

CHAPTER II

LITERATURE REVIEW

2.1 Previous Studies

The following studies were selected because of their direct conceptual or methodological relevance to the present project. Each study demonstrates the power of cultural media in disaster preparedness. All emphasize the use of local/traditional forms (songs, chants folklore) as effective channels of communication.

Below is a table positioning this work within that literature and highlighting its unique contribution: use of Sundanese language, adolescent focus, and practice-based lyric-video production for tsunami preparedness. The sources of references for the work come from scientific journals, which are works that have been published in national or international journals. Meanwhile, sources from theses, dissertations, or final projects are only supplementary, and therefore are not included in the calculation of previous works presented in Table 2.1. Although Table 2.1 has been presented, the researcher still elaborates on each previous study in detail, emphasizing the differences from the research being conducted.



Table 2.1 Work Reference Table

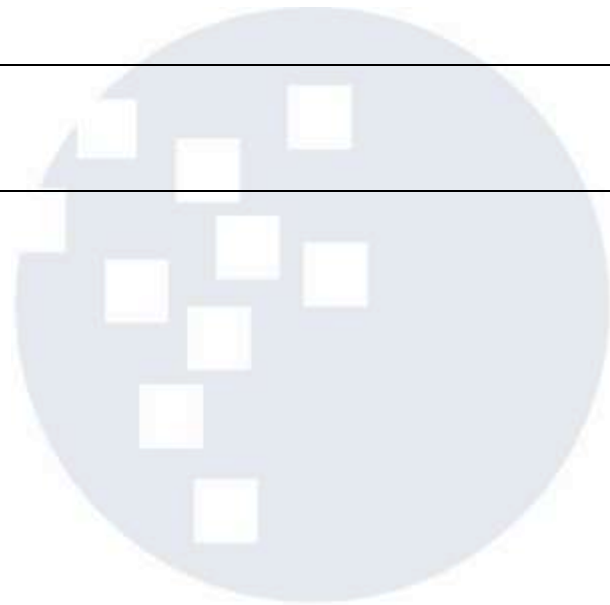
No	Item	Journal 1	Journal 2	Journal 3	Journal 4	Journal 5	Journal 6
1.	Article Title (Work)	Penciptaan Lagu dan Video Musik "Pahlawan Siaga" sebagai Media Alternatif Sosialisasi Mitigasi Bencana untuk Anak	Local wisdom as a part of disaster communication: a study on the local storytelling in disaster mitigation	Substansi dan Format Edutainment Music Video sebagai Strategi Komunikasi Pencegahan COVID-19 di Masyarakat	The Effectiveness of the "Ingat Pesan Ibu" Campaign in Changing Late Adolescent Behavior in the Tourism Areas of Bali, Bandung, and Yogyakarta	Making peace with disaster: A study of earthquake disaster communication through manuscripts and oral traditions	Nandong Smong: Revitalizing Musical and Oral Traditions to Enhance Disaster Education for Gen Z in Indonesia
2.	Full Name of Researcher,	Nashita Nashwa (2026), Knowledge	Fakhruddin, I., & Elmada, M. a. G. (2022),	Dea Allan Karunia Sakti, et al. (2020). Jurnal	Gusanti et al. (2022), International	Fakhriati et al. (2023), Progress in	Nur Hakim et al. (2024/2025),

Year of Publication, and Publisher	Center Universitas Multimedia Nusantara	ETNOSIA: Jurnal Etnografi Indonesia	Informasi Kesehatan Indonesia.	Journal of Research - GRANTHAALAYAH	Disaster Science	Resital: Journal of Performing Arts
3. Research Focus	The creation of a song and music video for children's disaster mitigation education	Examines how local wisdom and storytelling function as disaster communication and mitigation tools in Bayah, South Lebak, Banten.	Criteria for effective edutainment music video for health prevention	Effectiveness of a campaign in changing adolescent behavior	Indigenous communication patterns in earthquake disaster mitigation	The revitalization of musical oral tradition for Gen Z disaster education
4. Concept	Edutainment, risk communication, design thinking	Disaster Communication, Local Wisdom, Local	Social marketing, edutainment, communication strategy	Campaign communication, behavior change,	Triangular communication, local wisdom, oral tradition,	Local wisdom, musical narrative, cultural pedagogy,

			Storytelling, Key Opinion Leader.		credibility, persuasion	disaster communication	Gen Z learning styles
5.	Research Method	Qualitative creation-based method using survey, interviews, and observation with design thinking stages	Exploratory Case Study with Grounded Theory approach using in-depth interviews, documentation, and thematic analysis.	Qualitative rapid assessment procedure through in-depth interviews	Quantitative descriptive research with validity, reliability, normality, and t-test	Philological, historical, and anthropological approaches; document study, interviews, and observation	Qualitative-narrative method with observation, interviews, and textual analysis
6.	Similarity	Uses music video as a disaster communication medium	Shares the same geographical setting and same disaster context.	Uses music video as a strategic communication product.	Shares the same adolescent target group and behavior-change objective	Strongly supports the use of local cultural forms for disaster communication	Shares the same emphasis on music, oral tradition, and youth learning

7. Difference	Targets children, while this project targets adolescents; uses different language and cultural setting	This project uses an audio creation approach, not only community communication analysis.	Focuses on COVID-19, not disaster mitigation; the audience and message context differ	Focuses on health protocol behavior, not disaster preparedness; uses campaign evaluation rather than creative production	This project focuses on Sundanese lyric creation and lyric video as creative output	This project uses Sundanese language in Lebak rather than Acehnese tradition in Simeulue
8. Result	Produces an original song, music video, teaser, and audio for child-oriented disaster education titled "Pahlawan Siaga"	Finds that local wisdom and community leaders are strategic in conveying mitigation messages.	Produces recommendations on message substance and video format for effective public health communication	Shows that a persuasive campaign can change knowledge, attitudes, skills, and behavior among late adolescents	Finds that local communities communicate disasters through human-to-God, human-to-human, and human-to-nature relations	Shows that musical narrative improves retention, emotional engagement, and disaster literacy

among young
audiences



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The work titled “Penciptaan Lagu dan Video Musik “Pahlawan Siaga” sebagai Media Alternatif Sosialisasi Mitigasi Bencana untuk Anak” is one of the closest references to the present project in that it combines disaster education with music and visual media production. The study demonstrates how songs and music videos can be used as alternative means of communication to increase children’s awareness of disaster (Nashwa, 2026).

One of the most important findings of the study is that music has the power to distill complex information into memorable and emotionally compelling messages. Disaster-related information can be made easier to understand and remember by using melodic repetition, simple lyric structures, and visual storytelling. The study also shows the significance of audio-visual media for better retention of the messages than text educational materials.

The importance of this study to the current project is that it shows that music videos can be an effective disaster communication tool. Both projects are about converting information about disaster preparedness into a creative communication product to reach a wider audience.

However, the two works are significantly different. The Pahlawan Siaga project is targeted to children while the present project is targeted to adolescents specifically students of SMA Negeri 1 Bayah. Adolescents have different cognitive, emotional and media use characteristics than children. The communication style of this project is therefore more direct, less instructional and more in tune with youth culture.

In addition, Pahlawan Siaga’s main language is Bahasa Indonesia, but the current project intentionally uses Sundanese language to increase cultural relevance and proximity to the audience. This language use is consistent with the project’s focus on local wisdom and community-based communication.

Ultimately this research supports the argument that disaster communication can be embedded into creative media production without compromising educational

value. This insight turns out to be a basic reason for the development of mitigation jingle and lyric video as the final output of this project.

Irwan Fakhruddin and Elmada's study titled "Local Wisdom as a Part of Disaster Communication: A Study on the Local Storytelling in Disaster Mitigation" is particularly important as it investigates disaster communication practices in the same geographical context as the present project, South Lebak, Banten. The researchers explore the importance of local storytelling traditions as channels of communication for the transmission of disaster knowledge in coastal communities (Fakhruddin & Elmada, 2022).

The study shows that local wisdom is still a strong source of information and guidance in disaster-prone areas. Communities use myths, stories, folklore and oral traditions to keep a collective memory of environmental hazards and how to respond to disaster events. For the researchers, local storytelling is not only a form of cultural heritage but also a way of being prepared for disaster.

One of the most important findings is the role of community leaders and cultural figures as opinion leaders in the dissemination of mitigation information. Their credibility and cultural authority makes the disaster messages more acceptable by the community members.

This finding is very relevant to the present project as the creation process involves consultation with local cultural experts and educators including Abah Lala and *Teh Ade*. Their input makes sure that the language, expressions and cultural references used in the lyrics are a genuine representation of local meanings and values.

Furthermore, this research also validates the theory of the use of the Sundanese Language as the primary communication code. Local language is a powerful tool to preserve cultural memory and increase audience engagement, the researchers show. Writing the jingle in Sundanese is thus not only an artistic choice, but also a strategic communication choice.

The current project expands the contribution of this study by adapting local wisdom from oral storytelling format to a modern digital communication product. In so doing, the project bridges traditional cultural knowledge and contemporary media practices.

Dea Allan Karunia Sakti, et al. work titled “Substansi dan Format Edutainment Music Video sebagai Strategi Komunikasi Pencegahan COVID-19 di Masyarakat” aims to investigate the effectiveness of music videos as edutainment-based communication tools during the COVID-19 pandemic. The authors stress that public communication campaigns are more effective when they mix educational messages with entertainment elements that attract the attention of the audience (Allan Karunia Sakti et al., 2020).

The study highlights several important characteristics of effective edutainment contents. First, the message must be clear and informative. Second, the entertainment should complement, not eclipse, the educational objective. Third, the visual and audio elements should facilitate an engagement with the audience and retention of the message.

Based on these results, the present project is under development. A common problem in disaster mitigation communication is audience fatigue, where preparedness messages are often perceived as repetitive, frightening, or irrelevant to everyday life. The project employs an edutainment approach to minimize psychological barriers and maximize voluntary audience participation.

The format of the lyric video, used in this project, is in line with the recommendations of the study. The visual design emphasizes readability, rhythm and emotional impact while still making the evacuation instructions clear. Likewise, the musical arrangement is supposed to be fun without detracting from the seriousness of the mitigation message.

The research also shows that entertainment can be a persuasive form of communication, not just a source of entertainment. This principle is important in

the design of a mitigation campaign that aims to inform and motivate preparedness behavior.

The study of “The Effectiveness of the “Ingat Pesan Ibu” Campaign in Changing Late Adolescent Behavior in the Tourism Areas of Bali, Bandung, and Yogyakarta” provides valuable insight into behavior change communication to the adolescent audience. Even though the campaign was run in the context of COVID-19 prevention, its results are still valid as both projects intend to change audience behavior through strategic communication interventions (Gusanti et al., 2022).

The study shows that effective campaigns can influence several dimensions of audience behavior such as knowledge acquisition, attitude formation, skill development and behavioral intention. Importantly, the research highlights the importance of message repetition, credibility of the source and emotional resonance in creating communication effectiveness.

The adolescent audience segment is very important for the current project. SMA Negeri 1 Bayah students are part of a generation that consumes a lot of digital media, short attention span and prefers visually engaging content. Therefore, any communication strategies targeting this audience should be memorable, accessible and relevant.

This study findings support the use of short and repetitive jingle format. Repetition is important in message familiarity and recall, which are critical factors in disaster preparedness communication. When emergencies happen, people tend to use information that is stored deep in memory, not information that has been learned recently.

Moreover, it shows that communication performance improves when messages are transmitted through more than one media channel. This understanding shapes the project’s distribution approach: radio broadcasts, social media outreach, school activities, and public campaign events. Therefore, the study highlights the necessity of adapting communication products to audience characteristics and media consumption patterns.

One of the strongest theoretical bases for this study is the research by Fakhriati et al. (2023) titled “Making peace with disaster: A study of earthquake disaster communication through manuscripts and oral traditions” concerning the transfer of disaster knowledge through the cultural memory system. The authors examine earlier manuscripts, oral traditions, and native stories that have long been the means of disseminating disaster preparedness in Indonesian communities (Fakhriati et al., 2023).

The paper argues that the conventional systems of disaster communication are the accumulated knowledge developed through generations of experience. Before the development of scientific monitoring technologies, communities relied on stories, songs, rituals and customary teachings to identify environmental warning signs and prepare for potential disasters. A key contribution of this study is the concept of triangular communication, which involves relationships of human-to-God, human-to-human, and human-to-nature.

Disaster communication in traditional societies is an integrated cultural process that informs environmental awareness, social responsibility and ethical behavior. Therefore, the study confirms the importance of using cultural communication approaches in disaster mitigation campaigns. It shows that indigenous knowledge can be combined with scientific knowledge of disaster and even improve public understanding by adding cultural meaning to the messages. The present project is based on this idea, converting oral tradition into a modern music-based communication format, which appeals to Generation Z audiences.

The last reference titled “Nandong Smong: Revitalizing Musical and Oral Traditions to Enhance Disaster Education for Gen Z in Indonesia” discusses the revitalization of Nandong Smong tradition from Simeulue, Aceh as a medium of disaster education for Generation Z audiences. Nandong Smong is a traditional musical narrative that keeps the knowledge of the tsunami in the form of song and oral performance (Hakim et al., 2025).

The study indicates that music can be a very effective medium for transmitting disaster knowledge across generations. Cultural participation and repeated performance embed disaster messages in collective memory and community identity. Musical storytelling is shown to improve audience engagement, emotional connection and long-term memory retention. This is because music activates the cognitive and affective dimensions of information processing.

This finding is very relevant to the current project. Likewise, with Nandong Smong, the mitigation jingle created in this study also seeks to turn disaster preparedness information into an unforgettable musical experience. The song is not simply a cognitive instruction. It tends to improve the memory of the audience by means of melody, rhythm and repetition.

The research also highlights the need to adapt traditional knowledge to contemporary communication platforms. The audience of Gen Z is more likely to receive information through digital media than traditional cultural performances. So, media innovation is a must to keep culture alive.

This insight directly informs the current project's choice to create a lyric video designed for social media sites like TikTok, Instagram, and YouTube. The project aims to modernise traditional disaster communication by using local language and musical repetition, and digital distribution, while remaining culturally authentic.

The six previous studies suggest that disaster communication is more effective when it includes aspects of cultural relevance, audience-centered design and emotionally engaging communication formats. Previous studies have examined the use of music videos, storytelling traditions, oral communication systems, public campaigns, and musical narratives in disaster education. But no research combines Sundanese language, local wisdom of South Lebak, semiotic construction of lyrics, disaster mitigation communication, and production of lyrics and videos in one communication intervention.

Therefore, the novelty of this work is the development of a mitigation jingle in the Sundanese language which is specifically designed for adolescent viewers in Bayah. The project converts local knowledge on disaster into an audio-visual communication product that is cultural-rooted, digital-dissemination friendly and behavior oriented.

2.2 Conceptual Framework

The conceptual framework of this project is based on related theories of communication that describe how creative work can create both symbolic meaning and practical behavioural intention. The framework includes theories of communication, music video, visual communication, audience, semiotics, risk communication, dual coding, and social cognitive. Each theory leads to a specific design decision in the making of the jingle and music video.

2.2.1. Design Thinking

The concept of design thinking will be utilized as the conceptual framework in this paper because it provides an innovative approach to tackling difficult problems, which is iterative and human centered. The framework comprises five main steps, namely: **empathize, define, ideate, prototype, and test** (Nakata & Hwang, 2020). However, the steps may be cyclical in nature, meaning that the team could go back to each step as necessary to come up with the best result possible (Karl, 2020). Regarding this research paper, the application of the design thinking approach will help develop an innovative solution in the form of the audio jingle and music video.



Figure 2.1 Recording Process

Source: Karl (2020)

1. Empathize – Understanding people

Empathy involves comprehending the target audience and the surrounding situation. In the creation of audio jingle and music video, this phase involved observation and interaction at SMAN 1 Bayah where the researcher discovered a coastal community existing in a high-risk zone of disasters and realized that students and adolescents were the targeted audience for disaster education. This phase enabled the researcher to understand the situation at hand, the life of the community and the need for a communication medium which would be embraced by the students.

2. Define – Figuring out the problem

To define the core problem, the information was used from the results of the stage of empathize. It is known that there were some problems in the field of disaster mitigation in relation to knowledge of people around behavior in the case of earthquakes and tsunamis. In addition, it is worth saying that the researcher understands that students can learn more effectively when this process is entertaining and informal. Therefore, the core problem was formulated.

3. Ideate – Generating your ideas

The ideation process was conducted for the purpose of creating the communication concept and creative direction of the project. During this phase, the researcher was already developing the concept of the song including its structure and lyrics together with the other individuals. The primary idea behind the creation of the project was the development of the disaster preparation song where evacuation messages will be communicated in the form of music and where the core message about evacuating process will be the behavioral message. The second result of this phase is the development of lyrics to communicate the evacuation message.

4. Prototype – Creation and experimentation

Prototype, which was achieved through the production of an early prototype of the song and the interlude, served as one of the steps that made it possible for the researcher to incorporate design thinking into the project. After feedback suggested that an educational statement needs to be added to emphasize the importance of evacuating, a prototype of the song was produced.

5. Test – Refining the product

The test was carried out to check if the completed song successfully conveyed the required message to the target audience. In the framework of the reference scheme, testing was done by socializing with the audience directly and observing the reactions of the target audience. In the case of the song, testing took place when the song was presented to the students and other target audiences to check if they got the message of disaster preparedness.

The design thinking model used in this research links the insights of the audience, problem formulation, ideation, initial prototyping, and final evaluation into an ongoing process of development (Mount et al., 2020). The use of this model facilitates the generation of the Jingle and Music Video as a strategic communication tool that integrates local language, songs, and images to prepare the community for disasters.

2.2.2. Music Video Theory

Goodwin's Music Video Theory was adopted as the design guideline for synchronizing typography, motion graphics, and musical rhythm during the production of the lyric video (Lury, 1994). Goodwin argues that music videos are complex media texts, not just visual accompaniments to songs. Music, lyrics and visuals interact to create meaning. Goodwin says audiences can't just hear a song and interpret it, they need the sound and visual representation to happen at the same time to build understanding. Visual elements are thus important in reinforcing, extending and clarifying the meanings contained within the lyrics.

One of Goodwin's main ideas is the connection between lyrics and visuals. He explains that visual imagery often illustrates, amplifies, or elaborates the meaning expressed in the lyrics. This relationship provides the audience with many

cues for how to interpret the intended message. Visuals can help to make abstract concepts tangible and can help to make information easier to understand and retain.

Another significant aspect of Goodwin's theory is the relationship between music and visuals. According to Goodwin, the visual movement, the pace of editing, transitions and animation should match the rhythm, tempo and emotional tone of music. When the visuals correspond to the musical elements, the audience is more involved, because the audio and visual components form a single communication system.

Goodwin also argues that music videos can arouse emotional involvement with the use of audio-visual components. Music has the power to elicit emotion, and visuals translate meaning that influences how an audience interprets. Taken together, these factors create a more immersive communication experience than either medium could offer alone.

This concept is very important in the context of disaster mitigation communication as preparedness messages in traditional educational formats are often not able to hold the attention of the audience. The project aims to make disaster education an engaging experience and to encourage active audience participation by integrating mitigation information into a musical and visual format. Rather than delivering preparedness information as a formal instruction, the lyric video conveys the message through a culturally familiar and emotionally compelling medium.

The application of Goodwin's Music Video Theory is therefore an essential part of the project because the lyric video is more than a decorative accompaniment to the song. Instead, it functions as a strategic communication medium, with lyrics, music and visuals complementing each other to improve understanding, strengthen memory and encourage preparedness behavior among the audience. The lyric video employs visual amplification, rhythmic synchronization, and repetition to support the overall goal of conveying tsunami mitigation knowledge to students and coastal

communities in South Lebak in an accessible, memorable, and culturally relevant way.

2.2.3. Semiotic Theory

This study adopts Roland Barthes' Semiotic Theory as one of the main theoretical frameworks to analyze the construction and communication of disaster mitigation messages in the form of song lyrics and visual representations. Semiotics is the study of signs and symbols, and how meaning is constructed and understood. Semiotics was originally derived from Ferdinand de Saussure's linguistic theory. Semiotics is the study of how people comprehend and make meaning of different types of communication. Saussure's model was expanded by Barthes (1977), who proposed that signs carry not only literal meanings but also ideological, cultural, and emotional meanings that influence audience's interpretation (Novanaya et al., 2026).

Barthes describes three levels of meaning which are interconnected: denotation, connotation, and myth. These three levels are useful for understanding how disaster reduction messages can be embedded in cultural expressions like songs and music videos. By using semiotic analysis, researchers can uncover not only the explicit content of a message, but also the implicit cultural meanings and values that are being conveyed.

The first level is denotation, which is the literal and direct meaning of a sign. The denotative meaning is generally seen as the most immediate and objective interpretation of a word, image or symbol. At this level, meaning is descriptive and not cultural interpretation. Denotatively, the lyric is simply describing a natural phenomenon when the sea water recedes from the shore. The lyric does not mention danger, evacuation or disaster. It just shows an observable event in the environment.

The importance of these denotative meanings is that they provide audiences with facts about natural warning signs of earthquakes and tsunamis. In this project, denotation functions as a primary level of disaster education, presenting observable signs that audiences are likely to experience in real life circumstances.

The second level is connotation, which is the cultural, emotional, and symbolic meaning of a sign. But connotation is a matter of social experience, of cultural context and of collective understanding, not denotation. The same sign can have different meanings depending on the audience interpreting it. For communities living in areas at risk of tsunamis, a rapidly withdrawing sea is generally acknowledged as one of the most significant natural warning signs of an approaching tsunami. So the lyric suggests:

- Danger
- Urgency
- Imminent threat
- Need for evacuation
- Awareness and vigilance

Barthes suggests a third level, myth. Myth is the larger cultural stories, collective beliefs, and shared values that are naturalized within society. Myths are not false stories, but systems of meaning that people take for granted as common sense because they have been handed down through generations.

Myth plays a particularly important role in this project because knowledge of disaster in coastal communities is often passed down through oral traditions, folklore, local stories, and ancestral teachings. The lyric denotatively refers to older generations providing information. On the connotative level it implies trust in the wisdom of ancestors and traditional knowledge. But at the mythic level, the lyric tells a larger cultural story that past generations had vital environmental knowledge that helped communities survive natural hazards.

Historically, stories, proverbs and traditional teachings have served as informal disaster communication systems for many Indonesian coastal communities. These stories are often part of local culture and are passed down from generation to generation. The lyric thus reflects a cultural myth that ancestral

knowledge deserves respect because it embodies practical wisdom regarding environmental threats (Nurdyansa et al., 2025).

Barthes' semiotic framework is very relevant for this study because the primary goal of the project is not just to convey factual information but to create meaningful and memorable messages that resonate with the target audience. The scientific explanations of earthquakes and tsunamis can be remote or technical, especially to adolescent audiences. By transforming mitigation information into culturally familiar lyrics, the project creates opportunities for audiences to associate disaster preparedness messaging with everyday language, local identity, and collective memory.

Also, semiotic analysis helps to explain the encoding of meaning in the whole communication product. The lyrics are verbal signs and the visual elements of the lyric video are visual signs. Each of these images of ocean waves, evacuation routes, elevated landscapes, directional arrows, and community cooperation has denotative, connotative, and mythic meanings that serve to reinforce the overall mitigation message. Together these signs weave a cohesive story that advocates for awareness, preparedness and collective responsibility.

Therefore, Roland Barthes' Semiotic Theory can be used as an analytical framework to understand how disaster mitigation messages are embedded in the lyrics and visual elements of the Sundanese-language jingle. The theory helps the researcher to analyze how the combination of scientific information, cultural values and local wisdom is packaged to form an effective and culturally relevant disaster communication medium through the concepts of denotation, connotation and myth.

2.2.4. Risk Communication Theory

The project uses the Risk Communication Theory. The specific view of Peter Sandman and Vincent Covello is used because the main aim of the project is not only to inform the audiences on disaster risks but also to urge them to take immediate protective actions. Risk communication is a sub-discipline of communication studies concerned with the ways in which information about hazards, threats and emergencies is communicated to individuals and communities

to enable them to make informed decisions and reduce risk. Good risk communication is especially important in disaster-prone areas, where mitigation efforts often depend on the speed and quality of people's responses to warning signs and emergency instructions (Sandman, 2015).

According to Peter Sandman (1987) there are two key factors which drive public responses to risk, hazard and outrage. He advances the formula:

$$\text{Risk} = \text{Hazard} + \text{Outrage}$$

Sandman distinguishes between hazard, which is the physical danger of a threat, and outrage, which are the emotional, psychological and social reactions to that hazard. That means people don't always respond to risks based purely on scientific facts or objective danger. Rather they are shaped by feelings such as fear, anxiety, trust, uncertainty, and personal experience.

In disaster situations communities may underestimate a hazard even in the face of dire danger. Or they might overestimate risks due to panic or misinformation. Therefore, communication should include both the factual aspect of risk and the emotional aspect of audience perception. If they don't see the threat as relevant or urgent, often just telling them a tsunami could happen is not enough. Therefore, communicators must package information in such a way that it not only raises awareness but also motivates appropriate action.

The importance of Sandman's view is demonstrated in the context of tsunami mitigation. Coastal communities may become accustomed to living near the ocean and therefore underestimate warning signs such as earthquakes or receding seawater. In these scenarios, risk communication must increase audience awareness, but without generating unnecessary panic. This project tackles this challenge by converting information of disasters into songs that are catchy and act as a constant reminder of the gravity of natural warning signs and the importance of immediate evacuation.

In this study, besides the conceptual framework of Sandman, the principles of effective risk communication by Vincent Covello are used. Covello emphasizes

that risk messages should be designed to help audiences understand threats and take appropriate protective action. According to Covello (2011), effective risk communication should possess four important characteristics: **clear, credible, actionable, and consistent**.

First, risk messages need to be **clear**. Information should be provided in language that is simple and easy to understand by the targeted audience. Technical explanations can be complex and confusing to audiences, especially in emergency situations when people need to process information quickly. In this project, mitigation instructions are delivered in simple Sundanese sayings that are familiar to local audiences. Rather than scientific jargon on tectonic movements or tsunami generation, the song employs simple descriptions of observable warning signs and clear evacuation instructions.

Secondly, risk messages must be credible. Audiences are more likely to trust and follow messages if they see the source as reliable and relevant. In this project, credibility is reinforced using local wisdom and culturally familiar language. Third, risk messages need to be actionable. Covello says communication should not only provide information about risks but also give specific guidance on what audiences should do. This principle is especially crucial in disaster mitigation, as awareness does not automatically mean preparedness. People need practical, memorable tips to follow in emergencies.

Fourth, risk messages must be **consistent**. Consistency decreases confusion and helps the audience to understand better. Changing or conflicting messages undermine trust and reduce compliance. The song's repeated point is clear: recognize natural warning signs, evacuate right away, do not go back to danger zones and encourage others to seek shelter. The consistency helps to reinforce the educational goals of the project and allows audiences to get the same preparedness principles repeatedly.

Risk Communication Theory is implemented in the lyrical content and in the overall creative direction of the project. Traditional disaster education materials are

often based on brochures, lectures, or formal announcements that may not capture adolescent audiences' sustained attention. The project incorporates the risk communication messages into a musical form to maximize audience engagement, while maintaining the clarity and urgency necessary for effective mitigation communication (Sandman, 2015).

Further, the choice of a jingle format is consistent with one of the main objectives of risk communication, namely, to ensure that key information can be easily remembered and recalled. "In disaster situations, people are prone to experience stress, fear, and cognitive overload, which can make it difficult to process complicated information. A message that is brief, repetitive and has a musical structure is more likely to be stored in long-term memory and retrieved when required. Therefore, the song is not only a tool for awareness but also a memory tool that helps to make quick decisions in emergencies.

This theory is most applicable to this study because the project is not only trying to create awareness but also prepare people for behavior change. Disaster communication success should not only be measured in terms of whether audiences understand the message, but also whether they are able to take appropriate action when faced with risk. The mitigation jingle utilizes the principles of Risk Communication Theory via direct instruction, culturally relevant language, and repeated reinforcement to promote protective behaviors among students and coastal communities in South Lebak.

Hence, Risk Communication Theory offers an essential framework for how messages concerning disaster mitigation should be constructed and communicated. The theory stresses clarity, credibility, actionability and consistency to help create a communication product that can not only inform audiences about tsunami risks, but also motivate them to respond effectively and protect themselves in emergency situations.

2.2.5. StoryBoard Concept

A storyboard is a sequential visual tool for planning audiovisual content, depicting camera composition, transitions, and synchronization between visuals and audio (Young, 2007). In communication design, storyboards enhance visual narratives for effective message delivery. Storyboards function as a communication medium between creative team members by translating abstract ideas into visual representations, allowing everyone involved in the production process to share the same understanding of the intended narrative and visual direction.

The primary purpose of creating a storyboard is to visualize the storyline before production begins and to minimize errors during filming or animation. A storyboard enables creators to evaluate the continuity of the narrative, determine the order of scenes, estimate the duration of each sequence, and ensure that every visual element supports the intended communication objectives. In communication design, storyboards are not merely artistic sketches but strategic planning documents that help ensure messages are delivered clearly, consistently, and effectively. By planning the visualization in advance, the production team can improve efficiency, reduce unnecessary revisions during production, and maintain consistency between the script, visuals, and audio.

The storyboard development process generally begins after the concept and script have been finalized. The first stage involves identifying the communication objectives and translating the script or lyrics into visual scenes. Next, each scene is sketched sequentially to illustrate the actions, settings, and camera composition. Additional production information, such as camera movement, shot size, transitions, visual effects, timing, and synchronization with dialogue or music, is then incorporated into each frame. After the initial draft is completed, the storyboard is reviewed and revised to ensure that the visual flow effectively supports the narrative and communication goals before proceeding to the production stage.

A storyboard typically contains several important elements. The first element is the scene number, which organizes the sequence of events throughout the production. The second element is the visual frame, consisting of sketches or illustrations that depict the appearance of each shot. The third element is the shot description, which explains the actions, character movements, setting, or important visual information displayed in the frame. Another essential element is the camera instruction, including shot type (such as close-up, medium shot, or wide shot), camera angle, and camera movement. Storyboards may also include audio descriptions, such as dialogue, narration, lyrics, background music, or sound effects that accompany each scene. Additional information, including scene duration, transition types, animation cues, and production notes, is often provided to guide editors, animators, videographers, and designers throughout the production process.

In this project, the storyboard served as one of the most important planning tools during the pre-production stage of the Sundanese-language disaster mitigation lyric video. After the song lyrics had been finalized using a semiotic approach, each lyric segment was translated into corresponding visual scenes that reinforced the intended disaster preparedness message.

Every storyboard panel was designed to synchronize the lyrics, typography, motion graphics, and animation with the rhythm of the music while illustrating tsunami warning signs, evacuation procedures, safe locations, and community responses. For example, lyrics describing natural tsunami indicators were visualized through illustrations of receding seawater and earthquake situations, while evacuation instructions were represented through directional arrows, movement toward higher ground, and community cooperation. This synchronization between audio and visual elements ensured that the educational messages were communicated clearly, consistently, and memorably.

Therefore, the storyboard in this project functioned not only as a technical production guide but also as a strategic communication planning instrument. By organizing the relationship between lyrics, visual symbols, motion, and timing before production began, the storyboard ensured that every visual decision

contributed to strengthening the disaster mitigation messages. Consequently, the storyboard became an essential component in transforming disaster preparedness information into an engaging, culturally relevant, and easily understood audiovisual communication product.

2.2.6. Color Pallete Concept

Color palette is a methodical selection of colors for use in a communication tool, where color influences emotion, legibility, identity building, and audience attention (Labrecque & Milne, 2012). The choice of colors is important due to their influence on emotion and information processing. In this case, blue is used to show calmness, green for safety, red for danger, while neutral colors keep balance. This color palette will make the educational process clearer and more emotional through the use in the lyrics video.

