the addition of text in the form of *copywriting* that imaging the local social culture. The results of this research can help prospective leaders to be more effective in designing culture-based political communication strategies, by optimizing the use of visual signs that are relevant to the local community.

Future research could deepen the analysis of the effects of using traditional visual elements in campaign billboards on public perception. In addition, an exploration of the influence of visual backgrounds on candidate branding and how these are received by different segments of society could be an interesting focus to uncover. Research could also examine differences in public acceptance of traditional symbols used by various candidates in different local cultural contexts. Future research could further explore the effectiveness of cultural symbols in political campaign strategies, particularly how visual elements influence voter behavior in rural areas with traditional values.

Thank-you Note

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Packaging Design Development for Optimizing SMEs Export Products in Southeast Sulawesi

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ABSTRAK

Pengembangan desain kemasan merupakan salah satu aspek penting dalam meningkatkan daya saing produk UMKM di pasar global, terutama di Sulawesi Tenggara. Penelitian ini berfokus pada dua UMKM, yaitu Anoa Coffee dan To'Lucky Deela, yang memiliki potensi ekspor namun memerlukan peningkatan dalam identitas visual dan kemasan mereka. Dengan pendekatan analisis deskriptif kualitatif, penelitian ini menggabungkan data dari observasi lapangan dan wawancara dengan teori yang relevan untuk merancang konsep desain kemasan yang dapat bersaing di pasar internasional. Diharapkan perancangan ini tidak hanya meningkatkan nilai estetika kedua UMKM tersebut, tetapi juga membantu memperkuat identitas produk di mata konsumen global.

Kata kunci: UMKM, Desain kemasan, Ekspor, Sulawesi Tenggara, Identitas visual

Introduction

Small and Medium Enterprises (SMEs) are the cornerstone of Indonesia's economy. According to data from the Ministry of Cooperatives and SMEs, the number of SMEs currently stands at 64.2 million, contributing 60.51% to the Gross Domestic Product (GDP), equivalent to IDR 9,580 trillion, while absorbing 96.92% of the total workforce and accumulating 60.42% of total investment. However, the export capacity of SMEs remains limited, accounting for only about 15.65% of total exports. Moreover, the utilization of e-commerce by SMEs is still low, at around 24% of total SME actors (Press Release, 2021). Consequently, the government has implemented various facilitation programs aimed at enhancing the export capabilities of SMEs and their utilization of digital marketing. One such program is the Designers Dispatch Service (DDS), initiated by the Directorate of Export Product Development of the Ministry of Trade of the Republic of Indonesia (Kemendag RI). This program aims to enhance the export products of SMEs by facilitating collaboration between designers and entrepreneurs to create prototypes and add value to products for the export market. By bringing together selected designers with potential SMEs, the program seeks to produce innovative, creative, and value-added Indonesian products that can compete in global markets (Kirana, 2019).

In the effort to improve the export products of SMEs, packaging plays a crucial role in determining whether a product is suitable for export. This is particularly true for food products, where packaging is of primary importance. Packaging is not merely a product wrapper but serves a broader purpose. It aims to present a product's attributes in a way that is appealing, unique, and distinctive, thereby capturing consumer attention. Additionally, packaging enhances the aesthetic appearance and

perceived value of the product. It can also be a strategic tool for reinforcing product positioning in the consumer's mind. Consumers are generally drawn to attractive visuals packaging and images. Another benefit of consistent packaging is that it helps maintain brand uniformity. Standardized packaging makes the product appear consistent and homogenous, making it easier for consumers to recognize the product during their search. It is also essential for small business owners to create packaging that aligns with the product category. In a perfectly competitive market where many products are available, differentiated packaging helps consumers distinguish one product from another. Furthermore, product packaging must vary according to the product category. Innovating in packaging design aims to reduce production costs, ensure environmental friendliness, and enhance functionality. Innovation can involve using new materials and high-quality resources (Purwanto, 2019).

The focus of this study is on SMEs from Southeast Sulawesi, it is a province on the island of Sulawesi, forming the southeastern peninsula of that island, together with a number of substantial offshore islands. The SMEs that are the focus of this research are Anoa Coffee, which specializes in coffee products made from Tolaki tribe coffee beans, and To'Lucky Deela, an SME producing chocolate typical of Kendari. These SMEs have significant export potential, as Indonesian coffee and chocolate products are highly favored by foreign markets. However, their packaging and visual identity require substantial improvement to compete globally. Therefore, the development of packaging design to optimize SME export products in Southeast Sulawesi is essential. Based on the aforementioned background, it is crucial for SMEs to engage in branding through packaging design so that their products can compete globally. The purpose of this research is to support government programs aimed at enhancing the export capabilities of Indonesian SMEs.

Research Methods

This study employs a qualitative descriptive analysis approach, where the researcher analyzes the research object based on data and information obtained directly through field observations, which are then combined with relevant theoretical frameworks and literature. This combination is used in the design process of packaging and visual identity for the SMEs Anoa Coffee and To'Lucky Deela, with the goal of making these products globally competitive in international markets.

The design process used are **Design Thinking**, it provides a human-centered framework to deeply understand user needs, brainstorm innovative solutions, and create prototypes that are iteratively refined based on feedback. First, it begins with a literature review on the importance of SMEs in the Indonesian economy, particularly concerning national export products, and the significance of packaging in optimizing SME export products. Interviews with SME owners are conducted to gather data related to the products, target markets, and the value propositions of these SMEs. Observations are carried out in Southeast Sulawesi to understand the region's distinctive characteristics and uniqueness, including an overview of the area, its culture, and the habits of the local community. The data collected serves as the foundation for developing a packaging design concept that can compete

in international markets. The packaging design process includes gathering ideas, creating mood boards, developing design concepts, initial sketches, and designing packaging prototypes.

SMEs Overview

Anoa Coffee

During the observation phase or **Empathize** from Design Thinking, data was collected through interviews and direct documentation of the Anoa Coffee SME in Southeast Sulawesi. Visual elements, such as the logo and packaging of Anoa Coffee, were documented for analysis of their visual assets, serving as references in the packaging design process for the brand. The Anoa Coffee logo is already registered with intellectual property rights, so the branding process focused exclusively on the packaging design rather than altering the logo. The packaging designs being developed are intended for two of Anoa Coffee's latest products, which are aimed at export markets but currently lack of suitable packaging, as shown in the image below. The existing packaging is plain, featuring only the Anoa Coffee logo.



Image 1. Logo & Existing Packaging of Anoa Coffee

Source: Yulianti Mayank Sari, 2022

In designing the packaging for Anoa Coffee, it was essential to gather data on the target consumers to **Define** or identified challenges, which would guide the selection of appropriate visual assets and colors aligned with the target market. Anoa Coffee's market is segmented into two groups, primarily focusing on adults. These individuals are characterized by a preference for authentic coffee, an active work life, and often holding government or council positions.

Table 1. Anoa Coffee's Target Market

Anoa Coffee Target Consumers	
Demographics:	Adult: Men and Women
Segments:	All socioeconomic groups
Characteristics:	Government officials, board members, and adults
Lifestyle:	Professionals, authentic coffee fans
Market Research Conducted:	Product sampling tests
Price Range:	IDR 10,000 - IDR 100,000

Two packaging designs will be created in the branding process of Anoa Coffee for export purposes: one for Kopi Tolaki and another for Kopi Tolaki Wine. Each product is aimed at different consumer segments based on their preferences and tastes. The target consumers for Kopi Tolaki include the local community in Kendari and local government offices, characterized by single-origin coffee drinkers who support local businesses. They typically fall into the middle to upper-middle economic strata, with an average income of approximately IDR 4,000,000 per month. In contrast, the Kopi Tolaki Wine product targets a similar consumer demographic in terms of economic status and income. However, it is specifically aimed at urban dwellers and expatriates who have a preference for classic flavors and enjoy exploring local and Indonesian coffees.

Table 2. Kopi Tolaki & Kopi Tolaki Wine Target Market

Kopi Tolaki Target Consumers	Economic Strata:	Middle to upper-middle class
	Income:	IDR 4,416,000 per month
	Demographics:	Local communities, local government officials
	Characteristics:	Coffee drinkers who support local businesses
	Design Identity:	Kopi Tolaki
	Interior Theme:	Traditional
	Keywords:	Single-origin coffee, local authenticity

Kopi Tolaki Wine Target Consumers	Economic Strata:	Middle to upper-middle class
	Income:	IDR 4,416,000 per month
	Demographics:	Urban people, expatriates
	Characteristics:	Authentic coffee enthusiasts, classic styles
	Design Identity:	Kopi Tolaki Wine
	Interior Theme:	Vibrant and lively
	Keywords:	Single-origin coffee, local authenticity, fermented coffee (wine coffee)

Anoa Coffee faces competition from several other brands that offer similar products but with different styles and types of coffee beans. Competitors include Malotong Toraja, known for its Toraja blend; Kahawaku, distinguished by its Kahawak beans; 5Time, with Mekongga beans; Kopi Buton, recognized for its Kaongkeongkea beans; and Arutala, which offers an elegant design with various single-origin coffee beans.

Table 3. Anoa Coffee's Competitors

MARKET RESEARCH • DESIGN					
IMAGE PRODUCT					
BEST SELLER	1	2	3	4	5
BRAND	Malotong Toraja	Kahawaku	5Time	Buton	Arutala
DESIGN STYLE	Natural soft	Bold	Natural	Natural	Elegant
MATERIAL	Toraja blend	Kopi Kahawak	Kopi Mekongga	Kaongkeongkea	
PROSES	Label sticker	Label sticker	Label sticker	Label sticker	Print
WARNA UTAMA	Pastel	Merah	Coklat	Coklat	Hitam gold
WARNA VARIASI	Hijau daun	Hitam coklat	Putih hitam	Kuning merah	Kuning merah
HARGA (RP)	62.000	31.000	10.000	10.000	60.000
MARKET RESEARCH • TECHNOLOGY					
AKURASI	OK	OK	OK	OK	OK
DETAIL	OK	OK	OK	OK	OK
DIMENSI	OK	OK	OK	OK	OK
FINISHING	OK	OK	OK	OK	OK

To'Lucky Deela

The observation phase or **Empathize** by immersing context of the problem. The current packaging and logo of To'Lucky Deela do not convey that the chocolate products are made with premium ingredients. The logo still requires significant improvements, particularly in the use of color, visual assets, and font choices, which do not align with the desired brand image of To'Lucky Deela. Therefore, a rebranding of the existing logo and packaging is necessary.



Image 2. Logo & Existing Packaging of To'Lucky Deela
Source: Yulianti Mayank Sari, 2022

From the data gathered during the empathize phase, **Define** the key challenges were identified, the current packaging lacked the aesthetic appeal and cultural distinctiveness necessary to compete in the global market. Additionally, To'Lucky Deela required packaging that communicated both their premium product quality and the unique local culture embedded in their offerings.






Table 4. To'Lucky Deela's Target Market

To'Lucky Deela Target Consumers	
Demographics:	Adult: Men and Women
Segments:	Upper to middle class
Characteristics:	Students, housewife, and adults
Lifestyle:	Healthy lifestyle, chocolate lovers
Market Research Conducted:	Product sampling tests
Price Range:	IDR 15,000 - IDR 50,000

Table 5. Cashew Chocolate & Dark Chocolate Target Market

Cashew Chocolate Target Consumers	Economic Strata: Income: Demographics: Characteristics: Design Identity: Interior Theme: Keywords:	Middle to upper-middle class IDR 4,416,000 per month Students, housewives Low carbs and sugar, foodies Cashew Chocolate Classic Couverture, low sugar chocolate, healthy snacks
Dark Chocolate Target Consumers	Economic Strata: Income: Demographics: Characteristics: Design Identity: Interior Theme: Keywords:	Middle to upper-middle class IDR 4,416,000 per month Urban people Healthy lifestyle, following a trend, chocolate lovers Dark Chocolate Minimalist Ethnic Couverture, low sugar chocolate, healthy snacks

Table 6. To'Lucky Deela's Competitors

MARKET RESEARCH • DESIGN					
IMAGE PRODUCT					
BEST SELLER	1	2	3	4	5
BRAND	Sultan Cokelat	IKI Coklat	Rapoviaka	Macoa	Banua
DESIGN STYLE	Bold	Minimalist	Classic	Bold	Simple
MATERIAL	Biji kakao	Dark chocolate	Biji kakao	Kakao Mandar	Biji kakao
PROSES	Print	Print	Print	Print	Print
WARNA UTAMA	Putih merah	Coklat	Coklat	Coklat	Coklat
WARNA VARIASI	Hitam	Hitam	Coklat muda	Kuning	Putih hitam
HARGA (RP)	10.000	32.000	20.000	40.000	40.000
MARKET RESEARCH • TECHNOLOGY					
AKURASI	OK	OK	OK	OK	OK
DETAIL	OK	OK	OK	OK	OK
DIMENSI	OK	OK	OK	OK	OK
FINISHING	OK	OK	OK	OK	OK

Design Process

Anoa Coffee

During **Ideation** phase from Design Thinking, The design concept of Anoa Coffee is inspired by the traditional house of the Mekongga tribe and the Lulo dance. The traditional house represents the cultural heritage of the Mekongga tribe, characterized by regional architecture that has been passed down through generations. This design serves as a reflection, particularly for the younger generation, to introduce and preserve the rich cultural identity of the tribes in Southeast Sulawesi.

The philosophy behind the Lulo dance symbolizes friendship, typically performed by the Tolaki tribe's youth as a means of introduction, matchmaking, and strengthening social bonds. The dance is performed in a circle with participants holding hands. It is inclusive, allowing anyone, regardless of age, social status, or origin, to join as long as they can follow the movements. The hand positioning is significant, with men placing their palms under the women's hands, symbolizing the roles, ethics, and respect between men and women in life. Most importantly, the Lulo dance reflects the Tolaki people's love for peace, friendship, and unity, as expressed in their proverb *samaturu, medulu ronga mepokoaso*, which means that in fulfilling their roles, the Tolaki people always unite, cooperate, and help one another.



Image 3. Anoa Coffee Design Concept
Source: Author's Data Processing, 2022

Prototype are conduct after the ideation phase completed. The packaging design for Kopi Tolaki incorporates cultural elements as its identity, highlighting Lulo Dance and the traditional house of the Tolaki tribe. This packaging serves as a distinctive souvenir for tourists visiting Kendari. The design style is bold and playful, utilizing a dreamy color palette inspired by galaxy hues, giving it a fresh and modern appearance.





Image 4. Anoa Coffee Moodboard
Source: Internet References, 2022

Another design for Kopi Tolaki's packaging adopts a bold and playful style, featuring the Lulo dance as a cultural heritage of the Tolaki tribe. The colors used are inspired by the motifs found in peacock feathers, combined with bright shades to create an eye-catching packaging that draws attention.



Image 5. Lulo Dance
Source: Internet References, 2022



Image 6. Anoa Coffee Design Packaging
Source: Yulianti Mayank Sari, 2022

Test, the final stage involved gathering feedback from potential users and government. The prototypes were presented to the Anoa Coffe owners, as well as a small group of experience designers from an online presentation. The results are made for a revision to the final packaging mockup below.



Image 7. Anoa Coffee Mockup
Source: Yulianti Mayank Sari, 2022

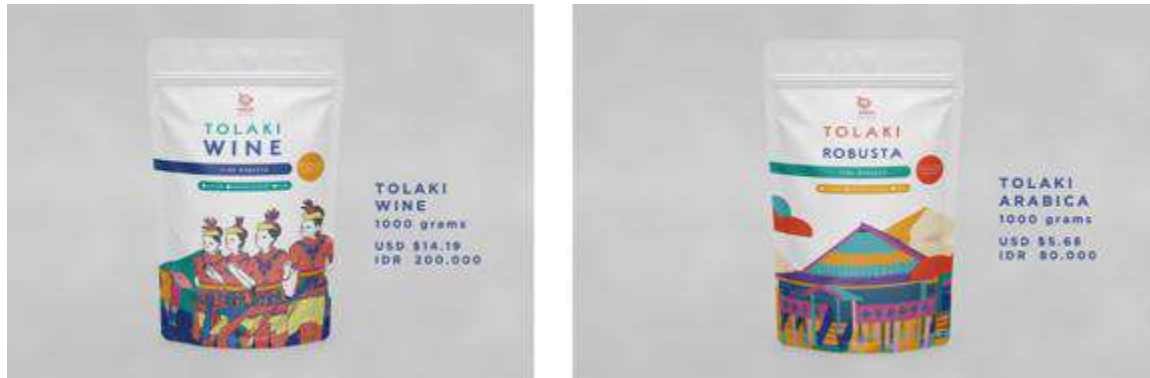


Image 8. Anoa Coffee Mockup
Source: Yulianti Mayank Sari, 2022

To'Lucky Deela

During the **Ideation** phase, brainstorming sessions were held to generate creative solutions for the packaging design. Several concepts were explored, including the incorporation of traditional Sulawesi patterns, such as Konawe weaving. Mood boards were created to visualize different design directions, balancing modern aesthetics with cultural authenticity. The goal was to highlight the uniqueness of the products while making them appealing to international consumers.



Image 9. To'Lucky Deela's Logo Re-branding
Source: Yulianti Mayank Sari, 2022

After selecting the most promising ideas, **Prototype** phase started by initial sketches and digital mockups of the packaging were developed. The packaging design for To'Lucky Deela employs a classic and minimalist style, incorporating Konawe weaving as a cultural heritage of the Tolaki tribe. The primary colors used are black, red, and gold, traditional colors of Konawe weaving, blended with earth tones to create an elegant appearance. The To'Lucky Deela logo has been completely redesigned to align with the new packaging's aesthetic.



Image 10. To' Lucky Deela's Design Concept
Source: Internet References, 2022

Another variant of To' Lucky Deela's packaging design follows the same classic and minimalist style, again highlighting Konawe weaving as a cultural heritage of the Tolaki tribe. The primary colors remain black, red, and gold, combined with warm tones inspired by ethnic tribal colors. The consistency of style in the packaging design is used as a brand identity to ensure that consumers can easily recognize To' Lucky Deela products.



Image 11. To'Lucky Deela's Design Packaging
Source: Yulianti Mayank Sari, 2022



Image 12. To'Lucky Deela's Mockup
Source: Yulianti Mayank Sari, 2022

Test, the final stage involved gathering feedback from potential users and stakeholders. The prototypes were presented to the SME owners, as well as a small group of target consumers. Their feedback was essential in refining the designs to ensure they not only met aesthetic expectations but also functioned effectively in terms of durability, usability, and sustainability. Adjustments were made to the colors, fonts, and packaging materials based on this input, leading to the final versions of the packaging.

Conclusions and Recommendations

The design for Anoa Coffee and To'Lucky Deela packaging reflects a deep integration of cultural heritage and modern aesthetics, which are essential for enhancing the global appeal of these products. By drawing inspiration from the traditional elements of the Mekongga and Tolaki tribes, such as their architectural motifs and cultural dances, the packaging not only preserves and promotes local identity but also positions these products as unique offerings in the international market. The design strategies employed bold and playful for Anoa Coffee, and classic and minimalist for To'Lucky Deela, effectively target their respective consumer segments, thereby strengthening brand recognition and consumer loyalty. The consistent use of cultural elements in the packaging design helps reinforce the brand identity, making these products more distinguishable in a competitive market.

By employing Design Thinking, this research was able to create packaging solutions that are both innovative and deeply connected to the cultural roots of Southeast Sulawesi, while meeting the practical demands of international markets. The iterative nature of this process allowed for continuous improvement, ensuring that the final designs were both functional and compelling for consumers.

Thank-you Note

Anoa Coffee and To' Lucky Deela, as the main subjects of this design research.
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Designing The "GET PROBOOKTIVE" Campaign at the Jakarta Public Library as a Third Space through Social Media

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ABSTRAK

Di era perkembangan teknologi yang pesat, prasarana publik yang nyaman dan mudah diakses menjadi krusial bagi kegiatan dan pengembangan keterampilan. Namun, kesadaran akan peran perpustakaan umum sebagai ruang ketiga dalam komunitas lokal masih rendah, terutama di kalangan pemuda dan dewasa produktif di Jakarta. Perancangan ini bertujuan untuk menyajikan informasi mengenai perpustakaan dengan desain menarik, serta menyoroti profil, kelebihan, dan keunikan perpustakaan bagi pelajar dan pekerja. Kampanye ini menyertakan konten yang relevan untuk audiens berusia 17-25 tahun yang terbuka terhadap inovasi. Metode yang digunakan meliputi pendekatan kualitatif, studi literatur, wawancara, dan kuesioner. Melalui media sosial, kampanye ini diharapkan dapat meningkatkan kesadaran dan minat masyarakat untuk memanfaatkan perpustakaan umum sebagai tempat belajar dan bekerja, serta menjadikannya ruang ketiga yang produktif.

Kata kunci: Kampanye, Perpustakaan umum, Jakarta, Ruang ketiga

Introduction

Jakarta, with a population exceeding 10 million, faces challenges in providing inclusive public facilities for all societal layers, particularly the majority of productive-age individuals. Despite the increasing number of co-working spaces and cafes with internet access, these facilities remain limited and fail to reach all segments of the population. In this context, public libraries can emerge as a more inclusive alternative solution, offering spaces for reading, learning, and working while fulfilling aspects of publicness such as accessibility, benefits, freedom of movement, and comfort for all visitors.

Data from the Central Statistics Agency (BPS) shows a significant increase in the number of library visitors in DKI Jakarta: from 793,243 people in 2020 to 2,973,338 people in 2022 (Badan Pusat Statistik Indonesia, 2022). This underscores the significant potential of libraries as vital public spaces for productive activities. However, based on interviews with librarians from Jakarta Public Library and PDS HB Jassin, public libraries still face challenges, such as the perception of libraries as outdated and rigid places, and a lack of understanding of their role as crucial third spaces for the

community and the environment (Afriyeni, 2024). This perception inhibits the potential of libraries to function optimally as accessible third spaces, especially for adolescents and young adults.

The "GET PROBOOKTIVE" campaign is designed to enhance education and awareness of the benefits of public libraries as productive third spaces. Through engaging strategies on social media, the campaign aims to educate and motivate students, university students, and young professionals (aged 17-25) about the importance of utilizing libraries for their productive activities. Supported by data from the IDN Institute indicating that the majority of Gen Z in Indonesia spend 1-6 hours on social media daily, with 72% of men and 80% of women falling into this category (IDN Research Institute & Advisia, 2024). This generation, the campaign's primary target, is highly connected to the digital world, making social media an effective platform to reach them.

By amplifying understanding and awareness of libraries as comfortable places for learning and working, this campaign is expected to broaden access to information, motivate Jakarta's residents to optimally utilize library facilities, and support the sustainable development of individuals and communities.

Research Methods

The approach used in designing the "GET PROBOOKTIVE" campaign is a visual design approach based on understanding audience needs and the characteristics of libraries as third spaces. The design process began with a literature review on the concept of third spaces and the role of libraries in modern society. Interviews with several library users were conducted to gain insights into their perceptions of public libraries in Jakarta.

The results of these interviews and literature studies were then used as the basis for developing visually appealing and relevant design concepts for the 17-25 age group. The design process included ideation, initial sketches, prototyping, and refinement based on feedback from the target audience. Additionally, to ensure the campaign's effectiveness, a qualitative approach was used by distributing questionnaires to measure the design's effectiveness in increasing awareness and interest in libraries as productive third spaces.

Framework of Thought in Visual Design

In designing the "GET PROBOOKTIVE" campaign, a structured framework was employed to ensure that every visual element and communication strategy aligned with the campaign's objectives. This framework was developed based on a deep understanding of the target audience and principles of visual communication design.

First, initial research was conducted to understand the target audience, aged 17-25, and their visual preferences, particularly in social media use. This research was carried out through an online questionnaire distributed via Google Forms, with several respondents being followers of the "Teman Perpus" Instagram account. The data from this survey served as the foundation for developing the visual style and content of the campaign.

Second, after gaining insights into the audience, several visual concepts were developed and tested. The blue-and-white color scheme and minimalist typography were selected based on the questionnaire results to ensure visual appeal.

Third, design prototypes, including content for Instagram, were created using various design software tools, including Adobe Illustrator. These prototypes were then implemented and tested through user feedback to ensure that each visual element performed effectively across different digital media.

Last, the design underwent several stages of iteration based on testing results to enhance visual consistency and overall campaign appeal. By implementing this framework of thought, each design decision is based on measurable data and continuous evaluation processes, resulting in an output that is effective and aligned with the campaign's needs.

In-Depth Visual Design Process

The visual design process for the "GET PROBOOKTIVE" campaign adheres to a comprehensive methodology that blends creative exploration with data-driven decisions. The process begins with a thorough analysis of the target audience, focusing on their preferences, behaviors, and engagement with visual content on social media. This step is followed by several rounds of brainstorming and design exploration, during which various design elements—such as typography, color schemes, and visual styles are tested and evaluated.

To ensure the smooth execution of the campaign, a detailed content planning was carried out using Google Sheets. This planning document included the status of each task, posting dates, links to design briefs, and copywriting for each piece of content. This tool facilitated effective tracking and management of the campaign's progress, ensuring timely and organized delivery of content.

Once the initial design is created, prototypes are developed to visualize how the design will appear across different media, with a particular emphasis on Instagram, the primary platform for the campaign. Feedback from audience surveys and interviews plays a crucial role in shaping the final design. Multiple versions of logos, layouts, and images are tested and progressively refined to ensure that the final design resonates with the audience while maintaining visual identity consistency.

During the refinement stage, design principles such as balance, contrast, and emphasis are applied to achieve visual clarity and harmony. The minimalist style used, characterized by a predominance of

blue and white, is chosen to convey a clean and modern aesthetic, reflecting the dynamism of urban life while promoting productivity. Every design decision, from font selection to iconography, is guided by the need to create visuals that not only capture attention but also effectively communicate the campaign's core message.

By integrating user feedback, design theory, and visual testing, the final visual output of the campaign results from meticulous planning and iterative refinement, ensuring that the design aligns with both the functional and emotional objectives of the campaign.

Content/Results and Study

The "GET PROBOOKTIVE" campaign has gone through various stages of design and implementation aimed at increasing awareness and community participation in utilizing public libraries as productive third spaces. The results of this design demonstrate how the applied design elements and communication strategies can influence audience perceptions, particularly among young people. The following discussion will detail the visual elements used, the implementation of the campaign on social media, and audience responses to campaign materials.

Visual Design of the Campaign

The visual design of the "GET PROBOOKTIVE" campaign prioritized creating a strong and consistent visual identity that resonated with the target audience, aged 17-25. The design process was divided into several phases, starting from the initial ideation to the final execution. Throughout the process, key design principles such as readability, color contrast, and visual balance were emphasized to ensure an engaging and functional outcome.

The campaign's logo, "GET PROBOOKTIVE," merges the phrase "get productive" with the word "book," symbolizing the productivity and the association with libraries. The modern sans-serif typography was chosen not only for its readability but also for its alignment with the campaign's goal to project a dynamic and innovative Image to a young audience.



Image 1. Logo concept
Source: Caesarani Syadefa, 2024



Image 2. Colors
Source: Caesarani Syadefa, 2024

Color Selection

The choice of blue and white as the primary colors was deliberate and informed by psychological and emotional factors. Blue is commonly associated with productivity, trust, and confidence, qualities that the campaign seeks to promote within the public library space. White, in contrast, symbolizes simplicity and cleanliness, allowing for a minimalist design that directs attention to the content while enhancing the visual appeal. These choices were tested through audience surveys and focus groups to ensure the colors resonated well with the intended demographic.



Image 3. Visual Elements
Source: Caesarani Syadefa, 2024

Visual Elements

Flat-design pictograms and supergraphic icons were implemented throughout the campaign to maintain a consistent urban and minimalist aesthetic. These visual elements were designed to be clear and simple, yet modern, reflecting the fast-paced digital environment in which the campaign would primarily be seen. Several iterations of these elements were developed, with continuous testing and refinement based on user feedback. This iterative process highlighted the challenge of balancing simplicity with impact, particularly in creating elements that could stand out in the cluttered digital space of social media.

Social Media Campaign Implementation

The social media campaign strategy was focused on the Instagram platform through the "Teman Perpus" Instagram account, considering the user demographics that align with the target audience of this campaign. Content was consistently posted in the form of carousel posts explaining the benefits of libraries as third spaces, as well as Instagram Stories showcasing daily activities in the library with visually appealing and informative styles.

Each post was designed with visual elements consistent with the campaign's identity, using the same colors and typography as in other promotional materials. A special campaign hashtag was used to expand reach and facilitate user participation in sharing their library experiences.



Image 4. Content cover preview
Source: <https://www.instagram.com/temanperpus/>

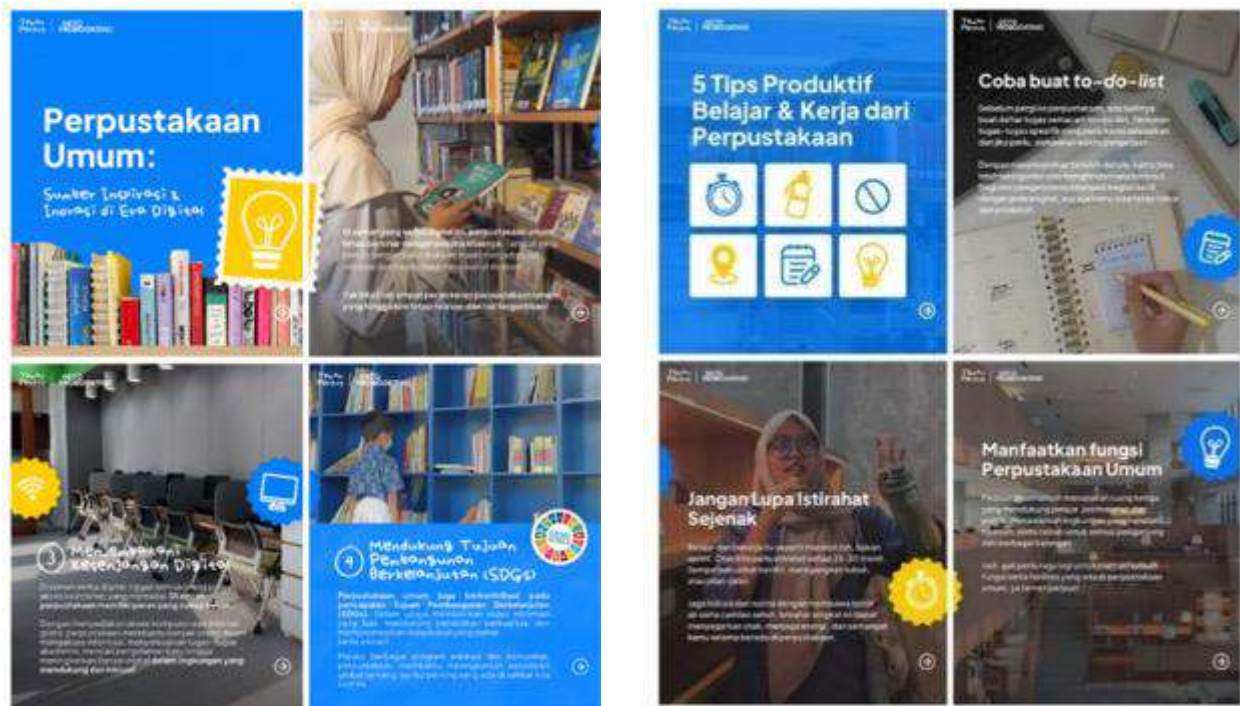


Image 5. Examples of educational and informative content feeds
Source: <https://www.instagram.com/temanperpus/>



Image 6. Example of reels content cover
Source: <https://www.instagram.com/temanperpus/>



Image 7. IG Story

Source: <https://www.instagram.com/temanperpus/>

Supporting Print Media Campaign Implementation

In this campaign design, various types of supporting print media were utilized to reinforce message delivery and expand the campaign's reach, including print media such as vinyl stickers distributed to "Teman Perpus" audiences, decorative media like standing wood, and elements for exhibition settings. These were especially used in the context of final project presentations, creating a supportive and visually appealing atmosphere.



Image 8. Print Campaign Logo

Source: Caesarani Syadefa, 2024



Image 9. Exhibition Booth
Source: Caesarani Syadefa, 2024



Image 10. Print Visual Elements
Source: Caesarani Syadefa, 2024



Image 11. Exhibition Decorations
Source: Caesarani Syadefa, 2024



Image 12. Vinyl stickers and QR stands
Source: Caesarani Syadefa, 2024

Conclusions and Recommendations

The "GET PROBOOKTIVE!" campaign successfully combines information, entertainment, and education into a package that is attractive to the audience, particularly late teenagers and young adults. With a minimalist visual style, dominant white and blue colors, and an educational and persuasive tone, this campaign promotes public libraries as relevant productive spaces. The most popular campaign content includes entertainment, education, and information, affirming the effectiveness of the approach used.

To enhance the campaign's impact in the future, it is recommended that collaboration with influencers and the exploration of new platforms like TikTok be considered. Adding content variety and increasing audience interaction will also strengthen the engagement. Continuous evaluation based on audience feedback is essential to refine the campaign strategy, ensuring that "GET PROBOOKTIVE!" can continue to grow and make a more significant positive impact on the community.

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