CHAPTER II

LITERATURE REVIEW

2.1 Theory of Graphic Design

Graphic design, according to Landa (2019), is a visual communication activity that is useful for conveying messages in the form of information to a wide audience. Graphic design serves as an intermediary that connects information with understanding.

2.1.1 Design Elements

The formal elements of design comprise four elements: line, shape, and texture. These elements, which are part of two-dimensional design, are utilized to construct images and visually communicate design ideas.
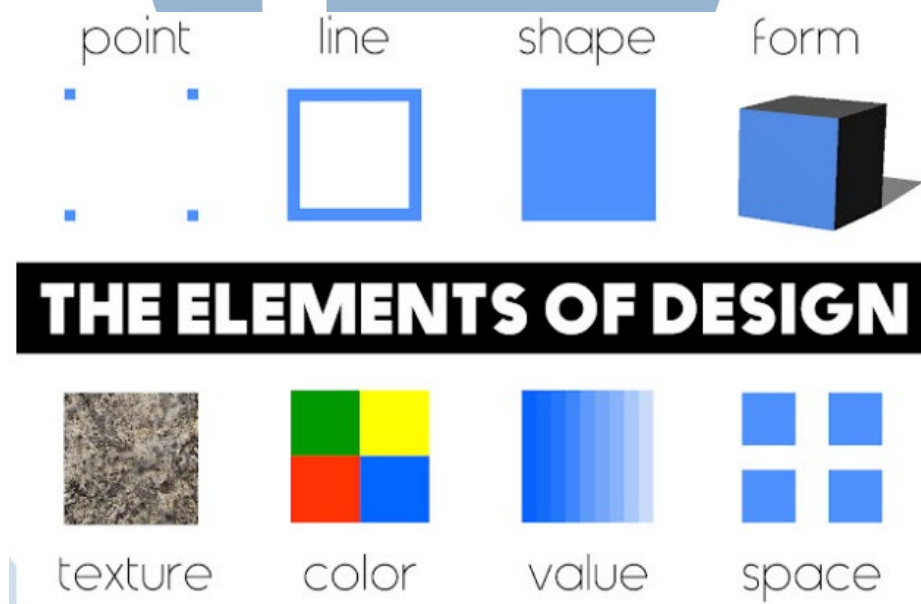
Picture 2. 1 The elements of design
Source : https://www.onlinedesignteacher.com/2015/11/design-elements_91.html

2.1.1.1 Line

A moving point is referred to as a line. A line is the visualization of an object that can leave a trace of movement on a surface. A line can be recognized by its length compared to its

width. Lines have directions and qualities such as straight, curved, angular, thick, and thin.

2.1.1.2 Shape

A closed line creates a shape. A two-dimensional area that is fully or partially depicted using lines, colors, or textures is also another definition of a shape.

2.1.1.3 Texture

Texture is the tactile quality of a surface. In visual art, texture is divided into two categories: tactile and visual. Tactile texture is the actual texture of a surface that can be physically felt, while visual texture is an illustration of real texture that is scanned or photographed.

2.1.2 Design Principles

Landa (2019) formulates that there are design principles that can be used as references in design creation, including format, balance, visual hierarchy, rhythm, and unity. These design principles can be combined with knowledge of basic design elements, typography, images and visualizations, and formal elements as the foundation for design creation.

2.1.2.1 Format

Format in design refers to the predefined parameters or boundaries that influence the composition of a design. It encompasses the size, shape, and orientation of the canvas or medium within which the design is created.

2.1.2.2 Balance

Balance refers to the stability of a composition, achieved through evenly distributing visual weight on either side of a central axis and evenly distributing elements throughout the composition.

2.1.2.3 Visual Hierarchy

Emphasis involves organizing visual elements according to their significance, highlighting specific elements, elevating certain dominant elements, and relegating others to a subordinate role. Establishing emphasis through visual hierarchy can effectively guide communication.

2.1.2.4 Rhythm

Rhythm in design refers to the visual beat or tempo that guides the viewer's eye from one graphic element to another, creating a sense of movement and continuity.

2.1.2.5 Unity

Unity is the creation of a composition where graphic elements exhibit a clear visual connection to each other.

2.1.3 Gestalt Principle

Design principles are rooted in the Gestalt laws, a concept originating from Germany where "Gestalt" means "form."
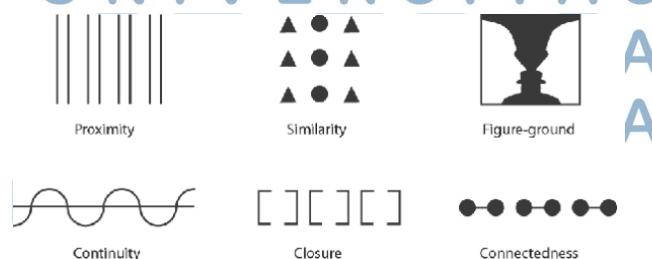
Picture 2. 2 Gestalt principles
Source : https://demo.elearninglab.org/mod/page/view.php?id=53

This approach emphasizes viewing forms as organized wholes and focuses on how the mind naturally seeks to bring order to the world by unifying and organizing perceptions. There are six principles of perceptual organization, outlined as follows.

2.1.3.1 Similarity

Elements that share similar characteristics are perceived as a group, such as in shape, texture, color, or direction. Conversely, elements that do not share these similarities tend to be perceived as separate from one another.

2.1.3.2 Proximity

Elements that are close to each other in space are perceived as a group belonging together.

2.1.3.3 Continuity

Perceived visual paths or connections, whether actual or implied, among parts can create a sense of linkage and movement. Elements that seem to continue from previous elements are perceived as linked to one another.

2.1.3.4 Closure

The mind's inclination to link individual elements to form a complete shape, unit, or pattern is called closure.

2.1.3.5 Common Fate

Elements are more likely to be perceived as a single unit if they move in the same direction .

2.1.3.6 Continuing Line

Lines are consistently perceived to follow the simplest path. When two lines break, the viewer tends to perceive the overall

movement rather than the break, a concept known as an implied line.

2.1.4 Typography

Typeface, according to Landa (2019), is a collection of characters unified by visual characteristics that are similar or coherent. Typography typically includes letters, numbers, symbols, punctuation marks, and accents.

2.1.4.1 Typography Principles

Landa (2019) describes two principles of typography, which are outlined below:

1) Legibility

Legibility is related to how easily an individual can recognize the letters in a typeface and distinguish the characteristics of each letterform.

2) Readability

Readability refers to text that is easily readable, making reading enjoyable and frustration-free. The design elements such as selecting an appropriate typeface, considering size, spacing, margins, color, and paper selection all play a crucial role in enhancing readability.

2.1.4.2 Type Classification

Landa (2019), classified typography into several types based on style and history. The most commonly used classification

based on style includes serif, sans serif, slab serif, black letter, script, and display.
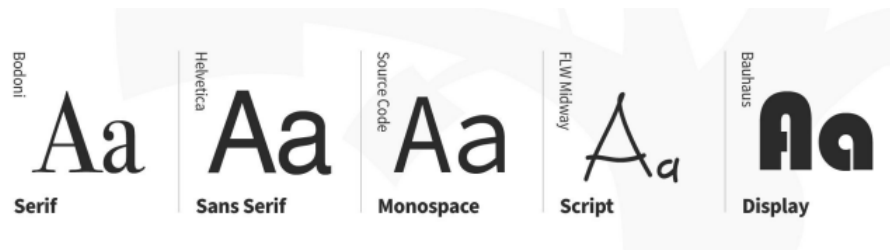
Picture 2. 3 Type classification
Source : https://www.interaction-design.org/literature/article/what-is-type

1) Serif

Serif is a small stroke that completes the ends of arms, stems, tails, and descenders of a letter in typography. This type of serif font gives a formal and important impression in a design.

2) Sans Serif

In French, "sans" means "without," so sans serif literally means "without serif." Therefore, sans serif is a typeface style that does not have additional lines at the ends of the main lines of letters. This typographic style was popularized by Bauhaus in the 1920s and broadly has four classifications: humanist, grotesque, geometric, and square.

3) Slab Serif

Slab Serif typefaces are distinguished by their heavy, block-like serifs. Subcategories of slab serif include Egyptian and Clarendon.

4) Black Letter

Blackletter typefaces are derived from medieval manuscript letterforms and are sometimes referred to as Gothic. These typefaces are characterized by their heavy stroke weight, condensed letters, and minimal use of curves.

5)   Script

Script is a typeface style that seeks to imitate handwriting, both modern and from the past. The characteristic feature of this style is that the letters are connected to each other, with flowing, slanted shapes, and rounded characters.

6)   Display

Display typefaces are specifically created for use in large sizes, typically for headlines and titles. They would be challenging to read if used for body text. Display typefaces are often more ornate, decorative, or crafted by hand, and they do not fit neatly into other typeface classifications.

2.1.5 Grid

According to Poulin (2011), a grid consists of horizontal and vertical lines that serve as a guide for graphic designers in determining alignment and intersections. The page grid provides a framework for composition through intersecting lines that create fields and proportional intervals between design elements. Grids solve design problems and facilitate the arrangement of frameworks for newspapers, magazines, books, brochures, catalogs, corporate identities, branding programs, and websites. Grids help graphic designers as a composition tool to facilitate the creation of static, symmetric, asymmetric, or active compositions. In its construction, a grid can be orthogonal, angular, irregular, or circular. Additionally, grids can be invisible and functional as another layer of composition. Poulin divides the

grid into several anatomical parts, including margins, flow lines, modules, columns, spatial zones, markers, and gutters.

2.1.5.3 Grid Anatomy

To create a well-organized layout, an understanding of grid anatomy is essential. The grid consists of several main components before forming various grid variations. Poulin (2018) states that there are several components that make up the anatomy of a grid, including margins, columns, modules, spatial zones, flow lines, markers, gutters, alleys, and fields, which are depicted as follows:

1) Margins

Margins are the areas of empty space around the format and content of a page. They outline the live area of the page where text and images are placed and arranged. The proportions of margins are also crucial as they help create the overall balance and tension in the page layout.

2) Flow Lines

Flow lines are horizontal alignments that structure content into specific areas, aiding in directing the reader's gaze across the page. They are also employed to suggest additional starting and stopping points for text or images on the page.

3) Modules

Modules are discrete units of space within the grid, separated by consistent intervals. When these units are repeated across the page, they form columns and rows.

4) Columns

Columns are vertical alignments of text that establish horizontal divisions between the page margins. The number of columns can vary, and they can be uniform in width or differ in width to accommodate different types of content.

5) Spatial Zones

Spatial zones refer to clusters of modules that create specific areas on the page, each intended for similar types of content, like images or blocks of text spanning multiple columns.

6) Markers

Markers are visual cues used to support page elements, like running headers, footers, or page numbers, that are consistently positioned on a page or spread.

7) Gutters

Gutters, also referred to as alleys, are the vertical areas positioned between columns of text.

2.1.5.4 Grid System

Poulin (2018) describes the grid system as a two-dimensional structure consisting of vertical and horizontal axes that are useful for arranging the position and unity of visual elements. The grid system is divided into:

1) Manuscript

Manuscript, also known as a block grid, is the simplest type of grid because it consists of just one main rectangular area, providing ample space to display content.

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2) Symmetrical

Symmetrical is a grid system where the left and right pages are mirror images of each other, creating a balanced appearance. There are several categories of symmetrical grids, including:

a) Single-Column

The single-column grid is a simple symmetrical grid where the inner and outer margins are balanced. This grid is commonly used for long texts in books and magazines.
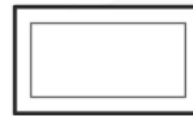
Picture 2. 4 Single Column Grid
Source : https://www.interaction-
design.org/literature/topics/gridsystems

b) Multiple-Column

The multiple-column grid consists of several columns on each page. The size, proportions, spacing, and margins are flexible and can be adjusted to accommodate the design elements and content desired.

Picture 2. 5 Multiple Column Grid
Source : https://www.interaction-
design.org/literature/topics/gridsystems

3) Modular

The modular grid is a type of grid system that combines horizontal and vertical columns to create grid modules. It is useful for consistently organizing page content, including images and text.
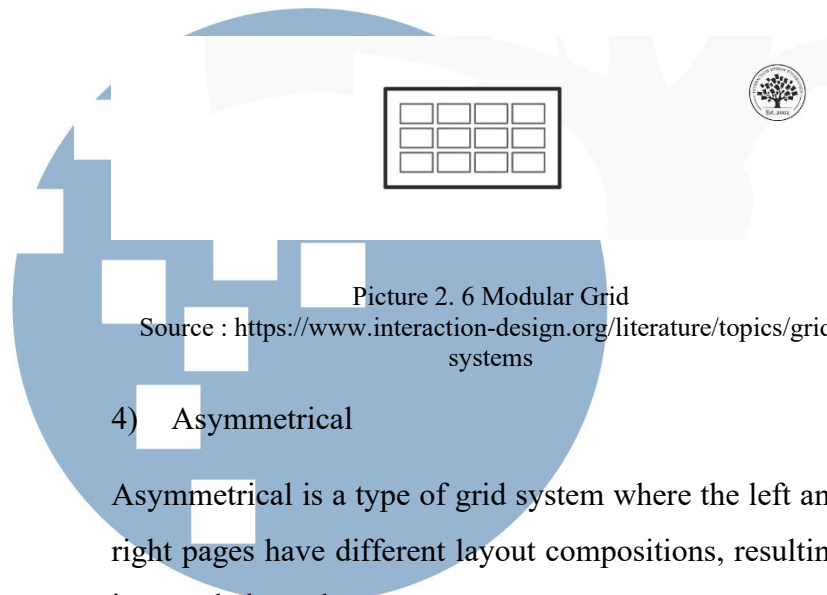
Picture 2. 6 Modular Grid
Source : https://www.interaction-design.org/literature/topics/grid-systems

4) Asymmetrical

Asymmetrical is a type of grid system where the left and right pages have different layout compositions, resulting in an unbalanced appearance.

5) Baseline

Baseline is a fundamental grid system consisting of a series of parallel lines with equal spacing used to determine the position of headlines, body text, or visuals in a precise and aligned manner within columns or pages.
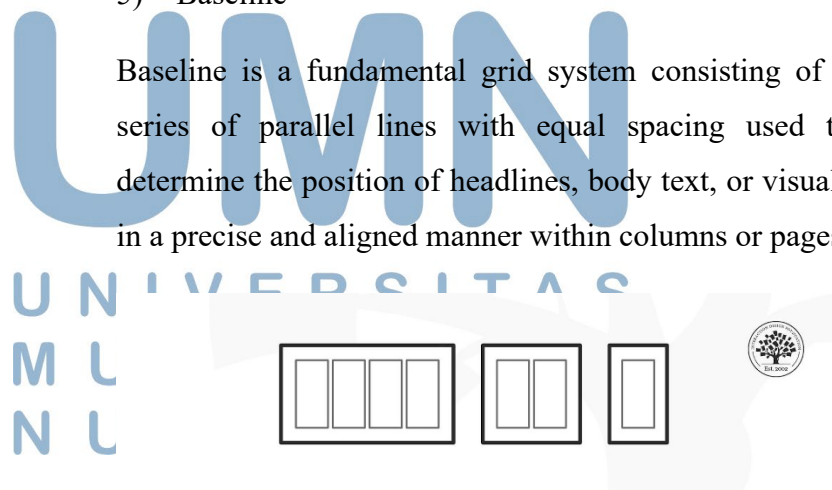
Picture 2. 7 Baseline Column
Source : https://www.interaction-design.org/literature/topics/grid-systems

6) Hierarchial

Hierarchical is a grid system designed based on the arrangement of text and visual elements to create a varied appearance, ensuring that the presented content is displayed effectively and avoids monotony.

7)   Compound

Compound is a grid system composed of a group of columns that form a unified whole. When using this grid, designers must still pay attention to the spacing, lines, and margins in the layout composition.

2.1.6 Color

According to Eiseman (2017), Light is essential for color, and our vision relies on light reaching our eyes. Without natural or artificial light, we cannot perceive color. Metaphorically, light acts as the messenger, while color is the message.

For clear vision, the eye contains a lens that focuses light onto the retina's sensitive cells, which then send nerve impulses to the brain to form a visual image. There are two types of light-sensitive cells: rods, which work in dim light, and cones, which respond in bright daylight and contain pigments sensitive to different wavelengths of light.

Visible light waves are part of the electromagnetic spectrum, and each form of energy within this spectrum travels at different wavelengths. The amount of electromagnetic energy determines luminance. Specific energy waves form the "visible spectrum", and each color has its own wavelength, determining its position in this spectrum. Between each color, there are gradations of color.

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2.1.6.1 Basic Terminology

There are basic terminologies used to improve your understanding of color with the following definitions that explain and describe the most fundamental terminology.

1) Hue

Hue is a term used interchangeably with color, distinguishing one color from another. The spectral colors like red, orange, yellow, green, blue, and purple are known as chromatic hues. On the other hand, black, white, gray, or other muted neutral shades are called achromatic, which means "without color." However, they are often considered colors in a broader sense due to their visual and psychological impact.

2) Value

The lightness or darkness of a color is referred to as its value, determined by how much light the color reflects. Adding light-reflecting white to a color without changing its hue creates a tint or a high-value color. Conversely, adding light-absorbing black to darken a color without changing its hue creates a shade or a low-value color. For example, pink is a high-value version of red, while burgundy is a low-value version. A mix of light and dark values of the same hue is known as a medium value.

3) Saturation

Saturation, also known as chroma, defines the intensity and strength of a color, indicating how much gray it contains. Maximum chroma represents a hue in its purest form, with colors approaching those of the spectrum exhibiting higher

saturation. Conversely, colors with more gray and neutrality have lower saturation. For example, royal blue has a strong chroma or saturation, while powder blue has a weaker chroma.

4)   Tint

A color that has been lightened by adding white is referred to as a tint. Pale or pastel colors are examples of tints.

5)   Trace/Tinge

A very subtle hint of hue is called a trace or a tinge.

6)   Tone

A pure color that has been altered by adding black or gray (resulting in a shade) or white (resulting in a tint) is known as a tone. This term is sometimes used interchangeably with tint and shade and is also referred to as tonal variation. Occasionally, tone is used synonymously with hue or to describe any slight variation from a hue, as in a tone of blue.

7)   Tonality

Tonality refers to either a color scheme or a range of tones.

8)   Undertone

Undertone refers to an underlying color within a particular hue. For instance, red in reddish-violet or blue in grayish blue. Another term used for undertone is "cast," as seen in black with a brown cast or taupe with a rose cast.

9) Shade

While technically a shade is a pure color modified by adding black or gray, the term is often used more broadly and is synonymous with hue or color.

10) Shading

Shading represents the impact of shadows on flat surfaces or three-dimensional forms, achieved through varying degrees of gray or color.

11) Palette

A palette refers to a selection of colors typically used to convey a specific mood or theme.

2.1.6.2 Color Schemes

The traditional color wheel provides fundamental terms and principles for selecting colors. Color schemes, which are based on the arrangement of colors on the wheel, offer standard harmonies of color. These schemes dictate how colors should be combined to achieve visually appealing results. Some color schemes follow conventional rules of color compatibility, while others challenge these norms.

Picture 2. 8 Color Schemes
Source : https://www.behavioraldesign.academy/color-
psychology/colorschemes

1)   Monotone

A monotone scheme involves using a single neutral color in different tints and shades. Neutrals such as off-whites, beige, grays, and taupe (also known as greige) are commonly used. Pure white, while not technically a neutral, is highly reflective and eye-catching, making it appear brilliant. This quality can be a disadvantage in interior spaces but can make it stand out strongly in packaging or advertising. Similarly, black is often considered a neutral, but its strong visual and psychological impact raises questions about this classification.

2)   Monochromatic

Monochromatic color schemes utilize only one hue family, employing various tints, tones, and shades. For instance, if the chosen hue is red, the scheme may encompass a wide range, from a subtle hint of pale rose to the vibrant depths of a faceted ruby. This approach highlights a particular color family, making it a powerful method for conveying the essence and message of that specific hue.

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3) Analogus

Analogous colors, also known as adjacent or neighboring hues, are positioned close to each other on the color wheel. This proximity makes them one of the most harmonious and reliable color schemes. A typical analogous set includes one primary, one secondary, and one tertiary color that are adjacent to each other, such as blue, blue-green, and green. Because these colors share similar undertones, they consistently create a pleasing visual harmony.

4) Complementary

Complementary colors are hues that are positioned directly across from each other on the color wheel. They are named complementary because they "complete" or enhance each other. Complementary color pairs naturally balance each other, with each pair typically consisting of one warm and one cool hue.

5) Split Complementary

A split complementary color scheme involves selecting a hue from one side of the color wheel and combining it with the two hues adjacent to its direct complement. For instance, purple paired with both yellow-orange and yellow-green. This creates a visually striking combination that is both intricate and distinct. These colors can be lightened or darkened to achieve different effects.

6) Triads

A triadic color scheme involves using three hues that are evenly spaced on the color wheel, which can be either primary colors like red, blue, and yellow, or secondary

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tones like orange, green, and purple. When used in their brightest intensities, the primary colors tend to convey a more lively, basic, or childlike feel. However, when used in less saturated or deeper values, they are less vibrant.

7) Tetrads

Tetradic color schemes involve four colors that consist of two sets of complementary colors. This scheme can be intricate and challenging to master, even for experienced and creative individuals. However, the outcomes can be remarkable. When used in vibrant variations or intricate designs, like paisleys with various color levels, including midtones and pastels, tetradic schemes can create extremely striking and captivating effects.

2.1.6.3 Color Temprature

Color is often perceived in terms of temperature, being classified as hot or cold, warm or cool, or somewhere in between. These distinctions are crucial in conveying specific messages through color. The perception of colors having temperatures stems from ancient and universal associations. For example, red, orange, and yellow are seen as warm colors because they are associated with the heat of fire and the sun. In contrast, blue, green, and purple are considered cool colors because they are linked to broader expanses of sky, sea, foliage, and outer space.

Warm colors, when combined, tend to convey a more energetic, outgoing, and dynamic message that demands attention. Physiologically, warm colors appear to advance toward the eye, while cool colors appear to recede, creating a sense of distance, restraint, and calmness. Warm colors are also discerned more immediately by the eye compared to cool colors. However, a vibrant,

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pure, cool color can visually advance and almost overpower a subtle, grayed, warm color. As cool hues become more vibrant, their personalities and messaging become more pronounced.
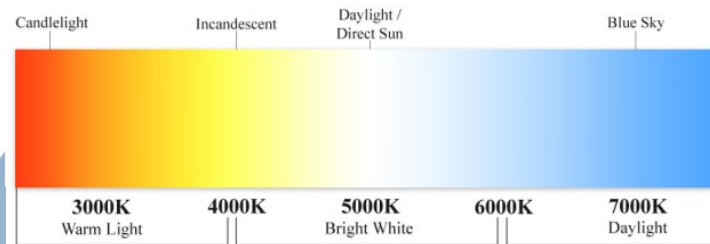
Picture 2. 9 Color Temprature Scale
Source : https://commercialledlights.com/blog/lighting-articles/colortemperature

Changing the undertones of a color can slightly alter its perceived temperature. For example, a purple with more red undertones appears hotter and more provocative, while a purple with more blue undertones is less sensual and more meditative. Similarly, yellow-red hues are perceived as hotter than blue-red hues. Blue-greens evoke the coolness of lagoons, while earthy yellow-greens have the opposite effect.

2.1.6.4 Color Psychology

Color consistently evokes moods that are linked to human emotions and reactions, forming a part of our psychological development. It is intertwined with our emotions and intellect. Each color carries meaning that we either intuitively perceive or have learned through association and conditioning, enabling us to understand the messages conveyed by color. Much of our emotional response to color is also connected to natural occurrences. the following is color with it psychological efects.

1)   Red

Red, with its captivating qualities, is deeply rooted in the human psyche. The term "ingrained" itself originates from the ancient practice of dyeing fibers with cochineal and kermes, which are insects ground up to produce an intense and permanent red color. This hue is inherently understood to be commanding, determined, and impossible to ignore. Social anthropologists explain that this vibrant color is closely linked to the colors of fire and blood, both vital yet potentially dangerous. Fire provides warmth and cooks our food, but we also know to be cautious around it. Similarly, blood is crucial for life, but the sight of it can be disturbing. Fortunately, our exposure to and experience with the color red often leads to a more positive perception of this bold and emphatic hue.

2)   Pink

While pink is seldom described as a light red, it is derived from red, so it retains some of its characteristics, albeit in a more subtle way. Where red is associated with passion and sensuality, light pinks convey a sense of modesty and romance, blending passion with purity and creating an atmosphere of closeness and softness. Soft, muted, and dusty pinks are viewed as sophisticated and refined, while vibrant shades like shocking pink and magenta are closer to red and share its dynamism. Once considered a color strictly for females, there is now a broader understanding and appreciation of the "feminine traits" associated with pink, influenced by a generational shift where the millennial generation is less concerned about conforming to stereotypes or facing judgment.

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3)   Purple

Although red and blue are opposites in temperament and messaging, when blended to create purple, the result can be magical. Purple is often referred to as the color of show and shadow. When red is the dominant undertone, purple appears showy, while a blue undertone gives it a shadowy quality. This dual nature gives purple distinctly different meanings and effects, requiring special skill to handle effectively.

Tilting towards red, purple is seen as hotter, more sensual, dynamic, exciting, and theatrical. Fuchsia tones share this spirited energy. On the other hand, leaning towards blue, purple exudes more dignity and serenity. It's important to maintain a dominant "temperature" to avoid confusion in messaging. Described as "psychologically oscillating," the purple family has passionate advocates as well as those who strongly dislike the color.

4)   Black

The meaning of black is filled with contradictions and complexities. While nighttime offers rest and calmness, it also provides cover for nefarious activities. Being in a black mood signifies a state of unhappiness and gloom, and black humor is often cynical and dark. A stern look from a teacher or boss is often described as black, indicating disapproval. Black is associated with grief, as well as with priests, monks, and Puritans, yet it is also the color favored by movie star mafiosi, rebellious teenagers, and menacing villains, symbolizing disguise and mystery. However, in modern times, the positive aspects of black are more prominent. It signifies power, experience, and elegance, embodying

sophistication in its truest sense: worldly, knowledgeable, cultivated, and poised.

5)   White

White is described as airy, filmy, floaty, diaphanous, wispy, and even ghostly. It embodies the delicacy of an eggshell, being lighter than air and often perceived as weightless. It carries connotations of fragility and ephemerality, symbolizing innocence and virtue. A "white lie" is considered harmless, told to avoid hurting someone's feelings.

In terms of color theory, white is seen as the absence of color, while in lighting, it represents the combination of all colors into one. White is also symbolically associated with peace, represented by the white dove.

Pure whites are rare in nature, but there is an abundance of slightly off-white tones. However, industrial advancements in the 1920s led to the creation of titanium-based paint, which offered a whiter-than-white hue. This paint quickly gained popularity for its association with cleanliness and brightness, becoming a symbol of modern minimalism that endures to this day.

6)   Neutral/Natural

Different shades of gray, beige, and taupe are commonly known as neutral or natural colors. These neutrals are also described as achromatic, meaning "without color." However, those familiar with working with colors, as well as those who are not, can observe that these shades actually have various undertones that can impart specific nuances to a color.

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7)   Brown

Brown, historically associated with modest origins, has undergone significant changes over time. It was once the color of devout monks and hardworking individuals who toiled on the land, representing the very soil they cultivated. Brown symbolizes making a living through honest labor, seen as dutiful, substantial, practical, environmentally friendly, and, above all, genuine. Consequently, throughout history, brown has been viewed as stable, honest, grounded, and rooted. It signifies a connection to the past, representing solid foundations, home, hearth, and materials like brick and wood.

2.1.7 Illustration

According to Male (2017), in the second edition of "Illustration: A Theoretical and Contextual Perspective," discusses illustration as a medium for conveying context to an audience through visual means. An illustration requires a context to exist; it is purposefully created to achieve a specific goal rather than being solely an artistic work. The potential contexts and purposes of an illustration are vast, but they generally fall into five roles: providing information, offering commentary, telling a fictional narrative, persuading, and establishing identity.

2.1.7.1 Illustration for Information

Illustrations can document information, offer references, and educate or explain various subjects. The primary visual language for these purposes is often highly technical and realistic, prioritizing accuracy and information clarity. However, illustrations can also be creative and engaging, tailored to the specific audience and subject matter, which can vary widely.

2.1.7.2 Illustration for Commentary

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Editorial illustration, or illustrations created to convey an opinion, is fundamentally visual commentary. It is closely tied to journalism and is often found in newspapers and magazines. These illustrations enhance the message of articles or publications, making them more impactful. Caricatures are a common form of editorial illustration, especially in political commentary.

anyone opposes his proposal. Despite the seemingly polite request, the leaders are depicted as decapitated, implying they cannot refuse, highlighting Stalin's aggression.

2.1.7.3 Illustration for Narrative Fiction

Illustrations for narrative fiction serve to visually represent the story. They are commonly found in children's books, graphic novels, and comics, although they also exist in adult fiction, albeit less frequently. These illustrations should not only cater to the audience but also reflect the narrative styles or genres of the story. They should enhance the accompanying story and contribute to its overall message. For instance, in The Tale of Peter Rabbit, the illustrations play a crucial role in immersing young readers in the story. The illustrations depict Peter as an anthropomorphic young rabbit engaging in relatable rebellious behaviors. They also enhance the psychological tension between Peter and the antagonist by positioning Peter close to the viewer and the antagonist at a distance, creating a more engaging and impactful reading experience.

Picture 2. 10 Illustration for narrative fiction example
Source : https://medium.muz.li/narrative-art-heart-warming-book-illustrations-
for-visual-storytelling-399f54a257b

2.1.7.4 Illustration for Persuasion

Illustrations created for persuasive purposes are closely tied to advertising. This type of illustration is highly intentional and targeted, aiming to deeply influence the audience. The visual style is carefully chosen to align with the campaign's goals and the audience's preferences. Various styles can be employed to effectively convey the message. An example of persuasive illustration is the work of J. C. Leyendecker, a renowned illustrator from the early 20th century known for his advertising and campaign illustrations. One of his posters from World War I depicts a boy scout offering a sword to Lady Liberty, a symbol of America. This illustration utilizes patriotic imagery to encourage youths to purchase American bonds, highlighting the persuasive power of illustration in conveying messages and inspiring action.

Picture 2. 11 Illustration for Persuasion Example
Source : https://www.brandeis.edu/library/archives/essays/special-
collections/propaganda-posters.html

2.1.7.5 Illustration for Identity

The fundamental concept of illustration for identity pertains to branding and the recognition of a company or product. In advertising, illustrations are often used to establish identity, a concept also known as below-the-line advertising. This practice aims to create a strong association between the brand and a specific target audience.

Picture 2. 12 Illustration for Identity Example
Source : https://adage.com/creativity/work/mcdonalds-new-visual-
identity/2184596

2.2 Campaign

In the book "Campaign Management: Theoretical and Practical Guide to Effective Public Communication Campaigns" (Venus, 2018, revised edition), Rogers & Storey define a campaign as a form of communication aimed at creating a specific effect on a target audience that is sustainable over a predetermined period. The goal of a campaign depends on the type of campaign and the organization conducting it, but it always has one main objective. Campaigns have a significant influence on the mindset, feelings, and behavior of society.

The objectives of a campaign are divided into three categories based on the 3As: awareness, attitude, and action. In the awareness category, the campaign aims to create or increase awareness among the public about an issue or topic. In the attitude category, the campaign aims to make the public feel empathy and concern for the introduced topic, and to apply it in their lives. In the action category, the campaign aims to change the behavior or habits of the public to align with the campaign's objectives.

2.2.1 Types of Campaign

Venus (2018) categorizes campaigns into three types based on their objectives and methods, namely:

1)   Product-Oriented Campaigns

These campaigns are commonly used in advertising to create a positive image of a specific product or brand and to boost sales and the company's finances.

2)   Candidate-Oriented Campaigns

These campaigns are typically used in political campaigns, aiming to gain votes or support for a particular candidate.

3)   Ideologically or Cause-Oriented Campaigns

These campaigns are often used in social campaigns to raise awareness about a specific topic or issue, change people's mindset and behavior, and provide solutions to these problems.

2.2.2 Types of Campaign Media

Venus (2018) also explains that there are two categories of campaign media types:

1) Printed media

Printed media is used to increase awareness by providing information about a topic. This media consists of physical materials such as newspapers, magazines, brochures, pamphlets, etc., printed using printing equipment such as printers, paper, ink, pencils, and other tools.

2) Electronic media

This media is accessible through electronic devices such as phones, laptops, televisions, and other electronic devices. This type of media is highly effective in reaching a wider audience and generating faster responses. It also includes screen-based and application-based media, such as social media and in-game advertising.

2.2.3 Campaign Strategy Based on AISAS

The campaign strategy used in campaign design is based on the AISAS communication theory formulated by Sugiyama & Andree in the book "The Dentsu Way" (2011). This AISAS communication theory consists of five stages:

1)   Attention

In this stage, the audience needs to be aware of or interested in a product, service, or advertisement through explanations that are different, interesting, and easy to understand.

2) Interest

After the audience becomes aware of something, create curiosity or interest to obtain more knowledge about the topic or information presented. This stage runs parallel to the attention stage because its goal is the same, which is to gain attention and interest.

3) Search

In this stage, the audience has developed a deeper curiosity about the raised topic. The audience then searches for information through the internet, traditional media, or direct recommendations.

4) Action

In this stage, the audience has obtained the necessary information to reach a conclusion and consider the actions they want to take. In a campaign, the hope is that the audience can trigger the desired actions by the message sender, such as purchasing a product, changing their mindset, and so on.

5) Share

In this final stage, the audience shares information about the raised topic with those around them based on their experiences and assessments, both through the internet and directly.

2.3 Premenstrual Dysphoric Disorder

According to Dell & Svee (2003), Premenstrual symptoms have been documented for centuries. Hippocrates, in the 5th century BCE, linked these symptoms to retained menstrual blood, describing severe manifestations such as delusions, mania, and suicidal thoughts. Reports from the late Renaissance era also highlighted premenstrual suffering, and a survey in the 1800s revealed that 20% of women experienced significant psychological symptoms before menstruation. These symptoms included nervousness, sensory disturbances, mood swings, sadness, depression, crying spells, anxiety, psychosis, irritability, impatience, and

relationship difficulties—terms still familiar today. In the 1900s, scientific research into these symptoms began, leading to various names for the condition over the years, reflecting a better understanding. These names included premenstrual tension, menstrual molimina, premenstrual intoxication, premenstrual distress, premenstrual syndrome (PMS), late luteal phase dysphoric disorder, and finally premenstrual dysphoric disorder (PMDD). While PMS now typically refers to milder symptoms, initially, all these terms described a set of cyclic personality changes and physical symptoms occurring abruptly 10-14 days before menstruation, ending with the start of the menstrual flow. Scientists throughout the 1900s aimed to describe and comprehend these symptoms, leading to name changes reflecting evolving understanding, with PMDD emphasizing the disorder's predominant mood-related symptoms.

The exact cause of premenstrual syndrome (PMS) is not fully understood. It is believed that hormonal changes during the menstrual cycle, such as excess estrogen and inadequate progesterone levels, may contribute to PMS symptoms. Additionally, serotonin has been suggested as a key factor in the development of these symptoms. (Gudipally & Sharma, 2023).

2.3.1 PMS

Premenstrual syndrome (PMS) according to Gudipally & Sharma (2023),includes notable physical and psychological symptoms that occur in the luteal phase of the menstrual cycle, causing significant distress and functional impairment. These symptoms typically resolve within a few days of the start of menstruation. The overall prevalence of women of reproductive age affected by PMS globally is 47.8%.

2.3.2 Symptoms of PMDD

Dell & Svee (2003) outlined three main areas of symptoms for PMDD: mood, cognitive, and physical symptoms. Mood symptoms include depression, sadness, anxiety, tension, mood swings, oversensitivity, tearfulness, irritability, anger, agitation, nervousness, and restlessness. Cognitive symptoms include feeling out of control, difficulty concentrating,

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forgetfulness, strained relationships, increased conflicts, social avoidance, decreased interest in activities, perceived poor performance, decreased self-image, and changes in sexual interest. Physical symptoms include breast tenderness/pain, abdominal bloating, cramps, migraines/headaches, back pain, muscle/joint pain, fluid retention/edema, acne, and constipation. Other symptoms may include food cravings, changes in appetite, binge eating, fatigue, increased sleep, insomnia, weight gain.

With over a hundred possible symptoms, premenstrual disorders can vary greatly among women. Unlike other medical conditions, there isn't a single defining complaint for diagnosis. Instead, the key is the timing of symptoms. Symptoms for PMDD and PMS occur only in the luteal phase of the menstrual cycle (after ovulation) and disappear within a day or two after menstruation begins. Women with PME have symptoms throughout the month but worsen during the luteal phase. Physicians rely on women's personal accounts of symptoms and their timing to determine if they are due to premenstrual conditions or another disorder.

To diagnose premenstrual dysphoric disorder (PMDD), according to Carlini et al. (2022), specific criteria must be met. Most menstrual cycles must show at least five symptoms in the final week before menstruation, with improvement within a few days after menstruation begins, and minimal or no symptoms in the following week. At least one of the following symptoms must be present : Mood swings, sudden sadness, or heightened sensitivity to rejection. Marked irritability, anger, or conflicts with others. Marked depressed mood, feelings of hopelessness, or self-criticism. Marked anxiety, tension, or feeling on edge.

Additionally, at least one of the following symptoms must be present, along with those from the previous criterion, to total five symptoms: Decreased interest in usual activities. Difficulty concentrating. Lethargy, easy fatigability, or lack of energy. Changes in appetite, overeating, or food cravings.Increased sleepiness or insomnia. Feeling overwhelmed or out of

control. Physical symptoms like breast tenderness, swelling, joint or muscle pain, bloating, or weight gain. These symptoms must have occurred in most menstrual cycles over the past year and these symptoms must cause significant distress or interfere with daily activities. The disturbance is not simply an exacerbation of another disorder's symptoms. Additionally, according to the International Society for Premenstrual Disorders: Symptoms must occur in ovulatory cycles, symptoms can be somatic and/or psychological, symptoms are absent after menstruation and before ovulation, symptoms must recur in the luteal phase, symptoms must be prospectively rated (minimum of two cycles), sand symptoms must cause significant impairment.

2.3.3 Prevalence of PMDD

According to Gao, et al., (2022). Established studies indicate that around 90% of women of reproductive age experience mild to severe premenstrual symptoms, with approximately 20% to 40% facing premenstrual syndrome (PMS) and 2% to 8% experiencing premenstrual dysphoric disorder (PMDD). The prevalence of PMDD appears to vary across cultures and ethnic groups. For instance, it is 2.4% in Korean women, 3.3% in Bulgarians, 7.7% in female university students in Jordan, and as high as 17.6% in young adult women in southern Brazil. Global and regional studies are needed to better understand the prevalence of PMS/PMDD.

Recent studies suggest a link between PMDD and generalized anxiety disorder, as well as bipolar disorder, with women with PMS/PMDD being at a higher risk of suicidality. Comorbidity between PMDD and bipolar disorder is associated with an increased burden of illness. The main burdens of PMDD include disruptions in parenting and partner relationships, as well as decreased productivity at work. PMS/PMDD significantly impacts both the physical and mental aspects of health-related quality of life.
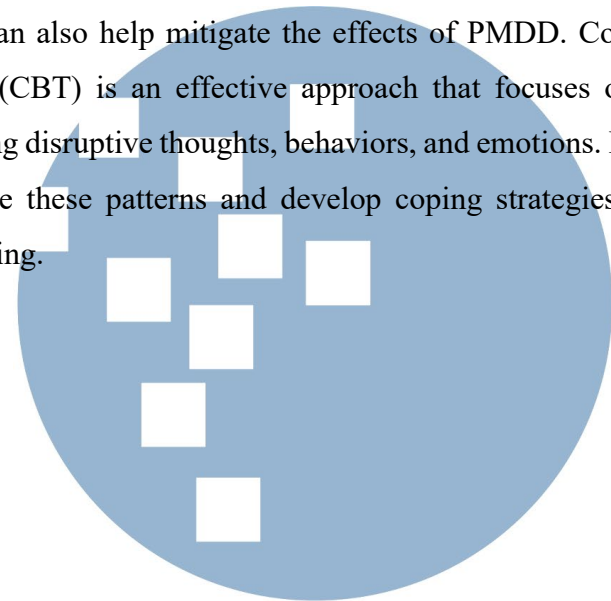
2.3.4 Treatment for PMDD

According to Carlini, et al., (2022) in the journal titled "Management of Premenstrual Dysphoric Disorder: A Scoping Review", two primary medications stand out for treating PMDD, the first one is antidepressants. Selective serotonin reuptake inhibitors (SSRIs) are considered the gold standard treatment for PMDD, whether used continuously or only during the luteal phase of the menstrual cycle, according to multiple randomized controlled trials (RCTs) and expert guidelines. The mechanism of action of SSRIs in treating PMDD is believed to be different from their effects on other depressive and anxiety disorders, as they show rapid symptom relief at relatively low doses.

The second medication is contraceptives. Combined oral contraceptives (COCs) are effective in treating physical symptoms of the menstrual cycle like menstrual cramps and excessive bleeding, but their impact on emotional premenstrual symptoms is inconsistent. Drospirenone combined with ethinyl estradiol (EE) is the only COC approved by the FDA for treating PMDD. Studies have shown improvement in symptoms like acne and food cravings, but not consistently for affective symptoms. Another study found significant improvement in PMDD symptoms after 3 months. Levonorgestrel-containing COCs have also been studied for PMDD and PMS, but results have been mixed. Overall, COCs are effective for reducing symptoms, but no specific formulation has shown superiority for depressive symptoms.

Additionally, according to Gudipally & Sharma (2023), the primary goal of treating PMS is to alleviate symptoms and minimize their impact on daily life. While pharmacotherapy has traditionally been the mainstay of treatment, recent research suggests that combination therapy may offer superior benefits. Combining various pharmacotherapies, such as NSAIDs, SSRIs, anxiolytic agents, gonadotropin-releasing hormone (GnRH) agonists, spironolactone, and oral contraceptive pills, with non-

pharmacological treatments like cognitive and behavioral therapies, exercise, massage therapy, light therapy, and dietary modifications, has been shown to be beneficial for managing premenstrual symptoms.

Lifestyle changes, such as regular exercise, stress reduction, and maintaining healthy sleep patterns, particularly during the premenstrual phase, can also help mitigate the effects of PMDD. Cognitive-behavioral therapy (CBT) is an effective approach that focuses on identifying and correcting disruptive thoughts, behaviors, and emotions. It helps individuals recognize these patterns and develop coping strategies to enhance daily functioning.