CHAPTER II

LITERATURE REVIEW

2.1 Campaign

A campaign is a persuasive communication activity aimed at changing views, opinions, mindsets, and attitudes (Effendy, 2020). According to Lister (2019), persuasive communications are advertisements designed to elicit a desired action.

According to Rogers & Storey (1987), campaign is method of communication aimed to influence or create sustainable impact to specific individual or groups within certain defined period of time (Ali, et al., 2023, p.98). Social campaign as a communication strategy is utilized in influencing public understanding, attitudes, and behavior. Additionally, Roekomy empathizes that a campaign has three primary objectives: increasing knowledge, shaping or changing attitudes, and encouraging specific behaviors (Putri et al., 2023, p. 11).

A. Types of Campaigns

Charles U. Larson's (2013) classifies campaigns based on purpose and intention of campaign, such as Product-Oriented Campaign, Candidate-Oriented Campaign, and Caused-Oriented Campaign (Nurijadi et, al., 2024, p.104). Caused-Oriented Campaigns are typically a non-commercial type which aim to address existing social issues and encourages audiences in taking action.

B. Objectives in Campaign

According to Venus (2018), campaigns are categorized based on the results aimed to achieved, which are classified into four core objectives: A.) Behavioral Change, influencing audiences to modify their habits toward a specific behavior. B.) Knowledge Transfer, informing and educating audiences using factual data. C.) Attitude Change, shifting audiences'

5

perceptions or opinions regarding a topic. D.) Normative Change, promoting reinforcements toward societal norms or cultural beliefs.

In this regard, the author aims to launch a caused-oriented campaign, targeting change in humans' social behavior and way of thinking.

2.1.1 Interactive Multimedia in Campaign

'Multimedia' consists of two words derived from Latin: *Multus* and *Medius*. *Multus* means 'many; more than one' whereas *Medius* is the plural form of medium, which means 'intermediary' (Kurniawan et al., 2023). In essence, multimedia is an integration of at least two input or output medias (Saprudin et al., 2020). In addition, Huda dan Ardi classified communication in multimedia into three types based on its usage characteristics. These three types are categorized as follows:

1. Interactive Multimedia

   This type of multimedia prioritizes personalized interaction, allowing users as individuals to control the components within based on their preferences.

2. Hyperactive Multimedia

   Hyperactive in this sense carries a meaning to make most use of various multimedia components that are correlating with one another. Contradicting with the interactive multimedia, hyperactive is interactive, allowing users to select information according to their preferences through available links.

3. Linear Multimedia

   This type of multimedia serves information in a sequential manner, where users are restricted to only consume its contents without having the ability to control them (non-interactive).

According to Venus (2018), campaigns utilized two main media categories:

1. Print Media

   Print media serves as an intermediary responsible for delivering messages from the author to media users in the form of information printed on paper. (Made Suyasa & Sedana, 2020).

Image 2.1 Print Media
Source: https://cdn1-production...

2. Electronic Media

   Electronic medias utilize gadgets or electronic devices in raising public awareness. Campaigns using this type of media are typically more efficient and effective in reaching a wide set of audiences.

Image 2.2 Electronic Media
Source: https://merpatiposnews...

   The advantages of digital media lie in its ease of distribution, interactivity, and accessibility, enabling users to actively participate in both the consumption and production of information.

2.1.2 Campaign Platforms

The use of electronic media among teenagers has significantly increased by 85% (Nurwijayanti et al., 2025, p. 50). Each media has its own interactivity levels, which range from passive to active. In a persuasive campaign, platforms used are according to citizens' preference and placements within the campaign.

2.1.2.1.   Website

Websites can be accessed using electronic devices such as smartphones, computers, or laptops, making them relatively easy to access. According to Rozan Fajri Irfani (2023, p. 2084), a website is a two-way information medium that consists of multiple pages. Developing interactive media like websites requires an understanding of UI/UX principles and their elements.

A. User Interface in Website

According to Rozan Fajri Irfani (2023, p. 2084), UI is a visual interface that presents a product and connects it to the user. UI is a system related to the visual aspect of a website, and this visual aspect greatly influences user interest in the website's content (Salsa Bila & Rosa Indah, 2023, p. 746). There are several design elements that can be used to enhance the UI appearances, such as color, typography, icons, layout, and buttons, whereas several steps in UI creation consists of wireframe, continued with low fidelity, and finalized to high fidelity.

1. Button

A button is an interactive element on a website. Buttons allow users to perform actions.

Image 2.3 Button Shapes
Source: Malewicz & Malewicz (2020)

A button typically uses rectangular or rounded rectangulars, since uncommon shapes such as triangles, circles, or abstract forms are not typically recognized as clickable buttons. Mobile buttons should have a minimum size to avoid frustration in experience.

2. Call-to-Action

Call to Action is an essential, actionable element of both mobile and desktop website.

Image 2.4 CTA Button
Source: Malewicz & Malewicz (2020)

A CTA button has to stand out, by making it the only unique element on the screen. Copywriting in Call-to-Action needs to be convincing and precise.

B. User Experience in Website

User Experience (UX) is a system that cannot be separated from User Interface (Salsa Bila & Rosa Indah, 2023). While UI is related to the visual appearance of a website, UX is responsible for providing comfort and satisfaction to the website's users. UX involves several principles that support user comfort, such as usability, attractiveness, accessibility, credibility, ease of use, and value.

1. UX Honeycomb

The User Experience (UX) Honeycomb according to Peter Morville (2004) is a diagram used to clarify the purpose and necessity of building a website.

Image 2.5 UX Honeycomb
Source: Semantic Studios

9

The UX Honeycomb consists of seven core aspects of user experience: useful, usable, valuable, desirable, findable, credible, and accessible.

A. Useful

Useful means whether a product or service provides meaningful value to its target audience, which focuses on ensuring that the offering meets real needs or serves a clear purpose for its users.

B. Usable

Usable emphasizes on how easy users interact with the product or service. If users can use it effectively and efficiently, it qualifies as usable.

C. Valuable

Valuable refers to the overall value that the product or service provides, towards users, stakeholders, or sponsors.

D. Desirable

Desirable triggers emotional response and perception users have when interacting with the product. This aspect is influenced by design quality, visual appeal, branding, and emotional resonance.

E. Findable

Findable is achieved through clear and intuitive navigation that allows users to easily locate the information or features they need within a product or website.

F. Credible

Credible relates to the users' trust to the product or service. Providing information supported by experts or reliable sources can enhance credibility.

G. Accessible

Accessible refers to the ability for everyone to use. Accessibility ensures that a broader audience can interact with and benefit from the design.

2. Microinteractions

Microinteractions are one of the ways a design can guide users when navigating a website. Through microinteractions, users receive feedback after interacting with an element, such as clicking a button would result in certain effects. These small responses provide users with a sense of certainty and confirmation.

However, microinteractions are not recommended for static elements such as plain text or non-interactive images, as this may confuse users and disrupt the overall usability of the website (Malewicz & Malewicz, 2020, p.307).

C. Design Thinking

Process of design uses tools to help in understanding user's needs, ensuring the design creation aligns with user's pain points and goals. Design Thinking tools consist of empathy map, user persona, customer journey map, information architecture, flowchart, user flow, and wireframe. The following is a breakdown of the design thinking tools:

1. Empathy Map

According to IxDF, an empathy map is a design tool that helps designers build empathy and gain deeper understanding by combining observational data from research and identifying user needs (Dam & Siang, 2025). The empathy map consists of four key quadrants that reflect what users do and feel during the research or observation phase. These four parts are: what the user says, does, thinks, and feels.
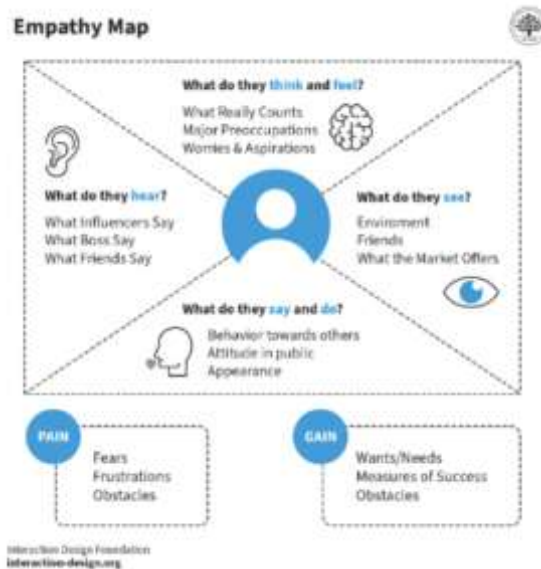
11

Image 2.7 Empathy Map
Source: IxDF (2025)

To implement the empathy map in a design process, all four sections must be completed based on insights gathered from user research, while defining and summarizing the findings.
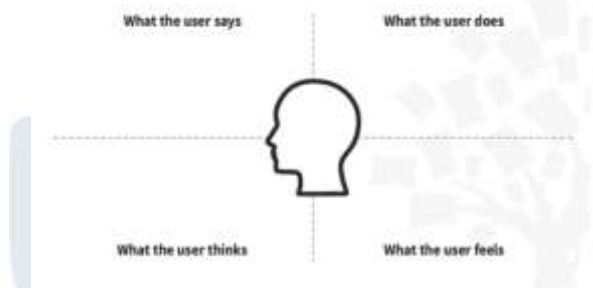

Image 2.6 Empathy Map Template
Source: IxDF (2025)

Each quadrant is filled according to its personal category. '*Say*' section presents the results of analyzing what users might express, such as the common phrases or quotes used. '*Do´*' describes users' behaviors and possible actions taken. '*Think*' explores what users might be thinking, which captures their motivation, concerns, and desires. '*Feel*' analyzes the emotional state of user throughout the experience based on the shown tone of voice, body language, and choices of words. (Dam & Siang, 2025).

2. User Persona

        User persona is a design tool that helps designers create sample characters representing different types of users interacting with the final design. User personas assist in understanding users' needs, experiences, actions, and goals. Designers develop user personas based on user research to ensure that the design solution functions effectively according to what users actually require.

Image 2.8 User Persona Example
Source: UX Design Institute (2022)

        The initial step to be done is to collect data of the target audiences. Based on the gathered findings, a hypothesis is formed that can identify key differences among user segments, where these hypotheses should be validated by the actual audience. Furthermore, a detailed user profile is created including a name, photo, values, interests, lifestyle, needs, attitudes, goals, limitations, and behavioral patterns. Details such as personal background and personality is added to make the persona feel realistic and relevant to the design process. Final step of user persona creation involves descriptive scenarios where the persona interacts with the product or design. Once completed, the user persona can be used as a reference throughout the design process. Designers should continuously review and adjust the persona as needed to ensure alignment with user needs. (IxDF, 2016).

13

3. Customer Journey Map

      Customer Journey Map is a design tool that helps improve the user experience by mapping their interaction with a product or media from beginning to end of process, based on the intended user objective. The tool allows designer to identify potential scenarios and pain points users may encounter, and by analyzing these pain points, designers can optimize the user experience (UX) and enhance user satisfaction and raising expectations for future interactions (IxDF, 2016).
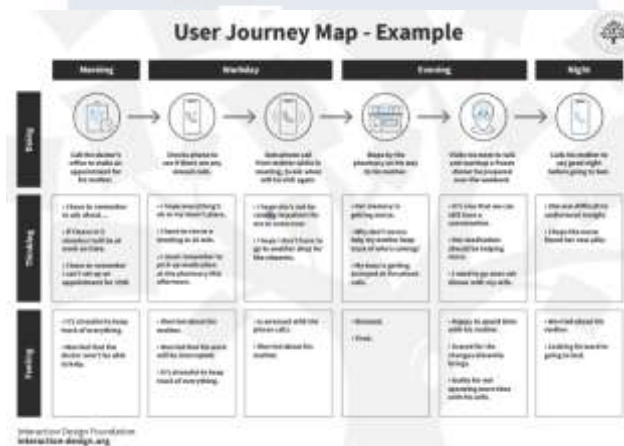

Image 2.9 Customer Journey Map Template
Source: IxDF (2016)

      In campaign design creation, the customer journey map outlines how users interact with the media, including each possible thoughts and actions. Each perception level is described in detail to reflect what occurs throughout the journey scenario. By integrating both customer journey map and media journey, the campaign can deliver effective messaging and persuasion through appropriate channels such as social media, websites, and other platforms.

4. Information Architecture

      Information Architecture (IA) focuses on structuring communication processes in media so that the content brought is easily understandable for users. Based on the book *Information Architecture for the World Wide Web* (IxDF, 2016g), the concept of

14

information ecology in good information architecture consists of three components: context, content, and users.
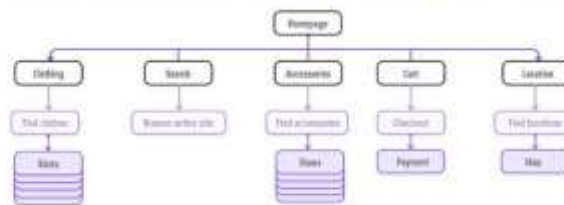

Image 2.10 Information Architecture Example
Source: Medium (2024)

In UX design, information architecture is used to deliver the important messages to the users with smaller, simpler, and easier contents and navigation.

5. Flowchart

Flowchart includes planning the user interaction flow with the interface in media to achieve intended goals.
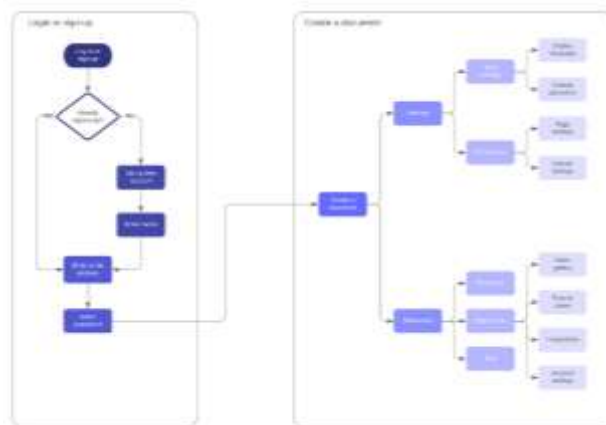

Image 2.11 User Flowchart Example
Source: Medium (2020)

In creating an effective and accurate flowchart to achieve users' needs, it is essential to first conduct user research to understand their needs and solutions. Continued by breaking down tasks from entry point to the final goal, identify decisions that users

choose, and organize the sequences of interactions so users can navigate the experience smoothly (IxDF, 2019).

6. Wireframe

A wireframe helps visualize the interface structure and layout of a platform in determining the proper arrangement of design elements, such as headers, buttons, and images. To create an effective wireframe, a website must include a layout structure for organizing screen content, navigation paths for showing the interaction of user with elements, and content hierarchy to prioritize important information from the visual aspect.

Image 2.12 Wireframe Example
Source: IxDF (2016)

Wireframe includes functionality aspect to indicate how elements work without detailed visuals, as well as annotations, to explain each element's function, behavior, and reasons behind every decision.

7. Low-Fidelity

Low-fidelity is used to visualize design ideas and conduct early testing before advancing to the next stage. It is beneficial for designers as it helps identify potential design issues early, allowing them to be addressed before more complex development begins.

Image 2.13 Wireframe to Low-Fidelity
Source: IxDF (2016)

Additionally, low-fidelity is effective since it presents design concepts in a simpler form. From a cost perspective, low-fidelity is also more affordable, as it resolves design problems before moving into more resource-intensive phases.

8. High-Fidelity

High-fidelity is the final stage in the design process that presents a detailed and refined version of a product, closely resembling the final design. It focuses heavily on the visual aspects and overall user interface. High-fidelity prototypes are used for direct testing with users or target audiences to evaluate the user experience during interaction with the design. This stage helps ensure that the design is both functional and visually aligned with user expectations before final implementation.

Image 2.14 High-Fidelity Example
Source: IxDF (2020)

High-fidelity serves to identify design issues from the user's perspective and gather feedback to improve the product. This process helps prevent potential errors early on, reducing production costs that might arise from revisions at later stages (IxDF, 2018a). By closely simulating the final product, high-fidelity testing allows designers to evaluate usability, aesthetics, and functionality before full development.

By applying these tools, the design creation becomes more structured and user-centered aligning with the target audience's preference in terms of functionality, clarity, and relevance.

2.2 Design Elements in Campaign

Robin Landa in her book, Graphic Design Solutions, 6th edition, (2019) explains graphic design incorporates essential elements as tools in communicating design concepts, elaborated below.

2.2.1 Color

A. Color Theory by Robin Landa (2019)

According to the book *Art Fundamentals: Theory and Practice* by Ocvirk, Stinson, Wigg, Bone, dan Cayton (Chapter 7: Color, p. 188. 1994), explains that all pigments are present in a beam of sunlight. Humans' ability to perceive objects in different colors is based on the characteristics of each object, which absorbs and reflects back in certain wavelengths. This indicates that what is captured by the human eyes are subtractive colors.

Image 2.15 Pigment Colors
Source: Robin Landa (2019)

These colors are categorized into three main triads: A.) Primary Colors, composed of pure hues consisting of red, blue, and yellow. B.) Secondary Colors are made up of a rather equal ratio of two primary ones combined, resulting in orange, green, and violet. C.) Intermediate Colors, resulted by mixing a primary color with a neighboring secondary color.
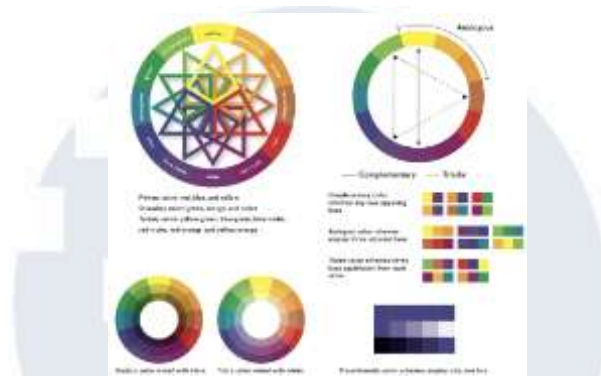

Image 2.16 Color Schemes
Source: Robin Landa (2019)

These colors vary by playing with its proportion leading to different resultant color. In addition, Sutton, pp (2020, pp.24-29) explains in terms of color composition, there are basic variations of combinations to develop harmonious pair of schemes, such as: A.) Analogous, which incorporates colors sitting next to each other in the color wheel. B.) Monochromatic, a scheme consisting of single hue but exploring the complete range of tints and shades for that hue. C.) Complements, produced by pairing contradicting hues with the greatest contrast. D.) Split-Complements, a three-color combination with a hue paired with two other hues on either side of its complement. (Ocvirk, p. 195-199)

B. Color Psychology

Color can help audiences to remember a certain product. Color plays a role in design to convey its intended message (Lupton & Phillips, 2015). Each color carries its own meaning and psychological associations. The following explanation of the psychological meanings of colors is elaborated according to Malewicz & Malewicz (2020):

19

1. Blue

Blue is often associated with relaxation and calmness, it symbolizes trust, clear, and wisdom.

Image 2.17 Big Blue
Source: www.ibm.com

Blue is one of the most commonly used colors in design, it rarely evokes negative impression (p.100).

2. Green

Many people associate green with luck, calmness, and nature. Green evokes positive emotions such as stability, growth, and energy.

Image 2.18 Duolingo
Source: www.duolingo.com

In UI/UX design, green is often used to indicate success in completing an action and call-to-action effectivity (p.101).

3. Yellow

Yellow is often used as attention grabber in marketing, as it is the most visible color (Hu, K., De, R.E., Anderson, A.K., 2020). This color is often perceived as a positive and high-energy color, where yellow stimulates excitement and creativity.

Image 2.19 McDonald's Logo
Source: McDonalds Indonesia

Although it symbolizes positivity, yellow can also represent caution. Excessive use of yellow may cause discomfort for viewers, as its brightness can lead to quicker eye fatigue (p.103).

4. Orange

Orange represents youthfulness, creativity, energy, and activity.

Image 2.20 Xiaomi Logo
Source: Xiaomi Indonesia

This color is often used in entertainment industries to attract the adventurous and creative side of both the brand and the audience. Orange tends to bring out enthusiasm and encouragement (p.104).

2.2.2 Typography

Typography is a core element of a brand's visual identity, where a brand is easily recognized through the type and style of typography used (Wheeler & Meyerson, 2024, pp. 158-159). Robin Landa (2010) explains that typography is a design in letter form, as a medium to convey messages in a design work. Larger and bolder typography is typically used for subtitles and headings, while text is categorized into captions, paragraphs, and columns. According to Valentino (2019, pp. 158-166), each type of typography carries its own personality, function, and influence to the overall design. Typography is classified based on their distinctive characteristics of styles.

A. Sans Serif

Sans serif is a typeface structure that does not have serifs or additional elements at the ends of its letters, which gives off a modern, clean, and minimalistic appearance, similar to industrial design (p. 163).

Designing an Interactive…, Devina Giovani, Universitas Multimedia Nusantara

2.2.3 Grid

Tondreau (2019) states grid as a pattern to organize spacing arrangements, so that no single element outshines the other. According to Valentino (2019, p.159), a grid serves as a guideline that assists designers in composing the layout of a work. There are five types of grids, categorized based on its variations.

A. Single Column Grid

A single-column grid typically features a continuous text structure, making it suitable for writing reports, essays, and books. Its single-column layout is primarily used to present whole text in a systematic order, allowing readers to follow the flow of the text easily (Tondreau, 2019, p.22).

Image 2.21 Single Column Grid
Source: https://www.zekagraphic...

A single-column grid is best in its simplicity, which emphasizes the content without visual distractions from other elements (p.23).

B. Multi Column Grid

A multi-column grid integrates a series of columns of varying widths, resulting to a more dynamic design that adapts to the needs of the media types (Tondreau, 2019, p.11).
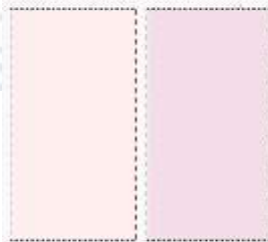
Image 2.22 Multi Column Grid
Source: https://www.zekagraphic...

Medias suitable for this type of grid are websites and magazines.

C. Modular Grid

A modular grid uses a system of column and row which creates small units known as a module. Each group of information in a modular grid provides a clear and organized structure, allowing readers to understand and follow the flow with ease.
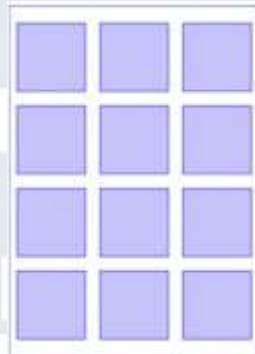

Image 2.23 Modular Grid
Source: https://www.zekagraphic...

The modular grid has higher flexibility due to its more complex structure, allowing information blocks to be displayed in a well-organized format. Furthermore, this helps to keep maintaining a clean and comprehensible design (p.62).

2.2.4 Design Principles

According to Putra in *Pengantar Desain Komunikasi Visual dalam Penerapan* (2021), the principles of design encompass several key aspects as the grounds of creating an effective visual communication. These key aspects consist of Unity, Balance, Rhythm, Emphasis, and Proportion which are elaborated further below.

A. Unity

Unity, as a principle in design, refers to multiple visual components being conjoined to create an integrated and harmonious whole. This aspect ensures that not only the aesthetics of a design, but also the effective usage of each element in conveying messages to audience. (p. 11)

23

B. Balance

Balance requires detailed arrangements to the distribution of visual elements, such as typography, color, and images in a canvas. Balance equates to stability in design principles, ensuring no element is too dominant or too unnoticeable, but rather complete one another. This aspect is the key to create an appealing design without distractions. (p. 20).

C. Rhythm

Rhythm, in visual design, coordinates the creation of a dynamic yet structured flow, by combining repeated patterns using variations of colors, shapes, or sizes. These arrangements create a sense of movement and continuity that enhances the appeal of the design. (p. 23).

D. Emphasis

Emphasis is a strategy used to direct audience's attention to key elements. By curating specific area to highlight, designers make sure the audience receives the message clearly. The balance between core and supporting elements creates a harmonious composition, allowing the main message to stand out without overshadowed by other distractions. (p. 24).

E. Proportion

Proportion, as a principle, refers to the relationship between individual parts and the overall composition, where design elements are measured to achieve visual balance and harmony. By assessing proportion in design, designers are able to ensure that each component contributes effectively to the design as a whole. (p. 24)

2.3 Queuing in Waiting Lines

Queuing is the systematic operation in managing crowd flow to prevent congestion or any non-cooperative behavior. Fagundes (2016) stated physical waiting lines send a clear and strong signal about the prevalence of mass cooperation. The sight of a thousand or even a few people waiting patiently in line communicates the essence of human cooperation (and tends to understate defection) in a way designed to trigger others' instinct for reciprocity (The Psychology of

24

Queuing, 2020). Furthermore, David H. Maister (2003) elaborated the underlying psychological reasons on how queuing affects human behavior during the happening situation in his book titled The Psychology of Waiting Lines.

A. Queue

In the *The Psychology of Queuing (*Adrien Furnham, et., al. 2020), Queuing is a fundamental operational system in businesses to regulate customers' amount of waiting time. The book measures customers' willing rate to queue in different situations. Traditionally, queuing culture has a social adherence where customers' subconscious confirms to the "first in, first out" principle (Larson, 1987). Ellen Langer and colleagues (1978) found that queue-jumpers' rate of success relies on the excuses made.

B. Social Discipline

The lack of queuing management roots from citizens' inconsistent discipline, where 'perceived wait duration' influences negative emotional responses to waiting (Riel, et al.,). Osuna (1985) stated that the stressing agents are crucial in a waiting situation and are broadly termed "situational factors". The accumulated stress at the checkout triggers emotional discomfort (IJIRSS, 2023).

The Rule Law of Index by World Justice Project (WJP) is a quantitative tool to measure citizens' adherence to the nation's law, consisting of eight separate factors. As per 2024, Indonesia is ranked 47 out of 142 countries in the category of Regulatory Enforcement whereas Japan is on the 15th place. The regulatory enforcement factor focuses on nations' disciplinary system of obeying regulations, both legal and administrative.

C. Psychological Concerns in Queues

David H. Maister (1985) in his article titled *The Psychology of Waiting Lines* outlines several key propositions about how people perceive waiting time, regardless of cultural or class context. These psychological propositions of perceptions are: 1) Occupied Time Feels Shorter Than Unoccupied Time, 2) People Want to Get Started, 3) Anxiety Makes Waits Seem Longer, 4) Uncertain Waits Are Longer Than Known, Finite Waits,

5) Unexplained Waits Are Longer Than Explained Waits, 6) Unfair Waits Are Longer Than Equitable Waits, 7) The More Valuable the Service, the Longer the Customer Will Wait, and lastly 8) Solo Waits Feel Longer Than Group Waits.

2.4 Relevant Studies

Study research of relevant topics are examined to serve as references and insights in the creation of campaign design. Below is an elaboration of the curated studies done.

Table 2.1 Relevant Studies

No.	Research Title	Author	Research Result	Novelty
1.	Manfaat Mengantre dalam Kehidupan Sehari-hari, Materi PPKn Kelas 3 SD	Amirul Nisa, BOBO.ID	This study utilizes a former popular magazine, *Majalah Bobo*, which has now adapted to an online version, Bobo.id. This brand has an advantage in brand positioning as a well-known education and entertainment site. The content is aimed to parents with younger children, and towards the primary schoolers themselves. Content uses easy and understandable vocabularies with applicable examples for audiences.	a. The content's message is clearly delivered to the audience, by combining their signature copywriting method in traditional magazines implemented as a blog, and a video for children to absorb and understand through reading and listening while watching. b. The educational video contains combination of illustrations of bobo rabbits as background with an adult woman as speaker, utilizing their physical magazine to promote both content and product.

2.	Metode dan Teknik Mengajarkan Budaya Antri pada Anak Usia Dini	Daviq Chairilsyah, Universitas Riau	This study aims to improve the discipline level of kindergarten schoolers in queuing lines, with the hopes of developing and strengthening their social and moral values. The research shows practices in queuing can be applied on a daily basis, and in one outcome results from various approaches.	The campaign program as a whole aim to one purpose, to discipline the children's queuing culture with the children as targeted subject. Teachers and parents work together to give guidance. Campaign highly focuses on children's participation and reaction, in which each children reaction and performance varies during the process.
3.	Perancangan Kampanye Pengenalan Budaya Antre untuk Anak-anak di Bandung	Kiantono, Shahnaz Kurniawan, Universitas Kristen Maranatha.	This study develops a campaign using physical printed medias as guides for children on how to queue properly. The research finds that engaging visuals attracts children's attention and enhance children's interest on reading.	a. Developing a storytelling strategy that utilizes illustrations in multiple printed platforms, to regain children's focus as well as reduce gadget intake. b. Content and illustrations are adjusted to children likings.

Based on the research foundings from these existing studies, the novelties concluded can be adopted and implemented to the creation of design, such as combining multiple platforms through storytelling pieces, with a suitable narrative and visuals to grasp citizens' attention, distracting them from boredom. These multiple platforms' purpose is to create awareness within each user regarding their level of discipline, continued with educational and encouragement to improve and increase social and moral value, and finally implement discipline while queuing in public spaces.