CHAPTER II

LITERATURE REVIEW

2.1   Theory of Graphic Design

According to Landa (2014), graphic design is the art of creating a visual to communicate a specific message. It can be used for a variety of purposes, including to persuade, inform, or identify. To produce a compelling design that achieves its intended objective, several theories have been developed. The theory presented by Landa (2014) in her book *Graphic Design Solutions*, 6th edition, is chosen as the primary guide for this thesis because it provides a broad theory applicable to many different media needed in a campaign.

2.1.1   Elements of Design

Four fundamental elements serve as the foundation of graphic design, which includes line, shape, color, and texture. These elements are important both on its own as well as in conjunction with each other to create visual compositions that communicate specific messages to the audience. Understanding how to manipulate these elements effectively is crucial for any graphic designer looking to create compelling designs.

2.1.1.1   Line

A line is described as an elongated mark drawn over a surface. It is identified by its length more often than width but it can be found in various forms. Lines may vary in direction such as being straight, curved, or angular. It can also possess different traits, such as the softness or roughness of its texture.

Figure 2.1 Line Usage in an Artwork
(Source: Author's artwork, 2020)

The infographic above provides an example of how a line can be used to direct the viewer's gaze. Specifically, a line consisting of dashes is used to connect different boxes of information. This line serves to guide the viewer's gaze in a particular direction, allowing them to process the information in a sequential order that was intended by the illustrator.

2.1.1.2   Shape

Shape refers to the two-dimensional area that is defined by an outline (a line with a closed path) or by other elements like color and texture. All shapes originate from three basic forms: the circle, the square, and the triangle. Each basic form has a corresponding volumetric version which are the sphere, the cube, and the pyramid respectively.

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Figure 2.2 Interaction of Shapes in an Artwork
(Source: Author's artwork, 2021)

Shapes perceived as figures and background elements in a two-dimensional surface form a relationship known as positive and negative space, illustrated in the image above. Even though the figure's hair and the background share a similar color, the hair's dynamic shape makes it distinguishable from the background. Moreover, the artwork shows a figure/ground reversal, where recognizable shapes, such as ellipses and triangles, can be found occurring in the negative space created by the hair.

2.1.1.3   Color

Color is defined as a visual sensation that is caused by the reflection or absorption of light on a surface. It is a psychological and cultural phenomenon that communicates emotions, ideas, and messages. Color is built on three elements: hue, value, and saturation. It can be used to create contrast, harmony, and emphasis, and it can affect the perception of size, weight, and space.

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Figure 2.3 Impact of Color on an Artwork
(Source: Author's artwork, 2022)

The above artwork plays with value and saturation to contrast contradicting themes behind early-age marriage. The central object is basked in high luminosity to highlight attention to it, hiding the underlying theme in darkness to further illustrate its insidiousness. In addition, the flowers in the poster have high saturation compared to the rest of the artwork to give a sense of false appearances. The effective use of color is essential to achieve the desired visual impact.

2.1.1.4 Texture

Texture refers to the surface quality of a design element, which can be felt or perceived visually. Texture can add depth and dimension to a design, and it can be created using a variety of techniques, including manipulating materials, digital software, or a combination of both. Texture can also evoke emotions and create visual interest, it is often used to create a sense of realism or to reinforce a design concept.

Figure 2.4 Visual Texture Used to Inform an Artwork
(Source: Author's artwork, 2021)

The above image provides an example of visual texture being utilized to convey the material of the clothing or the bionic prosthetic limbs to the viewer. Visual texture is the impression of real textures, produced either by hand or other techniques, such as incorporating photographs. In this case, the artist used digital drawing skills to create the visual texture by hand.

2.1.2 Principles of Design

There are six principles of graphic design, namely: format, balance, visual hierarchy, rhythm, unity, and laws of perceptual organization. These principles work in harmony to create a visually appealing design that effectively communicates the intended message. It is crucial to understand the importance of each principle and how they relate to one another to achieve a successful design.

2.1.2.1 Format

Format in graphic design is not only the outer boundary of a design but also refers to various types of surfaces such as screens, paper, or billboards, on which designs can be created. Format is essentially the

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space where the design exists and is an essential consideration for designers when creating a visual piece. This outer structure not only provides the framework for the design but also influences how it will be perceived by the viewer.

Figure 2.5 Example of Format Influencing Design
(Source: Author's artwork, 2022)

In this image, the author was tasked with creating a design for a uniform in the form of a hoodie to represent a group's identity. Due to members preferring a lower-cost uniform, the author decided on a simplistic design that resulted in cheaper manufacturing. Other factors influencing the design was the size, legibility of the artwork, as well as available colors of fabric. Therefore, considering the whole format and how it impacts the artwork is crucial.

2.1.2.2   Balance

Balance refers to the visual weight of elements in a composition. A well-balanced composition can be achieved through using symmetrical or asymmetrical balance. Symmetrical balance involves the use of identical or similar elements on both sides of a

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central axis, while asymmetrical balance involves the use of different elements counteracting different weights.

Figure 2.6 Example of Radial Balance
(Source: Author's artwork, 2021)

The above image is an example of attaining symmetry through the use of both horizontal and vertical oriented symmetry. The petals and lines in the image radiate out from the center point of the artwork. This gives the image the sense of a symmetrically balanced composition.

2.1.2.3 Visual Hierarchy

Visual hierarchy is a principle of graphic design that determines the order in which viewers perceive and process visual information. It allows designers to create a clear and organized visual structure that guides the viewer's eye through the design in a deliberate and intentional way. By establishing a clear visual hierarchy, designers can ensure that the most important elements of the design are given the appropriate emphasis.
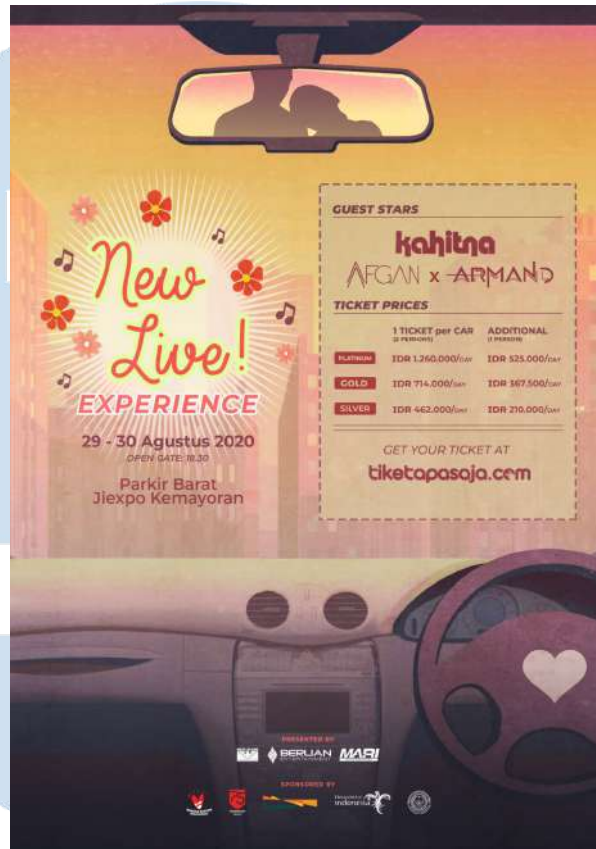
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Figure 2.7 Example of Visual Hierarchy in a Poster
(Source: Author's artwork, 2020)

Visual hierarchy is particularly important in media such as posters containing heavy amounts of information. Without visual hierarchy, the viewer will have difficulty in discerning the sequence in processing information. The image above uses a combination of high saturation, a distinguishing font, as well as a large font size in order to ensure that the viewer reads the title first.

2.1.2.4 Rhythm

Rhythm is what brings movement and flow to a composition. It is the repetition or variation of elements into a pattern that creates a sense of visual movement. Rhythm can be created by repeating or modifying design elements such as line, shape, color, and texture.

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Figure 2.8 Example of Rhythm in an Artwork
(Source: Author's artwork, 2021)

In the artwork provided, rhythm is achieved by repeating figures. Through varying the orientation of their heads and eyes in a specific direction, a sense of circular motion in the composition is established. This introduced motion creates the illusion of a more dynamic piece in an otherwise static image.

2.1.2.5   Unity

Unity is the principle that brings all the elements of a design together to create a cohesive and harmonious whole. When creating a design, shared characteristics are needed to form one whole. A design with good unity will have a sense of completeness, and all its parts will work together in a meaningful way.

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Figure 2.9 Example of Unity in a Series of Collaterals
(Source: Author's artwork, 2021)

When developing a brand identity, unity and consistency is integral in maintaining a clear personality. The image above illustrates how unity is achieved by using a uniform palette and supergraphic. Despite utilizing the same colors and assets, each of the individual pieces is distinct in their variety and complements one another, ultimately resulting in a cohesive whole.

2.1.2.6   Laws of Perceptual Organization

The laws of perceptual organization refer to how the brain automatically organizes visual information into patterns and forms. Knowing these laws will allow the designer to predict how their work will be perceived and understood by a viewer. The laws in perceptual organization encompass a number of previously hinted concepts, these laws are: similarity, proximity, continuity, closure, common fate and continuing line.
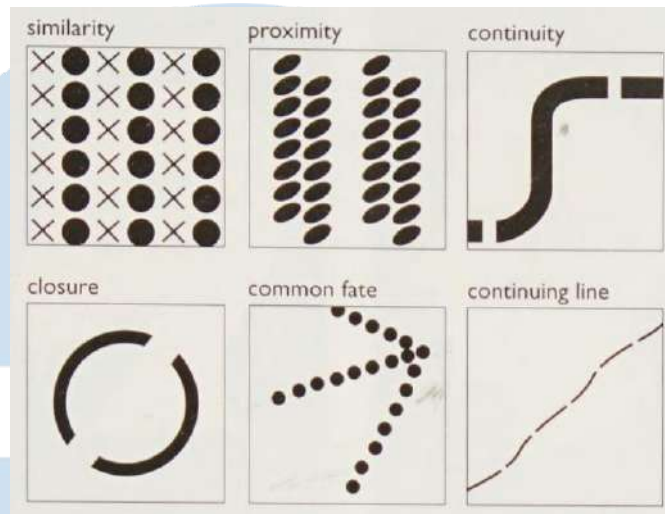
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Figure 2.10 Diagram of the Laws of Perceptual Organization
(Source: Landa, 2014)

1) Similarity

Elements that possess identical qualities so that they are considered as a single unit in the viewer's perception.

2) Proximity

Elements that are close enough to each other so that they are considered as a single unit in the viewer's perception.

3) Continuity

Elements that appear as a continuation of the previous element thus creating a sense of movement in the viewer's perception.

4) Closure

The brain's propensity to combine individual elements together into a complete shape in the viewer's perception.

5) Common Fate

Individual elements that are moving in the same direction are considered as a single unit in the viewer's perception.

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6) Continuing Line

The brain's propensity to view separated, individual lines as one cohesive pathway in the viewer's perception.

2.1.3 Typography

Typography has its own anatomy, which consists of letters, numbers, symbols, signs, punctuation, and accents. A typeface is a set of characters united by a visual property and are identifiable despite having been modified.

2.1.3.1 Type Anatomy

A letter is a symbol representing a sound as part of the alphabet. Each letter of the alphabet has a characteristic that must be maintained so that the legibility of the symbol remains and can be distinguished from other letters. There are several anatomical bases of a letter such as:

Figure 2.11 Diagram of the Anatomy of Type
(Source: Landa, 2014)

1) Ascender

The part of lowercase letters that exceeds or is above the x-height line (the height limit of lowercase letters), which includes the letters b, d, f, h, k, l, and t.

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2) Descender

The part of lowercase letters that descend beyond the baseline (lower limit of lowercase and capital letters), which includes the letters g, j, p, q, and y.

3) Terminal

The ending of a stroke that is not removed from a serif font script.

2.1.3.2 Type Classifications

Even though various types of typefaces exist today, some of the main classifications are based on its style and history, which are:

Figure 2.12 Classifications of Type
(Source: Landa, 2014)

1) Old Style

A typeface for roman letters first used in the late 15th century. Its most distinctive features are its angled corners and the presence of a serif; examples include Garamond and Times New Roman.

2) Transitional

A serif typeface introduced in the 18th century, representing the transition from old style to modern as it

combines characteristics from both. An example of this typeface is Baskerville and Century.

3) Modern

A serif typeface developed in the later part of the 18th century and the early 19th century. It is much more geometric than old style and the most prominent characteristic of the typeface is the usage of thin and thick strokes like Didot and Bondi.

4) Slab Serif

A serif typeface introduced in the early 19th with an emphasis on a heavy weight resembling plates. An example of this typeface are fonts such as American Typewriter and Bookman.

5) Sans Serif

A typeface developed in the 19th century, distinguished through the absence of serifs. Some have bold and thin strokes. Examples include Helvetica, Futura, and Franklin Gothic.

6) Black Letter

A typeface inspired by manuscript letters from the 13th century to the 19th with the characteristics of strokes in bold letters, short high letters, and a little curvature. This type of typeface is often also called gothic. Some examples are Rotunda and Fraktur.

7) Script

A typeface most closely resembling handwriting. Letters are usually italicized and interlinked with each other. Examples include typefaces such as Brush Script and Shelley Allegro Script.

8) Display

A typeface designed to be large so that it can be primarily used for titles and headlines. Will be difficult to read if used for body text.

2.1.3.3 Readability and Legibility

Readability and legibility are two elements used in gauging how effectively the typeface has been developed. The ease with which letters and fonts may be read is referred to as readability. Meanwhile, legibility refers to how easily the observer recognizes and is able to distinguish the letters using the typeface employed.

2.1.4 Layout & Grid

Layout acts as a guide for organizing text and images so that it gets the ideal proportions on a printed or digital page. In contrast, the grid is a boundary system in the form of horizontal and vertical lines, that separates the format into columns and margins, which are used to set the layout. Grids also provide a skeletal structure that provides continuity, unity, and visual flow across many print or digital media. In conjunction, layout and grid make it easier for viewers to process information presented through both print and digital media. There are different types of grids, each is utilized for different types of purposes. The following sections will elaborate on different types of grids, including single-column grid, multicolumn grids, and modular grids.

2.1.4.1 Single-Column Grid

The single-column grid, also known as the manuscript grid, is the most basic grid system. Reports and other types of content with a lot of text typically utilize single-column grids. This structure is defined by a column or text surrounded by margins.
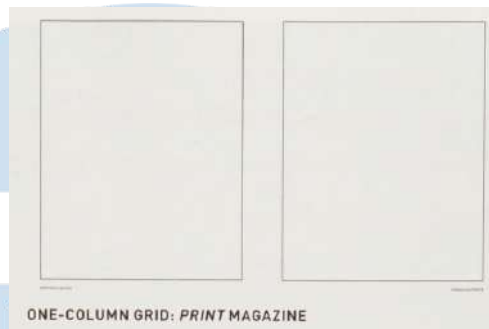
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Figure 2.13 Example of Single-Column
(Source: Landa, 2014)

Margins are empty space on the left, right, top, and bottom of a page. To guarantee that visual content and typography have appropriate white space and are not cut off by the borders, margins act as a protective barrier. While margins serve practical functions, they can also be altered for aesthetic reasons.

2.1.4.2 Multicolumn Grids

The multicolumn grid combines many grids into one that are modified and adapted according to the complexity of the content. The number of columns in the grid depends on the concept, purpose and method of presentation of the content. Columns can have the same width or vary when more than one is used.
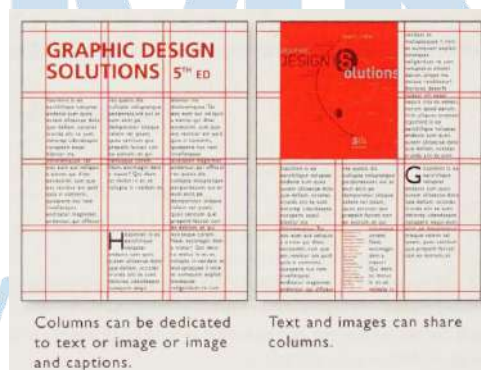

Figure 2.14 Example of Multicolumn Grid
(Source: Landa, 2014)

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Multiple columns might be needed for headings or particularly large images. If the images are smaller, then columns might need to be subdivided further. Overall, the multicolumn grid's main purpose is to maintain alignment and provide consistency of the elements present in the design.

2.1.4.3 Modular Grids

The use of horizontal lines (flowlines) to further subdivide columns to create modules of areas to place elements in, as opposed to only columns, distinguishes modular grids from the prior column-type grids. When placing elements into the grid, keep in mind that information can be chunked into one area or occupy multiple modules. The grouping of several modules together are referred to as spatial zones as these groups act as zones in which to place contents in.
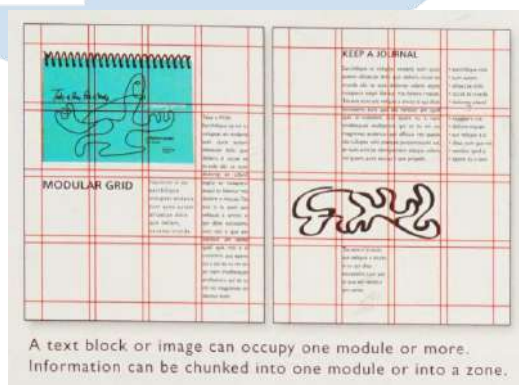

Figure 2.15 Example of Modular Grid
(Source: Landa, 2014)

The modular areas should be designed in a way that it produces a clear visual hierarchy. The designer can decide to break the grid to provide visual drama, however, it runs the risk of being disheveled when done too much. Since modular grids are believed to offer the most flexibility, it is advised to use it for more creative designs or heavily illustrated content.

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2.1.5 Photography

Harsanto (2019) states in his book, *Fotografi Desain* [Design Photography], one of the advantages of photography is its ability to accurately record the world around us. Unlike other art forms, photography does not require interpretation, and can instantly capture all the details of an object. By its nature, the camera is able to record objects in a realistic and accurate manner so that it is easily possible to convince the audience. He mentions that photography can be classified into the three following categories: documentation photography, journalism photography, and advertising photography.

2.1.5.1 Documentation Photography

Recording important events is one of the functions of photography. Aesthetic principles are not as prioritized in documentation photography because its primary purpose is to serve as proof that an event actually took place. The photo's colors and details become essential in ensuring the validity of the event.

Figure 2.16 Example of Photography in Documentation
(Source: Author's archive, 2023)

An example of photography for the purposes of documentation is illustrated by the photo above. It shows two figures during the middle of an interview. By documenting the event, the photo serves as proof that the interview has taken place.

2.1.5.2   Journalism Photography

In what is sometimes referred to as press or news photography, the photographer is not permitted to direct, arrange, or control the things in the photograph. That is because this shot should not be altered and is used to inform the public the truth of what happened.

Figure 2.17 Example of Photography in Journalism
(Source: https://flic.kr/p/azG9mM)

In 2011, a major earthquake struck Türkiye, and the IHH Humanitarian Relief Foundation captured a photo to depict the catastrophe and its impact on the people living there. To achieve their goal of conveying an accurate story, they emphasized the use of composition and other storytelling methods, rather than altering the elements in the picture. The emphasis on storytelling in journalism photography distinguishes it from documentary photography, which is primarily focused on providing evidence that an event occurred.

2.1.5.3   Advertising Photography

Used for promotional purposes of a product and services, advertising photography is used to reinforce identity as well as facts. Apart from having artistic elements, this photograph must have a clear concept to communicate effectively with the targeted audience.

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Figure 2.18 Example of Photography in Advertising
(Source: Author's archive, 2019)

This photo serves as an example of an advertisement for a fictional courier service featuring Santa Claus. The use of the iconic red and green colors immediately signals the association with Christmas. In the background, packages can be seen, and a brochure is prominently displayed, effectively conveying the message of the advertisement.

2.1.6   Illustration

In the book, *Illustration: A Theoretical and Contextual Perspective*, 2nd edition, Male (2017) writes that illustration is a medium in which to transfer context to an audience through visual means. Without a context to transmit, an illustration cannot exist; it is an image that is intentionally created to achieve a goal rather than be just a work of art. The contexts and purposes an illustration can serve is endless but typically it can be categorized into five roles: information, commentary, narrative fiction, persuasion, and identity.

2.1.6.1   Illustration for Information

Illustrations are able to serve the role of documenting information, providing references, and to educate or explain various themes. The dominant visual language for this purpose are highly technical and realistic illustrations, they must be able to convey accuracy

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and information above all. However, it does not always have to be banal and certain considerations must be given depending on the intended audience, especially since it can cover a wide range of subjects.
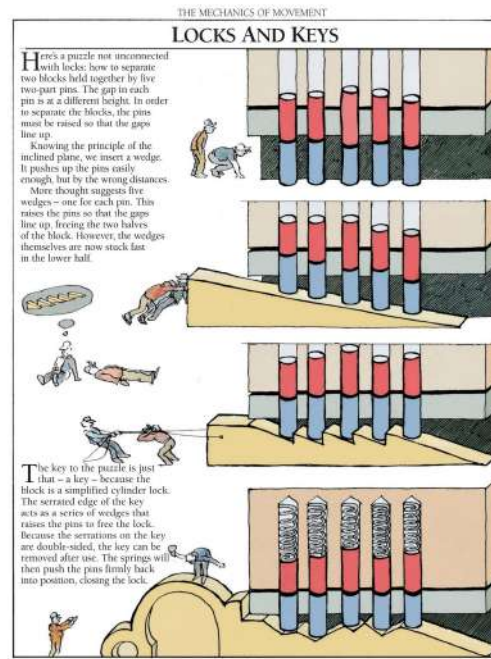

Figure 2.19 Example of Illustration for Information
(Source: David Macauley, 2016)

The book, *The Way Things Work Now*, by David Macauley, is an example of an informative illustration that has been made with its audience in mind. In order to make the information contained in the book more engaging and comprehensible to younger readers, illustrations are included that often employ a comedic and cartoony style. Without the accompaniment of these illustrations, the text and explanations presented in the book would have been considerably more challenging to comprehend for a younger audience.

2.1.6.2 Illustration for Commentary

The essence of illustration made for the purposes of conveying an opinion, also known as editorial illustration, is visual

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commentary. This type of illustration mainly functions in symbiosis with journalism, often contained in the pages of newspapers and magazines. To enhance the message conveyed, tabloid publications that discuss certain issues can take advantage of the visual style provided by the illustration. The illustrations serve to emphasize and reinforce the message, making it more impactful for the readers.

Figure 2.20 Example of Illustration for Commentary
(Source: http://polona.pl/item/76901153/)

Caricature is a frequently used form of illustration in political commentaries, as demonstrated in the image above. This particular illustration from the 1940s features Stalin in a conference with other leaders, with the text underneath asking in German and Polish, "I hereby ask the representatives of Finland, Estonia, Lithuania, Poland, and Romania: Is anyone against my proposal?" Despite the ostensibly friendly and courteous request, the addressed leaders are depicted as decapitated, deeming them unable to refuse, which strongly emphasizes Stalin's aggressions.

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2.1.6.3   Illustration for Narrative Fiction

This type of illustration is often used to provide a visual representation of narrative fiction. Illustrations conveying narrative fiction are often found in children's books, graphic novels and comics. Adult fiction in the contemporary world is less represented by this type of illustration, but still exists. To create a well-done illustration for narrative fiction, it is important to not only cater to the type of audience, but also to reveal the related narrative styles or genres that the story aims to convey. The illustration should serve to enhance the story it accompanies, and contribute to the overall message that is being communicated to the reader.

Figure 2.21 Example of Illustration for Narrative Fiction
(Source: Beatrix Potter, 1902)

The illustrations found in *The Tale of Peter Rabbit* are crucial in creating an immersive reading experience for young readers, as they allow for close identification with the main character. Peter is illustrated as an anthropomorphic young rabbit acting out rebellious behaviors a child can relate to. Furthermore, the psychological tension between the protagonist and antagonist is enhanced by the illustrations in the book, with Peter often depicted in close proximity to the viewer and the antagonist drawn at a distance.

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2.1.6.4　Illustration for Persuasion

Illustrations made to persuade are the most related to the world of advertising. This form of illustration is also the most deliberate and purposeful as compared to the other types because it needs to cater to the deepest layers of the audience in order to influence them. The visual language used is highly adjusted according to the design goals and the audience. Campaigns can use any style in order to facilitate the transfer of the message.

Figure 2.22 Example of Illustration for Persuasion
(Source: J. C. Leyendecker, 1917)

J. C. Leyendecker was a prominent illustrator of the early 20th century for advertising and campaigns. His artwork featuring a boy scout providing a sword for Lady Liberty, a symbol of America, is a poster from World War I that demonstrates the power of illustration for persuasion. This poster urges youths with patriotic imagery to purchase American bonds as a way to aid the nation and the war.

2.1.6.5　Illustration for Identity

The general essence of illustration for identity relates to aspects of branding and recognition of a company. In the world of

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advertising, the role that illustration plays in establishing identity is often referred to as below-the-line advertising. It is about facilitating an association between the brand and attracting a specific group of people.

Figure 2.23 Example of Illustration for Identity
(Source: Author's archive, 2023)

In Indonesia, old tea brands often used illustrations to make themselves distinct. An example would be *Teh Wangi Cap Nyapu* [Aromatic Tea Nyapu Brand], which utilizes an illustration of an Indonesian woman wearing a kebaya and sweeping the floor with a broom. This gives consumers an image to better associate the product with its brand name, Nyapu, which means "to sweep" in Indonesian.

2.2   Persuasive Media

Based on the book, Advertising & IMC: Principles & Practice, written by Moriarty, et. al (2012) advertising can be divided into three distinct categories: identity, information, and persuasion. Persuasion advertising specifically is a type of advertising that "persuades people to buy things." (pp. 7). The advancement of mass production and distribution allowed businesses to persuade a wider audience using a variety of channels and tools. These channels and tools include creating marketing campaigns and the usage of marketing theories.

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2.2.1 Campaign

A campaign is defined by Landa (2010) as "a series of coordinated ads, based on an overarching strategy and closely related ideas and connected by look and feel, voice, tone, style, imagery, and tagline, where each individual ad in the campaign also can stand on its own" (pp. 188). The foundation of designing a campaign lies in developing ideas, working visually and verbally on brand identity, tailoring media and presenting an experience to the target audience.
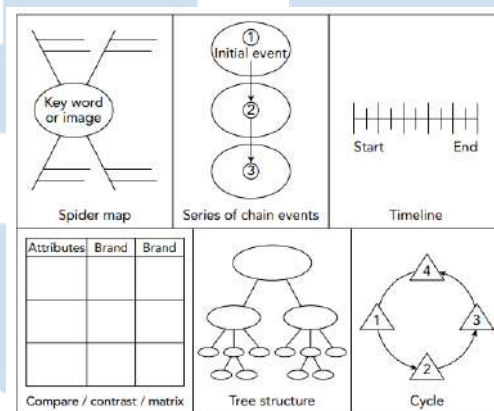

Figure 2.24 Various Visual Organizers Used in Designing Campaigns
(Source: Landa, 2010)

The following theories on designing a campaign are written by Landa (2010) and is referenced from her book entitled *Advertising by Design: Generating and Designing Creative Ideas across Media*. Additionally, the delivery and execution of the campaign model will be expanded through the book

2.2.1.1 Types of Campaigns

Public service advertising, cause advertising, and commercial advertising are the three basic and broad categories into which campaigns can be divided.

1) Public Service Advertising

A campaign based on public service advertising aims to elevate commercials for community, public, or

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organizations, including both governmental and non-governmental ones. Public service advertising has nothing to do with the activity commercial and aims to educate the public about societal problems that are now being confronted.

2) Cause Advertising

The foundation of a cause marketing campaign is typically based on a company, brand, or organization that addresses social issues. A company's goal in addressing a social issue related to the goods or services it offers is to elevate the company's brand in a positive light.

3) Commercial Advertising

Commercial advertising campaigns are campaigns done for the purposes of promotion; introducing, and attracting the attention of candidates consumers to achieve commercial advantage.

2.2.1.2   Types of Campaign Medias

There are several types of media that can be used in campaigns to effectively convey messages to the target audience. The media chosen for a campaign are based on the utility and experience they provide as well as accessibility in reaching the intended target. Campaigns also often combine various media together to create an integrated campaign, providing a complete experience.

Figure 2.25 An Example of an Integrated Campaign: Bretford
(Source: Landa, 2010)

The following is an example of an integrated campaign created by Planet Propaganda for their client, Bretford. The campaign emphasizes both the aesthetic and functional advantages of Bretford products, maintaining a consistent visual identity across all media and formats. The following are commonly used media for campaigns of every type:

1) Print

Print media includes media such as magazines, posters, newspapers, billboards, direct mail, and various other media. Print media in a visual campaign must have the ability and legibility to convey the intended message. Certain media, such as posters and billboards which are often placed in public places, must have the ability to be understood briefly, concisely and clearly by people in motion such as motorists or pedestrians.

2) Motion, Broadcast, and Broadband

Motion, broadcast, and broadband are media dependent on the usage of electronic screens. However, due to the

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added dimension of time, motion, and sound in these media, it gives them a greater potential in capturing the attention of the target audience. These media are capable of creating an atmosphere and triggering emotional responses, which will leave a lasting impression on a target audience.

3) Websites

Websites are one of the most versatile media for campaigns, having the ability to provide a wealth of information in one place, offer interactive experiences, and serve as a platform for audiences to come back to again and again. Important considerations to keep in mind when designing for a website include unity and identity of the design, engaging for visitors, structured and easy to navigate, provide a rich experience that other media cannot, as well as accounting for people with disabilities.

4) Mobile Advertising

Mobile advertising is taking advantage of mobile phones as a form of media. Mobile strategy can be incorporated into nearly all advertising campaigns, and it is crucial to integrate mobile advertising into a broader media campaign instead of creating it separately. One should take advantage of all mobile-specific features, such as click-to-call, location and mapping capabilities, free mobile content, mobile applications, and camera

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capabilities, in order to expand the reach and effectiveness of the campaign.

2.2.1.3 Storytelling in Campaigns

To develop a brand story, its construction is a result of a combination of three insights: insight into the brand, insight into the audience, and insight into the product. The resulting narrative should shed light on some aspect of an individual, a topic, or a situation. It should include a problem or conflict and showcase the brand's ability to resolve that problem, becoming the "hero" of the story. Conflict in a story can be categorized as person against himself/herself, person against the environment, and person against person.

1) Person Against Himself/Herself

   Nike's "Just Do It" tagline developed by Dan Wieden is a classic example of person against themselves storytelling.
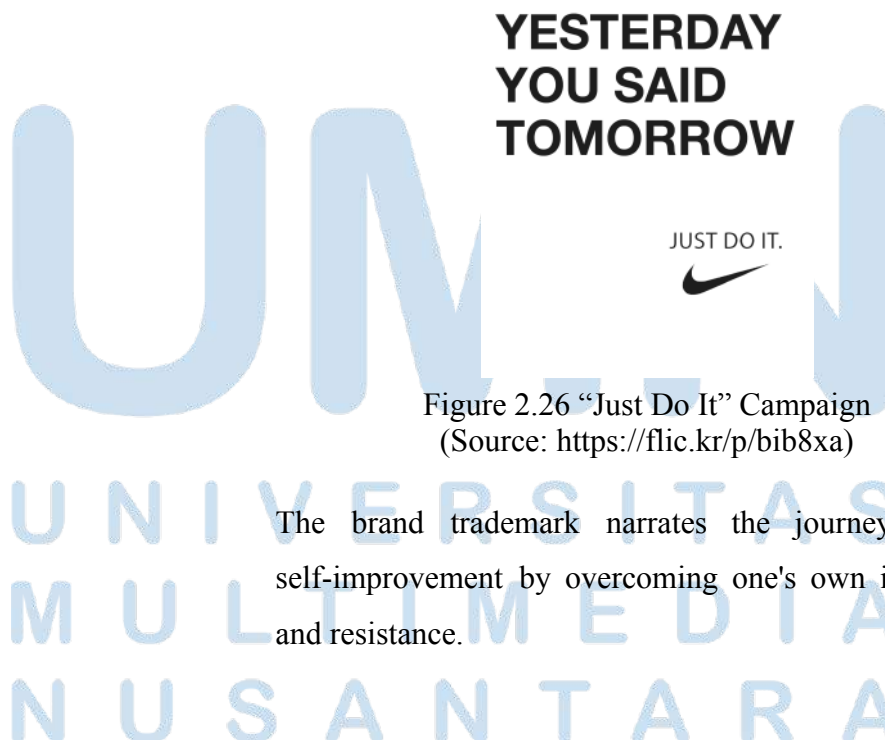
**YESTERDAY
YOU SAID
TOMORROW**

JUST DO IT.

Figure 2.26 "Just Do It" Campaign
(Source: https://flic.kr/p/bib8xa)

The brand trademark narrates the journey towards self-improvement by overcoming one's own inhibitions and resistance.

2) Person Against the Environment

"Don't leave home without us" is a slogan developed by David Ogilvy that American Express initially used to advertise for their Traveller's Cheques.

Figure 2.27 "Don't Leave Home Without Us" Campaign
(Source: https://flic.kr/p/nTEYT6)

The advertising emphasized the dangers associated with traveling and how American Express can keep customers safe from those dangers. Facing an uncertain and dangerous environment, this advertising narrative exemplifies the person against the environment type of storytelling.

3) Person Against Person

The "I want my MTV!" campaign is an example of a person against person conflict storytelling done for advertising.
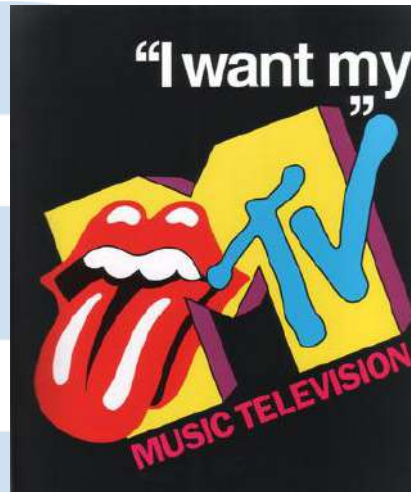
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Figure 2.28 "I want my MTV!" Campaign
(Source: https://flic.kr/p/6Wy8P9)

The "I want my MTV!" campaign is an example of a person against person conflict storytelling done for advertising. MTV at the time was struggling because it was not available in most households. In order to create awareness of the channel, George Lois created the slogan "I want my MTV!" and urged customers of cable companies to make MTV available by calling their cable operators. It was a story of the public fighting against cable companies.

2.2.2   Campaign Model (PESO)

The purpose of the PESO marketing model, which consists of paid, earned, shared, and owned media, is to categorize a brand's, agency's, or organization's marketing materials into different groups depending on its objectivity and distribution methods (Dietrich, 2014).
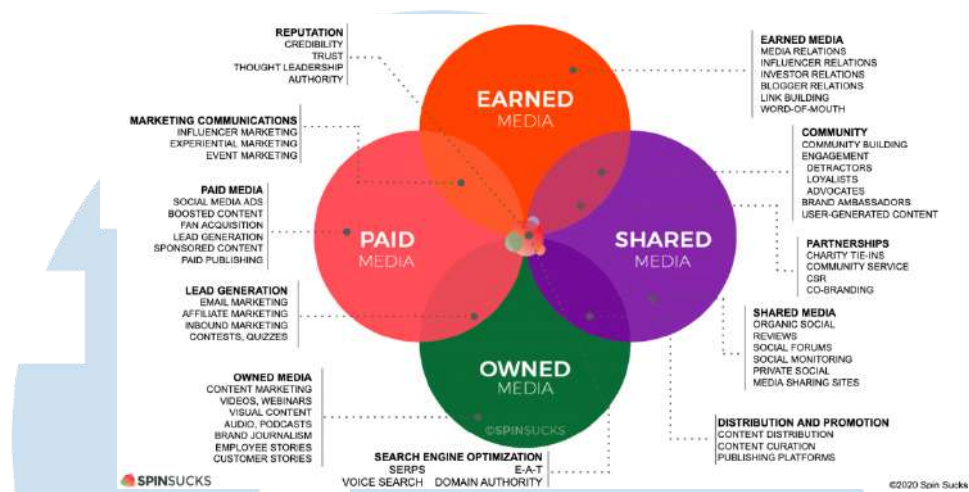
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Figure 2.29 Diagram of PESO Model
(Source: Dietrich, 2020)

The following are explanations of each type of media in the PESO Model of campaign strategy which includes paid media, earned media, shared media, and owned media.

2.2.2.1   Paid Media

Paid media is a group of media used in marketing that involves the exchange of money for content distribution, advertising, or other marketing media. Paid media can cover a wide range of approaches such as ads boost, reels boost, paid partnership, paid promotion, the use of brand ambassadors or brand spokesperson, to endorsements. Some things to note about paid media is that it has low trust and it is expensive to make, but it is very fast and has the potential for scalability.

2.2.2.2   Earned Media

Earned media is a category of marketing media that is obtained in an organic way through reviews, content sharing, written recommendations, or content generated by users. Earned media is a form of marketing that is very influential and is long-lasting, but it is difficult to achieve.

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2.2.2.3   Shared Media

Shared media is a group of marketing media that uses social media to deliver material to users and targets who can then share and rate it. Shared media aims to promote interaction with the target audience, raise exposure, and boost sales by amplifying information through that audience. This type of media creates high trust but does not guarantee traction.

2.2.2.4   Owned Media

Owned media is a collection of marketing-related material that is owned, processed, and managed by a company, company, organization, or brand. Websites, social media profiles, social media posts, blogs, environmental graphic design, and numerous other media are examples of owned media. Owned media encompasses both digital and traditional media. Owned media aims to attract a target audience that needs and wants the supplied goods, services, or experiences. It is a long term asset but is very slow in building its audience.

2.2.3   Advertising

Advertising and marketing as defined by Moriarty, et. al. (2012) is "a multifaceted process that encompasses the design, production, branding, pricing, distribution, and promotion of products, services, or ideas." (pp. 35). It involves creating, communicating, delivering, and exchanging offerings that hold value for customers, clients, partners, and society as a whole. To elaborate more on the theory, the section will discuss concepts and processes from the book, *Advertising & IMC: Principles & Practice*, written by Moriarty, et. al (2012).

2.2.3.1   Principles of Advertising & Marketing

Written in Advertising & IMC: Principles & Practice by Moriarty, et. al (2012) are a few of the key concepts behind advertising along with the process of executing said principles.

1) Advertising Components

The practice of advertising has been developed over 300 years and can be summarized into the following four key components of advertising.

Figure 2.30 Diagram of Advertising Components
(Source: Moriarty, 2012)

a) Strategy

The fundamental plan or approach behind an advertisement or any form of marketing communication is defined by measurable goals focused on areas such as sales, news, psychological appeals, emotions, branding, and brand reputation. It involves positioning and differentiating the product from competitors, as well as segmenting and targeting the most promising prospects.

b) Message

The underlying idea of a message and how it is conveyed are rooted in research and consumer insights, with a strong emphasis on creativity and artistic expression.

c) Media

Advertisers have utilized various media channels throughout history, including print (flyers, newspapers, and magazines), outdoor (signs and

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posters), broadcast (radio and television), and now digital media. The process of targeting ads to potential buyers involves aligning their profiles with specific media audiences.

d) Evaluation

Effectiveness of an advert is determined by the extent to which the stated objectives are achieved. Evaluation methods are planned as part of the overall strategy to assess if the goals have been met. Professional organizations and companies also establish standards for assessing the size and composition of media audiences, as well as evaluating advertising's social responsibility.

2) Marketing Process

After taking into account all the concepts outlined above, the marketing process of creating and implementing a marketing plan can be summarized into the following seven steps.
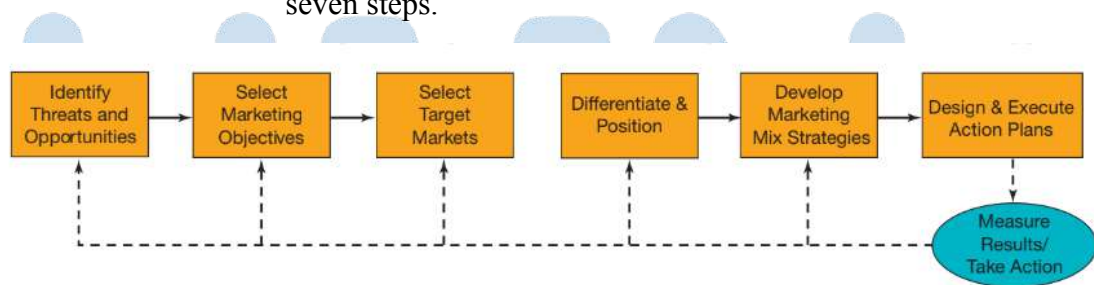

Figure 2.31 Process of Creating a Marketing Plan
(Source: Moriarty, 2012)

a) Market research: Conducting research to understand the consumer market and competitive landscape. This involves gathering data and insights about customer preferences, market

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trends, and competitors' activities. Then a situation analysis can be conducted by assessing the current situation by analyzing strengths, weaknesses, opportunities, and threats (SWOT). This helps identify key factors that influence the marketing plan.

b) Objective setting: Establishing specific goals and objectives for the marketing effort. These objectives should be measurable, realistic, and aligned with the overall business goals.

c) Consumer analysis and market segmentation: Assessing consumer needs and wants to identify target markets. Market segmentation involves dividing the larger market into distinct groups with similar characteristics, allowing for more targeted marketing strategies.

d) Differentiation and positioning: Developing strategies to differentiate the product from competitors and position it in the minds of consumers. This may involve emphasizing unique features, benefits, or brand image to create a competitive advantage.

e) Marketing mix development: Creating a comprehensive marketing mix strategy that includes product design, pricing, distribution, and marketing communication. Each element of the marketing mix should align with the overall marketing objectives and target market.

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f) Execution of strategies: Implementing the developed marketing strategies and tactics effectively. This involves coordinating various activities and channels to reach the target audience and promote the product or service.

g) Evaluation: Assessing the effectiveness of the overall marketing strategy by measuring key performance indicators and analyzing the results. This feedback helps identify areas of improvement and informs marketing decisions.

2.2.4 Consumer Journey & Touch Points (AIDA)

The book, *Marketing Management* by Kotler & Keller (2016), expands on the understanding of consumer journey and how consumers interact with a brand or marketing efforts through several concepts. Micro models of marketing communications exist to conceptualize "the consumers' specific responses to communications." (p. 585). These responses result from consumers interacting with touch points, which are defined as "is any occasion when a customer encounters the brand and product—from actual experience to personal or mass communications to casual observation." (p. 168). One of the first micro models of marketing ever to be conceptualized is the AIDA Model.

2.2.4.1 AIDA Model

AIDA stands for Attention, Interest, Desire, and Action, representing the sequential steps that aim to guide consumers towards making a purchase or taking a desired action (Kotler & Keller, 2016). The steps are elaborated as follows.
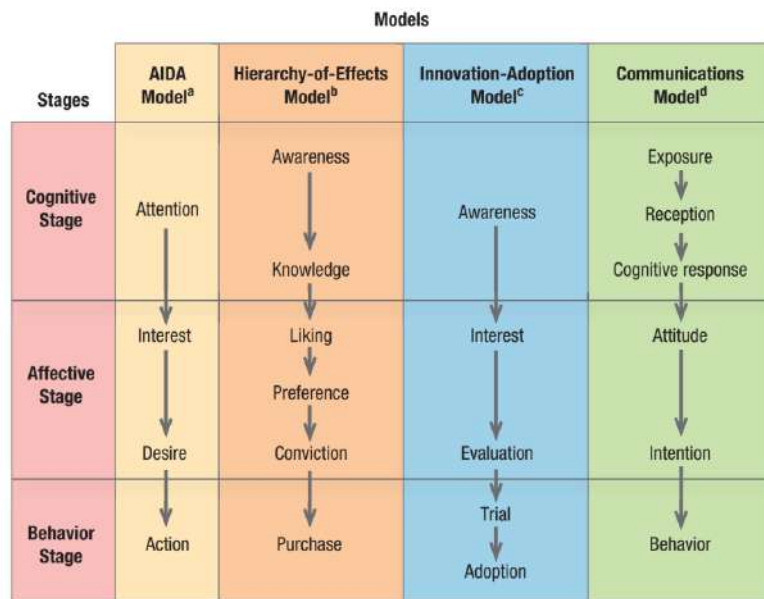
Figure 2.32 Diagram of AIDA and Other
Micro Models of Communication
(Source: Kotler, 2010)

1. Attention

   The first stage of the AIDA model is to capture the
   attention of the target audience. This is typically done
   through eye-catching headlines, visually appealing
   designs, or engaging content that interrupts the
   consumer's attention and prompts them to focus on the
   advertisement.

2. Interest

   Once attention is captured, the next objective is to
   generate interest in the product or service. This stage
   involves providing compelling information, highlighting
   unique selling points, and demonstrating the value or
   benefits of the offering. The goal is to create curiosity
   and make the audience want to learn more.

3. Desire

   After gaining the audience's interest, the next step is to cultivate a sense of desire or want for the product. This is achieved by emphasizing the product's advantages, addressing the consumer's needs or desires, and creating an emotional connection. The aim is to generate a strong desire or aspiration to possess the advertised product or experience its benefits.

4. Action

   The final stage of the AIDA model is to prompt the consumer to take action. This can include making a purchase, requesting more information, signing up for a newsletter, or any other desired response. Effective calls-to-action are provided, making it easy and compelling for the consumer to follow through with the desired action.

2.2.5 Message and Communication Strategy

For an advertising campaign and design to be effective, a strategy is needed to deliver the message and concept. *Advertising & IMC: Principles & Practice* elaborates the concept of Taylor's Six-Segment Strategy Wheel which provides different strategies for delivering an advertising message (2018).

2.2.5.1 Taylor's Six-Segment Strategy Wheel

Taylor's Six Segment Strategy Wheel is a framework to help develop a strategy for communicating messages. The strategy wheel has two broad divisions, transmission and ritual, with three segments under each division. The six individual segments of Taylor's Strategy Wheel are as follows.

1. Ration Segment

    Strategies based on ration segment appeal to the audience's rational thought and logic to deliver messages. An example of a ration segment strategy communication would be a tissue advertisement.

    Figure 2.33 Example of Ration Segment
    Message Strategy
    (Source: https://thevisualcommunicationguy.com/)

    The example demonstrates that the product being advertised is beneficial as a more cost-effective choice compared to competitors. Through the rational argument, audiences are convinced to purchase the product.

2. Acute Need Segment

    Strategies based on acute need segment appeal to the audience's unanticipated needs and shows how significant the need is. An example of an acute need segment strategy communication would be a advertising vitamins by showing why its needed.

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Figure 2.34 Example of Acute Need Segment
Message Strategy
(Source: https://https://abbyelisecreative.com/)

The example demonstrates that the product being advertised is needed by the audience as the audience needs to take care of their body.

3. Routine Segment

Strategies based on routine segment positions the product as part of the audience's everyday routine. An example of an routine segment strategy communication would be Teh Botol Sosro.

Figure 2.35 Example of Routine Segment
Message Strategy
(Source: https://https://youtube.com)

The example demonstrates that eating a meal would not be complete without the product beverage.

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4. Sensory Segment

Strategies based on sensory segment positions the product as part of the audience's everyday routine. An example of an sensory segment strategy communication would be a Dove advertisement.

Figure 2.36 Example of Sensory Segment
Message Strategy
(Source: https://https://ebay.com)

The example demonstrates that the product fully hydrates and nourishes the audience's skin through visuals and focus on the sensory sensation of the product.

5. Social Segment

Strategies based on social segment takes advantage of the important of relationships with others. An example of an social segment strategy communication would be a fashion product advertising how it can elevate the audience's status.
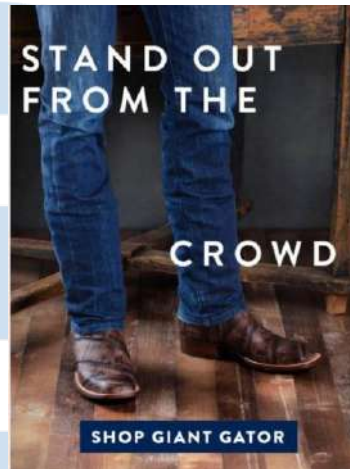
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Figure 2.37 Example of Social Segment
Message Strategy
(Source: https://moosend.com/)

The example demonstrates that the product can make the target audience to stand out from their peers.

6. Ego Segment

Strategies based on ego segment positions the product aligning with the identity of the target audience. An example of an ego segment strategy communication would be #LikeAGirl Campaign by Always.
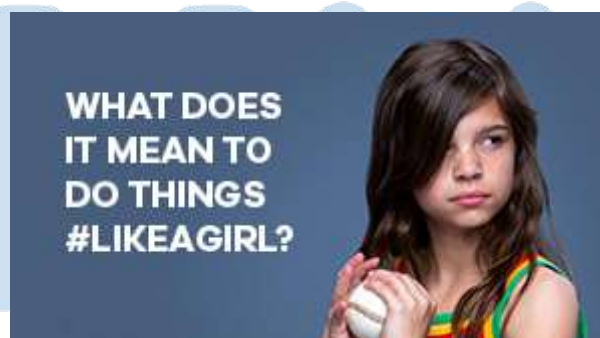

Figure 2.38 Example of Ego Segment
Message Strategy
(Source: https://www.always.com/)

The example appeals to the emotions of the audience by resonating with their identity by staying true and embracing authenticity.

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2.3 Tourism Villages

Tourism villages, as defined by Yacob, et. al. (2021), are rural communities that have been strategically developed and promoted as tourist destinations as a response to a change in demand from travelers in recent years. These villages are able to offer unique and authentic cultural experiences as well as providing an immersive environment for visitors to engage with the local community, learn about their way of life, and participate in various activities. These experiences are highly different, more authentic, and more intimate than the experiences offered by mainstream destinations, hence the fast growing segment for it.

2.3.1 Profiles of Tourism Villages in Borobudur

There are a total of 20 villages in the Borobudur district and each village has its own uniqueness and charm. From nature, crafts, arts and traditions, agrotourism, culinary, and history, each village has their own specialties (Erwin, et. al., 2012). The following are summaries of the tourism in each village as taken from the book, Tourism Villages in the Borobudur Area: 145 Destinations Hidden in 20 Tourist Villages, written by Erwin, et. al. (2012).

Figure 2.39 Photo of Balkondes Borobudur
(Source: http://http://balkondesborobudur.com/)

As the book was written before the Balkondes program had been implemented in 2016, additional data will be supplemented from other sources

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such as the Balkondes website, thesis papers on the topic, as well as the Borobudur Visitor Management Plan written by the National Development Planning Agency (BAPPENAS) as part of the Integrated and Sustainable Tourism Development (P3TB) Program (Balkondes Borobudur, 2017; Filia & Firdaus, 2020; P3TB, 2020).

2.3.1.1   Ngargogondo Village

Since January 28, 2007, Ngargogondo Village has been granted the title of Language Village. This is owing to the village's primary attraction, the Language Village of Borobudur, which is the district's only English-language learning facility and encourages English study for both children and locals. Situated at the foot of the Menoreh Hills, the nature of Ngargogondo Village is synonymous with rain-fed land that is fertile when it rains and dry during the dry season. This is utilized by farmers to plant crops such as papaya, beans and chilies. Candirejo Village consists of 6 sub-villages: Ngargosari, Kuncen, Parakan, Wagean, dan Malangan.

Figure 2.40 Photo of Balkondes Ngargogondo
(Source: http://tiket.com/)

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Balkondes Ngargogondo, also known as The Gade Village, is located in the sub-village of Malangan and its BUMN sponsor is PT. Pegadaian. At the time this thesis is written, the Balkondes has a 4,6 out of 5 rating on Google with 568 reviews. Similarly, in Traveloka the Balkondes receives an 8.9 Impressive rating from 100 reviews and 4,85 out of 5 rating in Ticket.com, making it one of the highest rated Balkondes for the purposes of homestay on the internet to date. The other highest rated Balkondes is Balkondes Karangrejo, with a 4,6 out of 5 rating on Google with 868 reviews.

Table 2.1 Tourism Profile of Ngargogondo Village

CATEGORY	DESCRIPTION
Distance from Borobudur Temple	3 km
Area Size	1.53 km²
Population Size (2017)	1,739
Culinary	Slondok is a typical snack from the Magelang area. In the sub-village of Parakan, there are 5 makers of slondok, one of which is Mrs. Muslih, who makes slondok getuk in small sizes.
Crafts	Krombong bamboo, also known as kronjot bamboo or angkring alit, is a bicycle or motorcycle luggage aid to accommodate various items weighing up to 100 kg. Krombong is made of woven bamboo and mahogany wood, which is reinforced with steel wire. Its strength can last up to 5 years.
Agrotourism	Montong and tokong durian nursery is a business in the sub-village of Parakan that has been passed down from generation to generation, which originally started from papaya, longan and red guava nurseries.

2.3.2 Attractions in Ngargogondo Village

Ngargogondo Village in Borobudur primarily offers three distinct attractions for visitors, mostly man-made tourism destinations for taking photos. The Language Village of Borobudur provides English language learning and additional family-friendly amenities. Terasering Menoreh showcases photo spots and offers glamping opportunities. Watu Putih View offers panoramic vistas, unique stone ornaments, and serves as a popular destination for viewing and photography. The details for each destination are as follows.

2.3.2.1 *Desa Bahasa Borobudur* [Language Village of Borobudur]

Language Village of Borobudur is the only English-language learning facility in Borobudur, built by its founder, Hani Sutrisono. Every Tuesday and Friday, children are exposed to foreign languages, especially English. Apart from that, they also teach Japanese and ancient Javanese or Kawi language.

Figure 2.41 Photo of Language Village of Borobudur

At first the facility only started out as a small English study group, but now it has since then developed into a language learning laboratory. Foreign language training in this village is not only carried

out for people still in school, but strives to provide access to language learning for all residents. This is done with the hope that one day, all villagers are able to communicate with foreign tourists. Other than being an education focused establishment, it has recently expanded further to include other tourism attractions such as a rabbit petting zoo for children as well as many different spots for families to take photos.

2.3.2.2   *Terasering Menoreh* [Menoreh Terrace]

Terasering Menoreh, located in Ngargogondo Village, is a man-made tourist attraction built by the villagers as a means to improve the welfare of their village. It offers terraced views that showcase the natural beauty of the surrounding landscape.

Figure 2.42 Photo of Menoreh Terrace

These terraces, alongside the gimmicks built by local villagers, provide a unique and captivating backdrop for photography enthusiasts, offering numerous photo spots to capture the beauty of the area. Additionally, Terasering Menoreh provides glamping opportunities, allowing visitors to experience the charm of outdoor camping with added comforts and amenities.

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2.3.2.3 Watu Putih View

Watu Putih View, located in Ngargogondo Village, was once a site intended to be a resort. However, since construction for the resort has come to a long halt, it has now been repurposed to be a tourism spot for travelers. This is because due to its position on the slopes of Menoreh Hills, it offers a panoramic view of the whole of Borobudur. The name itself is derived from a large white-colored rock found amidst the hills.

Figure 2.43 Photo of Watu Putih

Aside from viewing the landscapes, the site also features unique stone ornaments leftover from the resort construction, including three golden Buddha head statues, which adds to its distinctive character. Watu Putih View also serves as a popular destination for Jeep and VW tours, as well as cycling activities. Lastly, the site provides camping facilities in close proximity to a scenic pool, offering an opportunity for a memorable camping experience in a rural setting.

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2.3.3 International Tourists at Tourism Villages in Borobudur

Tourism villages in Borobudur have high potential in being a tourism destination well-liked by international tourists and have demonstrated its appeal in the past. For instance as recorded by Marsono (2019), since Candirejo Village became a tourism village in 2003, the number of international visitors has grown significantly. In 2012, 3,936 tourists visited the village, compared to just 43 in 2003—a total increase of 9,153% and a growth rate of 62.5%.
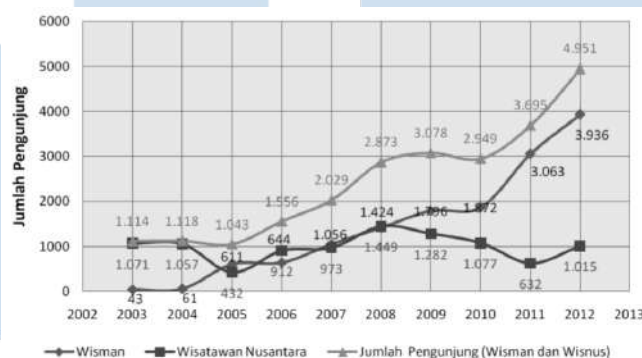

Figure 2.44 Diagram of Tourists in Candirejo Village from 2003 to 2012
(Source: Marsono, 2019)

The popularity of Candirejo Village as a tourist destination among international visitors remained strong for almost two decades, as evidenced by newer data showing that 1,043 and 1,021 foreign tourists visited the village in just July and August 2017 alone, respectively (Simanjuntak, 2017). Meanwhile, in 2019, the village received a total of 8,878 visitors, with 80% of them being international visitors (Septiadi, 2021; Hidayah & Augustinah, 2019), consistently highlighting the village's enduring appeal among overseas tourists.

2.3.4 Marketing Tourism Villages in Borobudur to International Tourists

In order to understand how to market tourism villages in Borobudur to international tourists, it must be understood first how to market for tourism villages as well as the travel behaviors of millennial international tourists. The following theories and information are based on relevant published journals and research papers found.

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2.3.4.1 Marketing Strategy for Tourism Villages

Yacob, et. al. (2021) describes tourism marketing in Indonesia as a component of important marketing activities in the village that involves the transaction of activities between marketers and consumers, in this case tourists. Marketing a village's tourism is a management process of a tourism business entity to influence tourists to visit their tourist attractions. The steps in creating a marketing strategy for tourism villages outlined in the book, *Strategi Pemasaran Desa Wisata* [Village Tourism Marketing Strategy], by Yacob, et. al. (2021) is written as follows.

(1) Building a Tourism Destination Identity

One of the marketing strategies that need to be prepared is to build the identity of a tourist destination. In this strategy, information about what things will be offered to tourists needs to be collected. In building the identity of a destination, detailed information is needed about the history and reasons why it exists. The identity of these tourist attractions can attract tourists to come to visit as they are motivated to learn the history behind some of these attractions.

(2) Determining the Target Market

The next step to tourism marketing strategy is to determine the target market. This determination helps in knowing who to market the tourist spots to and increase the number of visitors. Mistakes in determining the target market can be fatal. This is because it can make attractions feel empty of visitors.

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(3) Setting the Price

Pricing is an important marketing strategy to do. Prices reflect what facilities are provided to visitors and what kind of visitors can enjoy these tourist attractions. The costs that need to be incurred by visitors when visiting a tourist spot are of particular concern.

(4) Creating a Unique Selling Proposition (USP)

Unique Selling Point is something that distinguishes a business from other business entities or a product/service from other products/services. USP itself is very much needed in the field of tourism because with USP, managers and marketers of tourist attractions know the uniqueness of their tourist attractions. This uniqueness will attract many visitors to come.

2.3.4.2   International Millennials Travel Behaviour

As addressed by Smith & Nichols (2019) (as cited in Suntararak & Boonyanmethaporn, 2021), millennials are particularly interested in seeking out new and authentic cultural experiences not found at home. Millennials tend to prioritize experiences over material possessions. They value travel as a way to create meaningful memories, explore new cultures, and engage in adventure and personal growth. This generation is also concerned about the environmental and social impact of their travel choices and seek out eco-friendly accommodations, support local businesses, and engage in activities that promote sustainability. They also prioritize experiences that allow for personalization and customization, valuing the freedom and the ability to create their own itineraries.

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