

# **Social Campaign Design about the Story of Sundanese *Pantun Ciung Wanara* for Teenagers in Bandung**

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## **Abstract**

Teenagers are the next generation that will have to bequeath culture to the next generation. Without sufficient understanding, the influence of incoming foreign cultures could replace the local culture. The era of digitalization and culture that also continues to develop should be harmonized. In the sphere of literacy, the era of digitalization brings influence and change to comics. Digital comics that elevate the stories and cultural traditions of a particular region is one example of a form of cultural rejuvenation. Like Metalu Kyoyuzuki's digital comics, 7 Wonders which tells the story of Jaka Tarub, has been liked 9.7 million times with a rating of 9.82 out of 10 since its first airing in July 2016 (cnnindonesia.com: 2020). Folklore itself is a cultural expression of a society through the language of speech that is directly related to various aspects of culture. Broadly speaking, the values in Sundanese culture are reflected through the daily life of the people who live the philosophy of living *silih asah, silih asih and silih asuh*. In addition, unlike *Pantun Melayu*, Sundanese *pantun* story is part of mythical folklore and is considered sacred because it contains a moral message; emotionally; and other life values. The data supporting this research were obtained through literature studies and interviews of resource persons to understand about *Ciung Wanara* culture and stories. While the determination and data of target audience segmentation is obtained through questionnaires and observations. The rejuvenation of the form and media that packaged the story was conveyed through a social campaign aimed at the late teenagers in Bandung. This campaign is a forum to remind, invite and encourage targets to pay more attention and understand the local culture through exciting new forms of media.

**Keywords: Social Campaign, Sundanese Pantun Story, Moral Message, Ciung Wanara, Teenagers**

## **1. Introduction**

Culture according to Linton is the whole pattern of behavior, attitudes and inheritance from generation to generation (hereditary). Everything that is declared as inheritance, of

course, must be maintained as well as possible so that its existence is not lost and forgotten. From an anthropological perspective, art is part of the seven elements of culture, besides language,

knowledge, kinship, technology, economy, and religion.

Pantun stories in Sundanese culture are a type of performing art which is also part of the mythical type of folklore, because it was considered sacred by the ancient Sundanese people. According to a Sundanese humanist, Hawe Setiawan, this oral performance, which is a cultural heritage of Sundanese speech, still existed until the 1970s (Bandung, March 17, 2021). Among several other well-known pantun stories that have been enshrined in written form by Ajip Rosidi and friends, Ciung Wanara's story has an interesting side story and message to study. Both in terms of values and life lessons that can be taken, as well as its relation to the existence of the Karangmulyan Cultural Heritage site in Ciamis.

Folklore or Sundanese pantun are generally passed down orally from generation to generation. Today we can find many different sources of literacy and story variations. Through the novel and

several online articles that the author has read, there are several differences regarding the mention of names, conflicts at the beginning of the story and the presence of additional characters in the story of Ciung Wanara. However, the message, plot and core of the story to be conveyed remain the same.

Ciung Wanara is a folklore about the origins of a place spread across Kuningan district. Even though it is illogical or unreasonable, if examined more deeply, every folktale has moral values that can be taught and learned. Among them, the Ciung Wanara story contains a message related to human moral values towards oneself and other human beings (Asep Jejen J, 2019).

At present, the level of concern and attention from the people of West Java, especially among youth, about the diversity of local cultures is still not visible. In fact, through pantun stories, there are many values or moral messages that can be taken and are related to real life today. As stated by Mrs. Diah Farmis, one of the Jaipong dance

activists, Thursday (18/03), that historical roots, national characteristics, individual behavior characteristics, character education up to the stage of character formation can be obtained through culture and traditions in any form (games, art, etc.). The order in the education and learning system for the younger generation is also one of the factors that influence the formation of this sense of concern.

A discussion or activities related to culture are also often seen as something old-fashioned and boring. Another assumption that exists in society, one of the causes of the lack of popularity of folklore is that most teenagers are more interested in stories and foreign cultures that are more dominant, because they can adapt to changing times by packaging stories and a more attractive visual style. Thus, efforts to rejuvenate old stories are considered to be a medium for preserving culture through elements of folklore (kompasiana.com: 2021).

The entry of today's information technology era shifts the mindset of

children and adolescents from conventional thinking to digital thinking (Wahyudi & Sukmasari, 2014). One of the real evidence at this time is the development of digital comics whose enthusiasts cover all ages. Interestingly, there are several digital comics that have succeeded in attracting readers' attention by bringing up folklore or Indonesian culture and traditions. Like the digital comic by Metalu Kyoyuzuki, 7 Wonders which tells the story of Jaka Tarub, was liked 9.7 million times with a rating of 9.82 out of 10 since its first broadcast in July 2016 (cnnindonesia.com : 2020). Another comic is Sarimin who adapts

fairy tales of white monkeys, Sri Asih from Dewi Sri's fairy tales, Sing Bahurekso which tells of a giant crocodile beast known as the ruler of rivers or lakes in Indonesia, and Nusantara Droid War which adapts and modifies a number of Indonesian fairy tale characters, including Nyi Roro Kidul. Not only comics, as technology and media are currently developing, there are

several examples rejuvenation of past foreign stories such as: One Piece (comics and animated films), Lord of the Rings (Novels and Films), and Kaiketsu Lion-Maru (series films).

During the past two years, the author has started to have quite a high interest in Indonesian folk tales. So far, the author only knows folklore in general, without any insight into Sundanese speech culture, which is known as the previous story of pantun. Therefore, the author tries to learn and invite other youth to get to know the stories of Sundanese pantun through illustrations and other forms of visual media. Because until now, the author sees that efforts to preserve folklore are usually only done through theater arts performances or in the form of books which may not be very attractive to today's youth. Through emotional approaches and by utilizing existing media in the lives of today's youth, it is hoped that this will become one of the efforts to introduce, invite, and remind them of the importance

of loving and preserving national culture.

Globalization, a culture of consumerism, and the lack of regional feelings can affect feelings of nationality in Indonesia which is very multicultural. Character education is very urgent, because many ethical values of life have shifted and people's awareness of the nation's cultural values has begun to fade. Local wisdom in an oral tradition is believed to be able to resuscitate the public about the importance of multicultural life. Through invitations to feel, live and change patterns of behavior, efforts to cultivate this understanding need assistance in the form of support and cooperation from the family, community, mass media, and also friends from the same circle (Ketut Tanu and Nengah J, 2020).

## **2. Method**

Research on the story of the Sundanese pantun Ciung Wanara was carried out by combining

qualitative and quantitative methods. Extraction of data and information used to support research was obtained through several research instruments, including:

- a. Literature study was conducted to deepen knowledge about the story of Ciung Wanara through the novel by Ajip Rosidi and research journals. Understanding of theories regarding targets and media is also carried out through books and articles searched on the internet.
- b. Questionnaires were conducted online and randomly to the target audience regarding their interest in folklore.
- c. Interviews were conducted to understand opinions and views from the side of humanists, arts workers, and parents who have teenage children regarding the issues raised.
- d. Observation, carried out directly to analyze the habits and activities of the target. Observing and making indirect comparisons

of local and foreign cultural developments.

In the design process, creative experimentation was used to visualize the Ciung Wanara story based on Ajip Rosidi's novel in the form of a social campaign. As a form of rejuvenation of visual elements, language, and packaging of stories that are more interesting and easily understood by the target audience.

### **2.1. The Values and Moral Messages Contained in the Story of Ciung Wanara**

The story of Ciung Wanara is often associated with the Karangkamulyan historic site in Ciamis. Based on research by national archaeologists in 1985 and 1997, relics from the Galuh kingdom were indeed found there, whose life began in the 9th century. The Galuh Kingdom was the last Hindu kingdom in Sunda and the story of Ciung Wanara took place between 732 - 766 AD, namely the beginning of the reign of King Prabu Barma Wijaya Kusumah until the end of Hariang Banga's reign.

To determine the moral values contained in the pantun story, the author divides the story into five parts based on the plot of events told in the novel *Ciung Wanara* by Ajip Rosidi.

### **2.1.1. The period of pregnancy until the birth of the two consorts of King Prabu Barma Wijaya Kusumah**

Pohaci Naganingrum's patience was really tested while she was pregnant and waiting for the birth of the baby which was longer than usual births (in this story it is said that Pohaci Naganingrum gave birth 3 months after Dewi Pangrenyep gave birth to her son. Even during the second pregnancy of this empress, the king's behavior reflects mutual care and nurturing through attention, affection and the way he always reminds the two consorts to always take care of themselves and their womb.

### **2.1.2. Pohaci Naganingrum's Childbirth**

Dewi Pangrenyep was worried about the fact that her son, Hariang Banga, would not get the throne if

Pohaci Naganingrum gave birth to a son too. In the end, he was more concerned with his ego and desires, to the point where he had the heart to torture and exchange Pohaci Naganingrum's baby on the day of her delivery. The king, who at that time was immediately angry and felt very embarrassed when he heard the news that his first consort gave birth to a striped dog, immediately ordered Ki Lengser to get rid of Pohaci Naganingrum without even looking at him and coming to him first. When Ki Lengser conveyed the purpose of his arrival, Pohaci Naganingrum did not refuse and ordered him to carry out the King's orders. However, Ki Lengser, who already knew the truth, finally lied to the King because he did not kill Pohaci Naganingrum. Even though Pohaci Naganingrum had been dropped and despised by Dewi Pangrenyep, she still cared for and did not hate the striped puppy.

### **2.1.3. Ciung Wanara's growth to adolescence**

Pohaci Naganingrum's baby who was washed away in the Citanduy

river, his kandaga got stuck in one of the badodons belonging to Aki and Nini Balangantrang who live in Geger Sunten. They found a baby boy and a chicken egg in the cage. Aki and Nini cared for and protected him as a foster child that they valued very much. Aki and Nini really love and want to care for Ciung Wanara like their own child.

Hearing the unusual sound of a rooster crow accompanying the boy, Aki and Nini did not dare to give the boy a name. Until finally, when he went to the forest and saw the beautiful animals, the boy named himself Ciung Wanara. Just like Ciung Wanara who grew into a dashing, smart and well-behaved young man, in Ki Lengser's hometown, Pohaci Naganingrum was very humble in accepting his suffering and spent his time in meditation and prayer.

#### **2.1.4. A cockfight between the king's rooster and Ciung Wanara's rooster.**

Growing up, Ciung Wanara questioned the whereabouts of his parents to Aki and Nini. After

hearing the story, Ciung Wanara went to the capital to fight his cock with the King's. When he met the King, Ciung Wanara only asked for half of Galuh's power if the rooster won.

#### **2.1.5. The division of the Galuh kingdom into two parts**

Because Ciung Wanara's rooster won, the King gave control of the East to Hariang Banga and the West to Ciung Wanara according to the results of the agreement after the cockfights were over. The truth was finally revealed, Dewi Pangrenyep admitted her actions and surrendered in front of the Galuh people. Ciung Wanara was not selfish, he had forgiven Dewi Naganingrum's actions and left the decision to his mother who had lived a miserable life. Pohaci Naganingrum did not hold grudges either, he left the sentence decision to the state court as the institution with more right to decide. Hariang Banga did not accept it and fought Ciung Wanara. Finally they stopped and Ciung Wanara managed to



persuade Hariang Banga to make peace.

## **2.2. Philosophy, symbols and meaning in the story of Ciung Wanara**

Historically, the social, economic, political, cultural and belief systems of the Galuh Kingdom proved its existence as a fairly strong kingdom on the island of Java at that time. Tolerance between the kings of Sunda is quite large and not

building too many temples or statues of certain gods because they believe the position of the ancestors (hyang) is higher and more important than the Hindu gods. Inside the Galuh palace complex there are houses filled with luxurious carvings, pyramid-shaped or blunt roofs, and houses that have nine bamboo poles (Undang Ahmad D, 2016).

Viewed from the socio-cultural aspect, the Galuh Kingdom during the Ciung Wanara era was a transitional period from the Hindu-Buddhist era which was followed by the introduction of Islamic influence. As was said, Ki Lengser

used the gong to gather the people when there was an important announcement at the square, be it natural disasters, enemy attacks, or happy news. Public belief in the meaning of a dream is also still strong. Like Nini Balangantrang who dreamed that the full moon fell into her lap, it was believed that this dream would bring good luck, and after that they found kandaga that was washed away by Dewi Pangrenyep. One culture or custom that is quite influential in this story is the king's and his people's passion for cockfighting. Raising and fighting chickens has become common entertainment.

There are those who still have strong belief in the statement about the Sundanese and the Javanese who are considered incompatible. If you look at the story of Ciung Wanara, at the end of the story, there is a division of power that the King gives to his children. Hariang Banga ruled the East and Ciung Wanara the West. In the East, the descendants of Hariang Banga then ruled Java with the Majapahit kingdom. In the West,



the descendants of Ciung Wanara then ruled Sunda with the kingdom of Pajajaran. The Sunda and Javanese regions are separated or limited by the Cipamali river. Through this event, it implies an understanding that the Sundanese and Javanese people actually still live brothers, it's just that Hariang Banga and Ciung Wanara had a fight between brothers.

### **2.3. Target Analysis and Segmentation**

Based on the results of the questionnaire that was distributed online from 9 to 11 March 2021, the author determines the target segmentation as follows:

#### **a. Demographics**

Gender : Male and Female

Age : 18 - 22 years old

SES : Middle class

Job : Highs School and College Students

#### **Geographical**

Urban community, Bandung

#### **Psychographic**

Actively using social media, has a relatively high level of internet literacy, has an open mind to the

influence of cultural diversity and other new things, likes to socialize and follow trends.

Students and university students have undergone changes to online learning activities for about a year. Previously, the teaching-learning process was carried out face-to-face at schools and campuses. It is felt that the adaptation of schools and lectures that are carried out online is still not effective for students and students in understanding the material presented. However, the positive impact is that they are required to be more creative and productive to fill their spare time which is more flexible than before.

In general, the changes that are currently going through do not seem to have too much influence on the image of the city of Bandung as the people's choice of holiday destination. Tourist attractions, cafes or malls in Bandung are still crowded with visitors. The majority of visitors are teenagers who still contribute the highest amount. Meanwhile, activities or events that

must involve more than hundreds of people are held virtually.

If America has succeeded with Hollywood, India has Bollywood, or Britain is the first modern industrial country in the world which also has a strong influence on culture, in Southeast Asia, Japan and Korea have also succeeded in introducing their culture to foreign countries. The culture and traditions that are best known and favored by most teenagers in Indonesia today come from Korea. This trend, known as Hallyu or Korean wave, has entered Indonesia, influencing the lifestyle of teenagers through music, film and drama, fashion, language, food and habits. Korean citizens highly uphold and maintain the authenticity of their own culture in the midst of changing times. They are able to balance and adjust their culture with the progress of thought and technology that occurs.

The group of people most affected by the influx of Korean culture, the Korean wave or Hallyu, are teenagers aged 15 to 25 who live in big cities. Currently, the mass

media and online media are the easiest and most frequently used forums to introduce Korean culture. Coupled with the fanaticism of teenagers towards Korean culture which is more dominant, it could even replace the existence of local culture which should be properly maintained (Dian Widya P, 2019).

#### 2.4. Consumer Journey

Presentation of the target's daily data to draw conclusions regarding the relationship and interaction of the target with a particular brand or organization.



Figure 1. Consumer Journey indicator study.

Based on the consumer journey data that has been obtained, it can be concluded into the following statements:

- a. Already have awareness and interest in learning regional culture

- b. He also likes to learn foreign culture, especially Japanese culture
- c. Quite productive every day and also actively using social media both for school and college needs and outside of that
- d. Preferring to watch movies or cartoons rather than reading books and novels that are about culture
- e. Overall prefer and interested in simple and to the point visual content

In conclusion, the target already has awareness and interest in understanding regional culture, but the packaging media is still very small and less attractive than that of foreign countries.

**2.5. Visual Analysis**

**2.5.1. Visual Reference**

The visual references used in the design process are related to the form of cultural preservation, the form of Sundanese culture, and the current form of rejuvenation of the visual style.



Figure 2. Performance of the Ciung Wanara story opera which was held in Bandung in 2019.



Figure 3. Ciamis batik, wayang golek art, and Ki Lengser as one of the well-known characters in the pantun story



Figure 4. Reference to composition, drawing technique and style

**2.5.2. Visual Preferences**

Based on the consumer journey data and visual references that have been selected, the author determines the moodboard used as a guide in the design process.

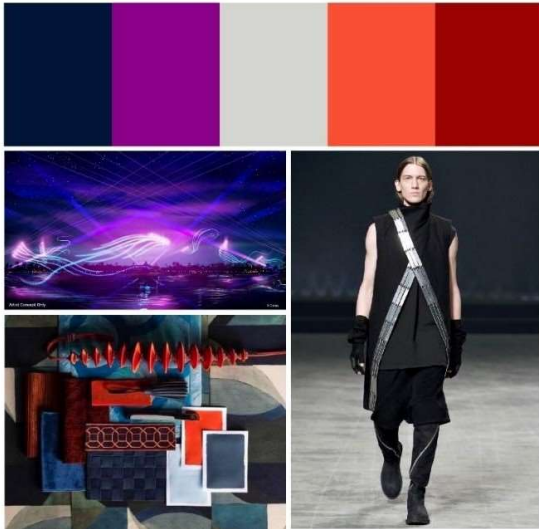


Figure 5. Moodboard

### 2.5.3. What to Say

"Knowing and understanding local culture through the story of Sundanese rhymes" as a forum that functions to invite, involve, and encourage late youth in Bandung to preserve pantun stories as part of Sundanese speech culture by learning and studying the stories.

INSIGHT: Discuss the pantun stories together

Invite the target audience as the next generation to participate in critical thinking in interpreting cultural values in the Sundanese pantun story.

### 2.6. How to Say

Designing a social campaign to inform the story of Sundanese rhymes in general and inviting late

youth in Bandung to understand and learn Sundanese culture through a card game that elevates the story of Ciung Wanara.

## 3. Discussion

### 3.1. Campaign

A campaign is defined as a massive activity to create a certain effect within a certain period of time by Roger and Storey (1987). Perloff (1993) says that in general, campaigns are examples of persuasive activities (Antar V., 2009: 7). Referring to these two definitions, campaign activities must at least include several important elements, namely (1) actions aimed at creating a certain impact (2) a large number of target audiences (3) a certain time limit or duration and (4) carried out with an organized series of communication acts.

Based on the objectives of the campaign to be carried out, Charles U. Larson (1992) divides the types of campaigns into three categories,

product, candidate, and ideologically.

Ideologically or cause oriented campaigns are types of campaigns that have specific goals and often focus on social change. Also known as social change campaigns in Kotler's terms, because these campaigns play a role in addressing social issues through changing attitudes and related public behavior. Just like product-oriented campaigns that sell products and candidate-oriented campaigns that sell political candidates, ideologically-oriented campaigns also sell ideas to audiences using certain communication strategies (2009: 11-12).

In general, a campaign activity serves as an information so that people become more responsive to a message to be conveyed. According to Drs. Antar Venus, M.A, campaign activities have the following functions:

a. The campaign is informative because it acts as a means of information that can change people's mindsets.

b. Campaigns are persuasive in nature, acting as a form of effort made to achieve certain goals by arousing public awareness, opinion and behavior on related issues.

The media is one of the important elements that support campaign activities. Some of the commonly used media are:

Electronic media such as television and radio;

a. Print media such as newspapers, tabloids and magazines;

b. Group communication media such as exhibitions, seminars, and panel discussions;

c. Outdoor media such as posters, banners, billboards and signboards;

d. Digital media such as websites, social media, email, chat applications, and others.

### **3.2. Illustrations**

Illustration comes from the Latin word "Illustrare" which means to explain or explain. Illustrative images are depictions in the form of visual elements to explain, embellish or explain a text, so that



the reader can feel directly through the eyes, the characteristics of motion, and the impression of the story presented (Rohidi, 1984:87).

Martha Thoma stated that illustration and painting both developed throughout history, the difference being that illustrations were made to decorate a text to help explain an event or story contained in it.

In its use, illustrations have several special functions, such as descriptive, expressive, analytical or structural functions and qualitative functions, which can be described as:

- a. Provides an image/illustration that is quicker and easier for readers to understand about each character in a narrative verbal text;
- b. Communicating a story both in terms of feelings, intentions, and certain situations so that it is easier to understand;
- c. Serves to explain abstract concepts, ideas or ideas to be more real and easier to interpret;

- d. Connecting writing with human creativity and individuality;
- e. Provide certain humor to reduce boredom.

Illustration is a part of visual storytelling or also known as visual narrative which is commonly used as a way to tell and provide information through visual form by involving the reader's emotions. Several studies related to human memory have also proven that critical facts, data, and other forms of analysis will be more emotionally evocative when associated with certain stories.

Scott McCloud (2006) in his book entitled *Making Comics Storytelling Secrets of Comics, Manga and Graphic Novels*, describes three things that are important to note in achieving vivid images, namely: character designs, facial expressions, and body movements or gestures.

As a two-dimensional work of art, illustration is divided into four types, including realist, caricature, cartoon and decorative illustrations. Cartoon image pattern is an

illustration whose function is to entertain or as entertainment. The characters that can be depicted are humans, animals, plants, as well as objects or other inanimate objects.

### **3.3. Sundanese Pantun Story**

Folklore can be interpreted as a cultural expression of a society through spoken language that is directly related to various aspects of culture such as religion and beliefs, economic activity laws, family systems and the composition of social values of the community (Isnain, 2007).

Folklore is a traditional story that is rich in noble values, passed down orally from generation to generation without knowing for sure who first made it. For this reason, there are various versions and variations of the story circulating in society. Apart from being traditional, folklore is also distinctive with clichéd forms in the delivery of the story structure.

As a cultural performance which is quite sacred during certain celebrations, the Sundanese pantun story also has several other

functions such as the function of entertaining and conveying messages.

The story of the Sundanese pantun is composed of the structure of the opening, the contents of the story, and the closing which are known as *rajah*, *eusi*, and *rajah ultimate*. The delivery of the pantun story begins with the opening part or the beginning of the story which contains sentences of praise and asking permission from the ancestors and the characters of the story to be told. In essence, this opening section is intended to ask for the protection and safety of the Creator. The contents of the story are composed of several forms of text. Among them is a narrative that describes events, characters, plot, and build story atmosphere. Description to explain something as it were can be felt by the senses. Dialogue is in the form of direct conversation between characters, and monologue as a form of expression of the character's feelings towards himself. The pantun story is then closed with an



expression of apology from the pantun interpreter addressed to the ancestors and the characters in the story for deficiencies and errors that may have occurred during the storytelling.

### **3.4. Design Process**

#### **3.4.1. Creative Brief**

##### **Background**

Sundanese pantun stories are a cultural heritage that contains many moral messages and life-learning values passed down from generation to generation. Efforts to preserve culture until now must continue to be carried out with certain adjustments. Because, along with the changes and developments of the times, culture also continues to develop without changing the core message it contains. Currently Korean culture is the most recognized and popular throughout the world. These new trends that keep popping up can be a threat to the loss of local culture. Especially among teenagers who should know and remain guided by regional culture as the smallest form of national identity.

##### **Strategy**

The emotional approach follows the storyline of Ciung Wanara which can be associated with feelings of joy and sadness in everyday life through games, social media and other supporting media as an effort to invite and encourage targets to understand local culture.

##### **Generated output**

Main media : Card game (Game)

Supporting media : Video teaser, Website, Webinars, Posters, Social media (Instagram, Facebook, WhatsApp, Line), Merchandise

##### **Goals**

The target audience becomes aware and willing to participate in understanding the importance of regional culture in everyday life.

##### **STP (Segmenting, Targeting, & Positioning)**

Demographics: Late teens (18-22 years) middle class economy

Geographical: Urban community in Bandung

Psychographic : Actively using social media, has an open mind and likes to follow trends

##### **The feeling expected by the target**

Aware of the responsibility and big role to maintain and preserve regional culture. In this study, within the scope of Sundanese culture there is a culture of speech in the form of pantun stories that contain many values and meanings in life.

**The expected action of the target**

- a. Interested in following and trying the media campaigns that have been made
- b. Participate and be active in a series of campaign activities from start to finish
- c. Disseminate information and campaign intent through social media or in person
- d. Invite other friends to participate in playing and participating in campaign activities
- e. Applying the values and moral messages of the story to everyday life

**3.5. Media Concept and Strategy**

The selected media strategy is the AISAS method with five stages namely, attention, interest, search, action and share. This method is used as a vessel to convey the

message and intent of the campaign to the target audience.

Table 1: Margin specifications

Alternative Media	Concept/ Communication Model	Stage Function
Poster (print and digital), Instagram, Game, Video teaser, Mobile Ad	<b>Attention</b> Attract the attention of the target audience to find out basic information related to campaign (initial introduction)	Informatif
Games, social media, posters	<b>Interest</b> Aims to make the target audience interested campaign activities	
Website	<b>Search</b> Assist the target audience in making decisions through the information and explanations provided	Informative & Persuasive
Games, Webinars (Events), Merchandise	<b>Action</b> The target audience follows the whole series of activities campaign	Persuasive
Social media (Instagram, LINE, Facebook), Mobile Ads	<b>Share</b> Campaign participants spreading the campaign through testimonials/ their recommendations regarding the campaign	

**3.6. Creative Concept**

**3.6.1. Verbal Strategy**

**Program Title**

*“Kita Bedah Ceritanya”* (We Review The Story)

Discusses, analyzes, and examines the story of the Sundanese pantun in terms of history, culture, characters and characterizations, and other elements to conclude a

meaning and moral message that can be taken and related to current life conditions.

**a. Headline**

**a. Ciung Wanara**

One of the Sundanese pantun stories that was appointed as the first case study

**b. Belajar “Mantra Sihir” dari Cerita Masa Lalu (Learn "Magic Spells" from Past Stories)**

Magic spells are a term for messages and moral values of life that are packaged in folklore which generally contain elements of fantasy but the real meaning can change or shape one's character and can be used as a basis for everyday life.

**b. Slogan**

*Satukan pemikiran lewat budaya*  
(Unite thoughts through culture)

Increase knowledge and equalize understanding of regional culture to support conservation efforts.

**3.6.2. Visual Strategy**

The visual strategy used in the design process cannot be separated from the results of observations,

consumer journeys, and consumer insights.



**a. Main Visual Strategy**

The rooster as a campaign icon and other characters in the story are depicted in a visual style without an outline, showing facial expressions and gestures that are associated with the inner life of each character so that they look more modern but without eliminating the characteristic elements of Sundanese society.



**Ayam Jantan/Jago**

Bahasa Portugis : Jogo (permainan), Permainan sabung ayam di Nusantara yang disukai orang Portugis	kekuatan kegagahan	kemenangan kemeriahan kekuasaan	bawa rezeki, ketentraman, kebahagiaan hidup
keberanian	kejantanan, keperkasaan	pemenang dalam sebuah pertarungan	



sabung ayam :  
pahlawan, serdadu,  
pemenang, orang  
kuat (inskripsi di  
Bali 922 M)

Kokok ayam ciung  
wanara menceritakan  
tentang Ciung  
Wanara yang  
dibuang ke Sungai  
Citanduy

Bagian kepala ayam  
jantan yang cara  
penggambarannya  
diadaptasi dari motif  
batik Ciamis

Sabung ayam (adu  
ayam) mengandalkan  
seluruh bagian tubuh  
ayam jago

Figure 6. Key Visual Icon Concept

**b. Secondary Visual Strategy**

Describes the development of motifs from the details of the Ciamis

batik, the distinctive attributes of each character, as well as the background showing the setting of time and place.

**c. Typography**

Modern type fonts and sans serif for writing program names, slogans, and parts of body text to make it clear, seem more relaxed and comfortable to read.

**Myriad Pro (Type)**

Myriad Pro Semibold Semi Extended

**Myriad Pro (Type)**

Myriad Pro Semibold Semi Extended Italic

**Myriad Pro (Type)**

Myriad Pro Semi Extended

**Myriad Pro (Type)**

Myriad Pro Semi Extended Italic

**Myriad Pro (Type)**

Myriad Pro Light Semi Extended

Figure 7. Myriad pro Font

A more elegant and attractive calligraphy script type font for the headline section and the title of the pantun story that is raised (in this study, namely Ciung Wanara).



Figure 8. Fair Prosper Font

**d. Color**

The color combination used is the tetradic color theory in which there is a balance between warm colors and cool colors. The chosen color combination of blue, purple, gray, orange and red tends to symbolize passion, luxury, stability, strength, anxiety, emotion and violence.



Figure 9. Tetradic color scheme

### 3.7. Visualization

#### 3.7.1. Quartet cards

Quartet cards can be interpreted as a collection of rectangular pieces of paper that are put together in a group of four. Quartet cards are known as games consisting of several picture cards complete with their descriptions.



Figure 10. Card reference

The card is designed with a size of 72 x 106 mm using art paper with a thickness of 230gsm.

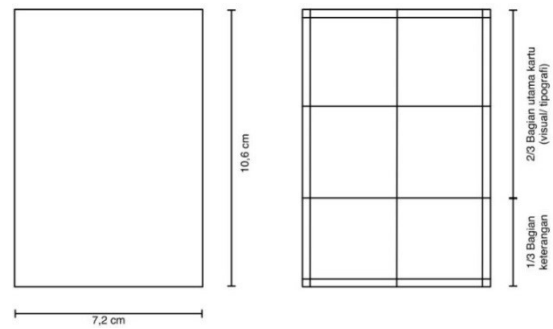


Figure 11. Card design

The cards on the back and front face, with a total of 50 playing cards, consist of:

- a. 28 pcs (7x4 sets) profile cards







Figure 12. profile card sets

b. 7 pcs keyword cards

Picture cards of objects or supporting characters that are identical to each character.



Figure 12. keyword cards

c. 7 pcs question cards

Cards explaining the nature and characterization of story characters.

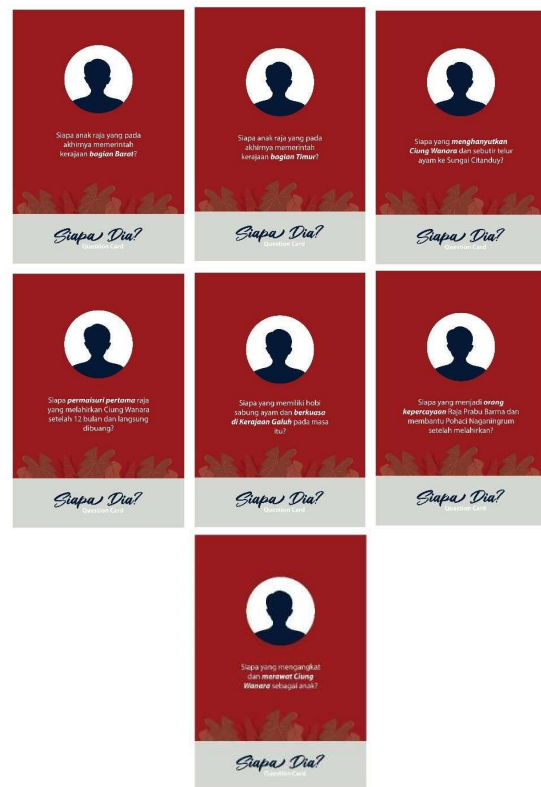


Figure 13. question cards

d. 7 pcs character cards

Question cards related to characters in the story.



e. 7 pcs character cards

Cards explaining the nature and characterization of story characters.



Figure 14. character cards

e. 1 how to play card



Figure 15. how to play card

Front and back view cards informing about the rules or procedures for the game, measuring 72 x 106 mm, art paper material with a thickness of 230gsm.

f. 1 game guide



Figure 16. game guide

Front and back views of a tri-fold brochure containing a game guide with a paper size of 216 x 106 mm.

3.7.2. Mobile Ads

Cars are a public means used to promote a series of social campaign activities by selling card games, merchandise, holding mini games, and serving webinar registration directly in Bandung.



Figure 17 Mobile Ads

3.7.3. Audio Visual

Audio Visual media in the form of a video teaser that builds attention and provides information about campaign activities with a video size of 1920x1080 px with a duration of 24 seconds.

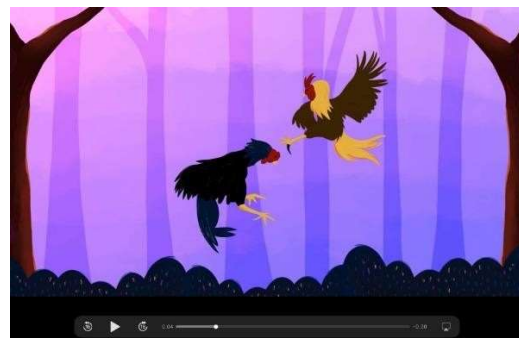






Figure 18 Screenshot of audio visual media display

Persuasive teaser video about the Ciung Wanara quartet card game with a video size of 1080x1920 px with a duration of 28 seconds.

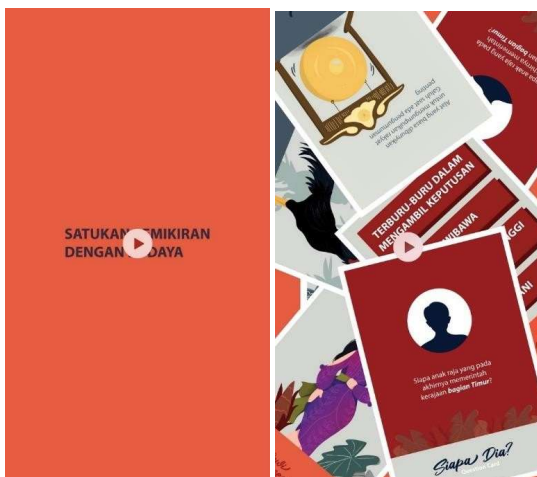


Figure 19 Screenshot of teaser video display

### 3.7.4. Poster

Digital poster (size 2000x2500 pixels) and print A3 size 250gsm art paper material distributed in cafes in Bandung which are visited by the target audience or distributed via social media.



Figure 19 Posters

### 3.7.5. Social Media

Posters and digital content distributed on Instagram, Facebook, LINE Official Account and Whatsapp Group.

#### a. Instagram



Figure 20 Informative content regarding ongoing campaign activities.



Figure 21 Informative content about illustrations of story fragments or scenes from the story of Ciung Wanara which is associated with understanding Sundanese culture.



Figure 22 Persuasive content to invite the target audience to do and participate in a series of campaign activities.

## b. Facebook



Figure 23 Content that provides information about the main media of the campaign.

**c. Line OA**

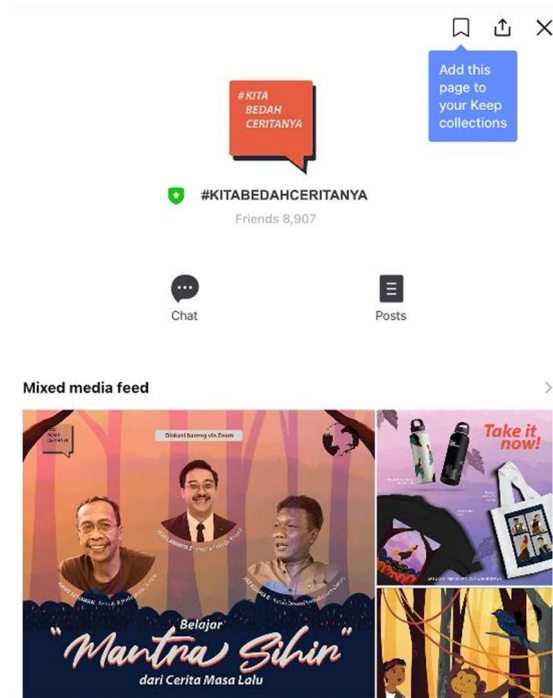


Figure 24 Media placement on whatsapp and line official

The Whatsapp group and LINE Official Account are used for more intense online discussions. Become a forum for disseminating information, reminders and the latest updates regarding campaign activities.

**3.7.6. Website**

Landing pages, web pages that facilitate online sales, mini e-books,

mini games, update the latest information related to campaign activities and become a forum for targeted interaction for a wider scope.

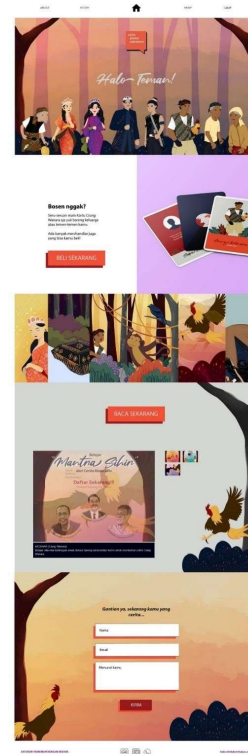


Figure 24 landing page design

**3.7.7. Webinar (Event)**

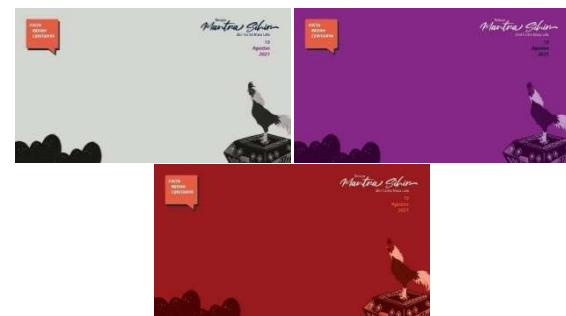


Figure 25 Webinar background size 1920 x 1080 px for event committee, resource persons, and webinar participants



Figure 25 Email regarding the webinar

### 3.7.8. Merchandise



Figure 26 Unisex cotton t-shirt



Figure 27 Drink bottle size 350 ml metallic matte material



Figure 28 Canvas tote bag size 30x35 cm

## 4. Conclusion

As a culture of Sundanese speech, in the past the delivery of rhyme stories was only done orally which later developed with the bookkeeping of rhyme story manuscripts by Ajip Rosidi (Alm) and his friends. This is one of the proofs that efforts to develop regional culture must continue to be carried out with the aim of preserving and maintaining its existence. The concept of a series of campaign activities is supported by designing the main media in the form of card games and maximizing the use of social media for the message delivery process. The selection of this media aims to build a different atmosphere and experience for the target audience in understanding regional culture in the current technological era.

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