



Visual Grammar Models in Animated Music Videos as a Media Environmental Campaign: A Case Study of "Sabda Alam" By Smk Raden Umar Said Kudus

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ABSTRACT

The protection of wildlife in Indonesia is still one of the important topics in the design of media campaigns. Among the various forms of campaign media that socialize is a media campaign in the form of animated music videos. This study discusses a two-dimensional animated music video entitled "Sabda Alam" by SMK Raden Umar Said Kudus, which tells about endemic birds in Indonesia. The purpose of this research is to formulate the elements in the animated music video to be used as a visual grammar model. This research used a combination method in the form of quantitative and qualitative analysis. Quantitatively, the data shows that this animated music video can have a positive influence on the audience, so that the audience feels more concerned about environmental problems, especially about endangered animals in Indonesia. Qualitatively, the analysis refers to the elements in the visual communication design using a visual grammar approach from Christian Leborg which consists of abstract elements, concrete elements, activities elements, and relations elements. The results of the analysis of this study formulate a visual grammar model that combines formalistic aspects in the basic design, animated film structure, cinematography, and layers of sign meaning based on semiotic theory. This research is expected to be a scientific reference in making animated music videos as a media campaign, and to be able to inspire creators to develop other environmental-themed creative economy products.

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INTRODUCTION

Efforts to socialize environmental problems through media campaigns allow the emergence of various forms of campaign designs. One of them is a media campaign in the form of animated music videos. An animated music video is a combination of short animated films with the accompaniment of popular music, with or without dialogue, and prioritizes the power of visual narrative to convey campaign messages in more entertaining ways. Whatever the variety and purpose of the campaign, some stages are directed at creating changes at the level of knowledge, changes in attitudes, and changes in people's behavior in a concrete and measurable way.¹ Therefore, campaign design cannot be separated from its

¹ Antar Venus, *Manajemen Kampanye, Panduan Teoretis dan Praktis Dalam Mengefektifkan Kampanye Komunikasi Publik* (Bandung: Simbiosis Rekatama Media, 2019).

visualization context as part of excellence in conveying messages, especially ideas that have urgency in the community.

This study examines an animated music video entitled “Sabda Alam” made by students from the Raden Umar Said Vocational High School (SMK) located in Kudus Regency, Central Java. This animated music video tells about the lives of endemic birds in Indonesia, namely the Yellow-Crested Cockatoo, Bali Starling, Hornbill Ivory, and Ekek Geling whose existence is increasingly threatened with extinction due to many factors such as illegal hunting, keeping them as pets, and habitat destruction. This animated music video was successfully included in the Balinale International Film Festival on 11-14 November 2021 in Bali, and at the festival, filmmakers, producers, actors, and foreign journalists have given their appreciation. Since it started airing on September 12, 2021, on the RUS Animation Studio Youtube channel, this 4-minute 32-second animated music video has been accessed by more than three (3) million viewers, with more than twenty-four (24) thousand subscribers.

The idea of the importance of protecting endangered birds in the animated music video “Sabda Alam” is a topic of urgency for the Indonesian government because the population of these endemic birds continues to deteriorate. Data from the Central Bureau of Statistics shows the International Union for Conservation of Nature (IUCN) Red List of Threatened Species in the Vulnerable and Endangered categories (i.e., species facing a high, very high, or very high risk of wild extinction in the wild in the medium term).² Determination of twenty-five (25) Priority Endangered Animals to Increase Their Population by 10% in 2015-2019, including the Bali Starling and Yellow-Crested Cockatoo. Indonesia also has Law No. 32 of 2009 concerning Environmental Protection and Management, and Law No. 5 of 1990 concerning the Conservation of Biological Natural Resources and Their Ecosystems. Anyone who shoots and/or hunts birds and wildlife protected in a conservation area will be punished with imprisonment for five (5) years and a fine of Rp. 100,000,000, - (one hundred million rupiah).

This research on animated music videos is important because it examines the creative economy products of vocational high school students whose quality can compete globally. The calm understanding of creative economy products, according to President Susilo Bambang Yudhoyono, is a product of the fourth wave of economics as a continuation of the third wave of the economy with an orientation on creativity, culture, cultural heritage and the environment.³ Thus, an animated music video that raises the topic of endangered species issues, including creative economy products, is the result of creative activities in the environmental field, especially graphic design creations and video production. As Pascal Philippe, an observer and film connoisseur from France said, the work of the SMK students can coexist with international animators which is very extraordinary and can stimulate the creative economy in Indonesia. The message in the media can be conveyed implicitly through the elements of images, music, and lyrics, all of which become a unified whole.⁴

Animated music videos in their application are considered to have the power to convey messages. This is because animated music videos can be designed to convey messages through visual language, including the arrangement of signs that make up the visualization of characters, settings, storylines, and cinematography, as visual signs that can be read. This is in accordance with the views of Windahl et. al., that media campaigns must be specifically designed in ways that attract people's attention, to provide awareness, change attitudes, and even encourage people to participate.⁵ Reading the visual signs in the animated music video has the potential to build the audience's perception and make it easier for them to better understand the message.

² Badan Pusat Statistik, Sustainable Development Goals,

https://www.bps.go.id/indikator/indikator/view_data/0000/data/1297/sdgs_15/1. Accessed December 2022.

³ Adnan Iskandar, Hasbul Fayadi, and Telku Meldi Kesuma. “Peta Jalan Pengembangan Ekonomi Kreatif Dalam Meningkatkan Promosi dan Pemasaran Destinasi Wisata Kotang Sabang”, *Jurnal Konvergensi* 3, no. 1 (2022): 190-200.

⁴ Chairul Fikri, “Video musik animasi Sabda Alam curi perhatian di Balinale International Film Festival 2021”. Berita Satu Web. November 16, 2021. Accessed November 15, 2022. , <https://www.beritasatu.com/hiburan/854801/video-musik-animasi-sabda-alam-curi-perhatian-di-balinale-international-film-festival-2021>

⁵ Sven Windahl, Benno Signitzer, and Jean T. Olson. *Using Communication Theory: An Introduction To Planned Communication*, Second Edition. (London-California-New DelhiSingapore: Sage Publication, 2009)

Based on the problems above, the question of this research is how to design a visual grammar model of an animated music video as a media campaign. Thus, this study aims to formulate a visual grammar model in animated music videos that can be an academic reference in the field of visual communication design. This study of animated music videos refers to four elements in Christian Leborg's visual grammar, namely abstract, concrete, activity, and relation elements, using an aesthetic approach, design and artistic principles in cinematography, and semiotic reading of visual signs.

LITERATURE REVIEW

Animated Music Videos

Animated music videos are a combination of animated products and music that are processed cinematographically to produce shows that convey messages in entertaining ways. Animated music videos are generally designed to promote a song and as a learning medium. The animated music video for "Sabda Alam" produced by final year students at SMK Raden Umar Said (RUS), Kudus was designed to support the Indonesian government's environmental campaign programs, especially the issue of protecting wild animals whose populations continue to decline due to habitat destruction, poaching, and demand from collectors. The advantages contained in this animated music video are included in creative economy products in the creative industry sector, following the definition of the UNCTAD (United Nations Conference on Trade and Development) in 2010, where the creative industry is a general term that includes various activities, products, and services, all of which can be linked to three criteria, including input from human creativity; facilities for symbolic messages; and potential contents, intellectual property, owned by individuals or groups, including copyrights, trademarks, and designs.⁶

Research has been carried out on animation production in Indonesia over the years. Winarni and Wardani researched producing an animated campaign film product that could socialize and educate the public about the issue of human trafficking crimes against children and adolescents in Indonesia, while still referring to the socio-cultural values of society.⁷ Aminah also researched the development of animated videos as learning media to increase vocabulary in children aged 4-5 years.⁸ These two studies show the potential for animation production as a visual communication design work that has an impact on message delivery. However, specific research on animated music videos as campaign media is still very limited.

One of the visual strengths of animated music videos is the visual character as an element of visual language that can convey campaign messages. The creation of a visual character that is supported by other visual elements in visual grammar becomes a visual force that influences the delivery of messages. In the animated music video understudy, visual characters play an important role, especially in presenting characters from Indonesian endemic bird species, such as the Yellow-crested Cockatoo, Bali Starling, Ekek Geling, and the Female Ivory Hornbill. Not only the elements of line, shape, colour and texture must be detailed, but the appearance must also be able to give identity and be communicative with the audience. Tillman mentioned that in creating a character, the most important part that must be considered is none other than the story behind the character itself. In other words, the visual characteristics of the four endemic bird species above must be able to represent their "life".⁹

⁶ Rochmat Aldy Purnomo, S. E., M. Si. *Ekonomi Kreatif: Pilar Pembangunan Indonesia* (Ziya Visi Media dan Nulisbuku.com, 2016).

⁷ Rina Wahyu Winarni and Winny Gunarti Widya Wardani. "Produksi Film Animasi Sebagai Media Kampanye Antikejahatan Perdagangan Manusia. *Jurnal Desain* 3, no. 1, (2015): 37-48.

⁸ Siti Aminah. "Pengembangan Video Animasi Sebagai Media Pembelajaran Untuk Meningkatkan Kosakata Pada Anak Usia 4-5 Tahun". Skripsi. Universitas Negeri Islam Raden Intan, Lampung, 2019.

⁹ Devi Kurniati Homan. "Eksplorasi Visual Diri Dalam Desain Karakter". *Humaniora* 5, no 2 (2014): 729-736.

METHODOLOGY

This study uses a combination of quantitative and qualitative data. Quantitatively, data collection was carried out using a survey method with one hundred and fifty (150) respondents aged between seventeen (17) and sixty (60) years, working as students and workers, liking social media activities and having a tendency to access videos through YouTube. The distribution of questionnaires was carried out via a google form link and distributed through WhatsApp based on groups of students and workers who were randomly selected. The scale of answers to the questionnaire used a Likert scale, namely: Strongly agree, agree, doubtful, disagree, strongly disagree.

With the qualitative analysis, the discussion refers to the elements in visual communication design using a visual grammatical approach from Christian Leborg which consists of:

1. Abstract elements as basic elements, consisting of formalistic aspects of lines in design, dimensions and animation format.
2. Concrete elements as a pattern arrangement, include the formalistic aspects of color in the design, and the structure of the animated film.
3. Activities elements such as the movement of the arrangement of patterns, in this case using a cinematographic approach which consists of aspects of the message, artistic aspects, and aspects of mood. While the elaboration of design principles includes proportion and emphasis.
4. Relation elements as a relationship between all elements, including meaning that can be understood from three layers of meaning, namely informational, symbolic, and imaginary.¹⁰

In the discussion of abstract and concrete elements, formalistic aspects were also studied with an aesthetic approach that refers to Erwin Panofsky's¹¹ thoughts, especially early-stage aesthetic studies, namely pre-iconographic descriptions, studies that describe their own practical experience by observing various aesthetic aspects, ranging from lines, shapes, and color.

In discussing the elements of activities, the artistic aspect in the cinematographic analysis was based on angles for animated films. In contrast to making live-action films, in 2D animated films, the point of view of the image is only classified into three main parts, namely: Wide Shot (image in a frame that visualizes the character as a whole and the background); Mid Shot (an image in a frame that visualizes the top part of the character with a slight background image); Close-up (a framed image that visualizes a character's face at close range). Two other important factors in the activity element are proportion and emphasis, where the analysis refers to the principles of distance and perspective, namely the placement of visual objects in the foreground, in the middle and at long distances. These two principles can then affect image quality, and build the focus of attention from the audience so that there is an emphasis on objects that must be the centre of attention. In this way, the message can be read and understood.¹²

Meanwhile, for the discussion of relation elements, a semiotic approach is needed to read the arrangement of visual signs formed from abstract, concrete, and activities elements. The arrangement of these signs can be divided into denotation (direct sign messages) and connotations (implicit sign messages), where the meaning in connotations can be further elaborated into three more layers of meaning, namely: Informational meaning layers (the visualization of characters, backgrounds, angles, and their visual relationships); Layers of symbolic meaning, (visualizing signs as symbols that have become conventions in society) and Layers of image meaning (the result of imagination and interpretation of the audience's perception).¹³

¹⁰ Christian Leborg. *Visual Grammar*. (New York: Princeton Architectural Press, 2006)

¹¹ Syahid, Winny Gunarti Widya Wardani, and Wulandari. "The Image of the Gunung Padang Site as A Cultural Heritage in the Perspective of Pre-Iconographical", *Cultural Syndrome*, 3 no. 2 (2021): 83-99.

¹² Tony White. *How To Make Animated Films, Tony White's Complete Masterclass On the Traditional Principles of Animation*. (Routledge, 2009).

¹³ Roland Barthes. *Musik, Teks, Analisis Semiotologi Atas Fotografi, Iklan, Film, Musik, Alkitab, Penulisan dan Pembacaan serta Kritik Sastra, Esei-Esei Terpilih*. (Yogyakarta: Jalasutra, 2010)

RESULTS

The results of quantitative data with a Likert scale show that respondents who watched the animated music video "Sabda Alam" felt inspired by their thoughts and feelings, so they felt compelled to care more about environmental problems. The percentage of quantitative data in terms of the influence of the spectacle on the sense of care is as follows: 69 (46%) respondents stated strongly agree, as many as 75 (50%) respondents agreed, as many as 4 (3%) respondents expressed doubt, while 2 (1%) stated that they did not agree, and for those who stated that they strongly disagreed the result was 0%. The total percentage of respondents who strongly agree and agree is 96%, so it can be said that the animated music video has a significant influence on the audience's sense of concern.

In addition, the results of quantitative data also showed that the respondents considered the spectacle to provide new knowledge about protected bird species. The percentage of quantitative data in terms of the influence of the spectacle on the audience's knowledge of wild birds is as follows: 59 (39%) respondents stated strongly agree, as many as 83 (55%) respondents agreed, as many as 8 (6%) respondents expressed doubts, while for those who disagree, and strongly disagree the result is 0%. The total percentage of respondents who strongly agree and agree is 94%, so it can be said that animated music videos can provide additional new knowledge to the audience. The following is a list of tables from the results of quantitative data.

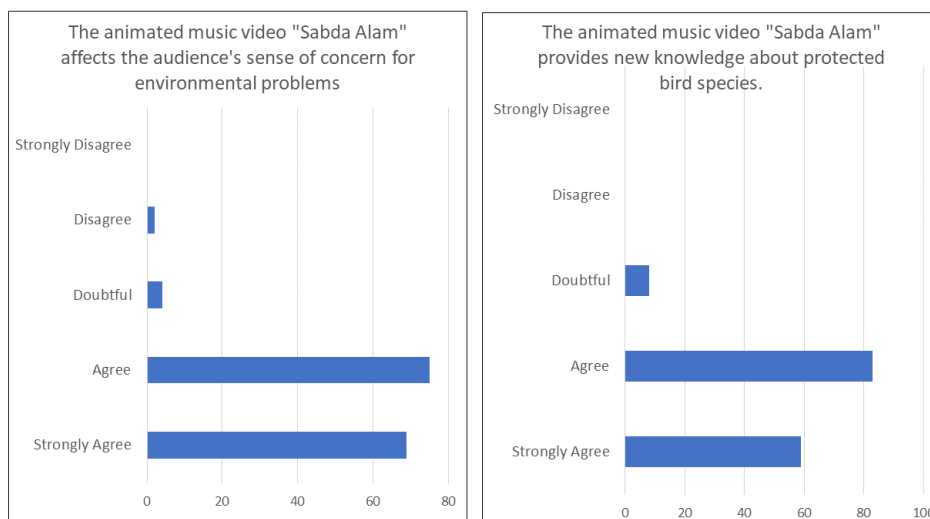


Figure 1. Percentage of audience's sense of concern and knowledge

The data above can underlie the discussion of the elements that build the visual power of the animated music video in conveying messages about the environment. Robert H McKim says that building visual thinking skills can refer to three things, namely designing visual images that are seen, designing visual images that are imagined, and designing visual images depicted. These three images can be dominant, but the three cannot be separated because they have interactions.¹⁴

Based on the four elements in visual grammar, these elements are designed to produce the three visual images above so that the audience can read the visual signs and understand the meaning of the messages contained in them. The following discussion will explain how these four elements come to play in the animated music video "Sabda Alam" so that this spectacle can become a media campaign that can attract public attention.

¹⁴ Winny Gunarti Widya Wardani, "Konstruksi Citra Pembawa Acara Perempuan Dalam Desain Talk Show Berita Mata Najwa: Sebuah Analisis Wacana Visual Kritis". Disertasi. (Pascasarjana Fakultas Seni Rupa dan Desain, Institut Teknologi Bandung, 2015).

DISCUSSION

1. Abstract Elements

Making animated films cannot be separated from illustrations. The illustration style is influenced by the formalistic aspects of the lines that form it. Lines are considered visual elements that have a lot of influence on the formation of an object. The line becomes the limit of a field or colour. Lines can appear straight, curved, wave, and so on.¹⁵ The strength of the animated film is also influenced by the line, especially in the formation of visual characters and the depiction of the background. In character creation, the use of curved lines gives the impression of a smoother character compared to straight lines which seem aggressive and hard.

In this animated music video, four visual characters are shown, namely the Yellow Crested Cockatoo, Bali Starling, Ivory Hornbill, and Ekek Geling. According to Sigit Hermawan, a cinematographer from “Sabda Alam” (researcher interview results), the four characters were made in a realist illustration style to produce a humanist visualization, so that the made-up line elements are dominated by curved lines. As for the background or setting depiction, the formalistic aspect of the line combines horizontal and vertical lines. These two aspects of the line form elongated and widening fields, especially to visualize the natural landscape as a depiction of the habitat of these birds. This combination of horizontal and vertical lines simultaneously forms a visual space where the bird character is placed.



Figure 2. Curved line aspect in visual character illustration style and setting depiction

Furthermore, in terms of dimensions and animation format, this animated music video uses two-dimensional (2D) and short film formats. Current developments allow an animator to create images with computer technology, so that the technique of making illustrations, color processing, movement processes and giving sound effects and music into films is easier so that the animation product is referred to as computer animation. The point of view for 2D animation is to use x and y coordinates which allows image lines to be presented more firmly and expressively.¹⁶

The film format is included in the short film category. The animated music video “Sabda Alam” is six minutes and fourteen seconds long. Audio-visual-based campaign media generally use the short film format because the message must be conveyed effectively and efficiently. As with the short story, the design of the animated music video for this campaign is also based on the provisions in the short story. In the research of Stanton and Sayuti, it is stated that short stories are moralistic because;

- They unite themes with effects,
- They are delivered in a solid story style so that it displays a lot of symbols,
- There exists a narrative structure that aims to arouse sensitivity, understanding, emotion, and morals simultaneously,

¹⁵ Adi Kusrianto, *Pengantar Desain Komunikasi Visual*. (Yogyakarta: Penerbit Andi, 2009).

¹⁶ Santosa Soewignjo. *Let's Animate, Belajar Membuat Animasi 2 Dimensi*. (Bandung: Nexx Media, 2005).

- They have a microcosmic effect because they can express such a big meaning through a single event,
- There are some qualities such as compaction, concentration, and deepening.¹⁷

Based on the results of the researcher's interview with the producer of creative economy products, Iwan Piliang, it can be said that the main strength in designing animated films, both for commercial and non-commercial purposes, is the script. Moreover, to convey a campaign message, the script must be properly processed according to the interests of the target audience, so that people feel they are part of the story being told.

2. Concrete Elements

In the concrete elements, the two things that underlie this animated music video are the formalistic aspects and the structure of the animated film. The color aspect includes the color composition used, namely the monochromatic color composition. Color variations according to monochromatic color composition play more on the color dimension, namely the color value, in the form of a combination of light colors (tint), not too bright (tone), to dark colors (shade). This color composition is also included in the harmonious color grouping but can create different color shades, giving rise to a variety of impressions.

In addition, the color display in animated music videos cannot be separated from the lighting aspect, especially to support characterization and background depiction. Four main things must be considered in combining color and light, namely: displaying distant images by presenting contrasting values; the purpose of color value contrast is to bring focus to the image; provide the brightest or darkest light contrast point on the visualization object to focus the view; and gives a contrasting color value to the characters and their backgrounds so that each other can present each other differently.¹⁸ When the character is visualized with lighter and lighter color values, the background is made dimmer or darker, for the visualization of scenes that show a clear sky, the vertical color lighting is designed to be darker, while horizontally it looks lighter.



Figure 3. Examples of applying color aspects and using color values to focus on visual objects

¹⁷ Dimas Sabila Haq. "Pengembangan Media Film Pendek Bermuatan Pendidikan Moral Untuk Pembelajaran Mengonstruksi Teks Cerita Pendek Pada Peserta Didik Kelas XI SMP". (Skripsi. Fakultas Bahasa dan Seni, Universitas Negeri Semarang, 2019).

¹⁸ Tony White. *How To Make Animated Films, Tony White's Complete Masterclass On the Traditional Principles of Animation*. (Routledge, 2009).

The discussion of the animation structure in this animated music video is based on five factors that build it, namely:

a. Theme

In the media campaign, the theme becomes the main idea of the message to be conveyed in accordance with the targets to be achieved. The main idea in the animated music video "Sabda Alam" is about the importance of protecting endemic birds in Indonesia that are threatened with extinction. This idea is based on environmental problems that become a reality in people's lives, where there is a lot of poaching for wild animals, and the destruction of natural habitats due to population growth and development. As an ecosystem, the existence of humans and nature cannot be separated because the ecosystem is a unified whole between all elements of the environment that influence each other.¹⁹

Therefore, this animated music video narrates the series of consequences of the extinction of species on habitats and ecosystems. The idea in this animated music video seeks to present an imitation of the reality of life, through sequences of events and scenes. The theme becomes the frame of the overall visual narrative so that the campaign message can be described through the visual elements that make it up.

b. Characterization

The characterization of characters in the film is mainly fictional figures who experience various events. According to its function, the characterization of characters can be further divided into central characters, namely, characters who play an important role in the story, become the focus of attention, and have an intensity of involvement in events. While the supporting characters are characterizations that are presented to support the central character and complete the events.²⁰

In the animated music video, the characterization of the Ivory Hornbill is the central character while the characterization of Yellow-crested Cockatoo, Bali Starling, and Ekek Geling are the supporting characters. To convey the message through visual characters, the audience's focus is directed at visualizing the capture of the Ivory Hornbill mother by poachers, so that the mother can no longer feed her young. The death of the Ivory Hornbill chick, which is still dependent on its mother, has a significant impact on the decline in the number of bird populations, as well as affecting the habitat in which they live.

c. Storyline

The events depicted through the animated music video are arranged as a storyline (plot). The storyline or plot is the sequence of events that forms the backbone of the story. In general, the structure of the storyline consists of an opening, a middle, and a closing section. The storyline in this animated music video is designed as a series of short events and is presented in a linear or moving plot.

The opening part of the animated music video "Sabda Alam" tells about the lives of birds in their natural habitat in the form of a beautiful dense forest. The birds live happily and could breed well. This is followed by the middle section which tells the story of the presence of hunters who catch these endemic birds and sell them in the illegal animal market. In the middle part, a story climax is also given which visualizes the process of trading in birds that resulted in many deaths of these animals. Then in the closing section, the story ends by visualizing the condition of the Ivory Hornbill chick who lost its mother and could not find food until finally it had to die. The continued death of the Ivory Hornbill chicks is also slowly affecting their habitat. The forest where the endemic birds lived which was once dense and beautiful, has now become barren and it is impossible for birds to live in.

¹⁹ Rahayu Effendi, Hana Salsabila, and Abdul Malik. "Pemahaman Tentang Lingkungan Berkelanjutan". *Modul 18*, no 2 (2018): 75-82.

²⁰ Winny Gunarti Widya. Wardani. "Representasi Manusia Sebagai MakhluK Budaya Dalam Film Animasi Jepang Nonverbal La Maison En Petits Cubes". (Tesis. Fakultas Seni Rupa dan Desain, Universitas Trisakti, 2011)

d. The setting of space and time

The setting of space and time in the animated narrative is needed to give an idea of where and when the event took place. The presence of the setting helps the audience to imagine the scene of the event. The setting of space and time is also determined by the keyframe. The keyframe is the key to every animation movement, as a start or end movement. In a series of events, there can be more than one keyframe, depending on the number of image objects displayed.²¹ The timing gives meaning to a movement, determines how the audience interprets it and can evoke emotions, as well as strengthen the story.²²

In this animated music video, the space setting is described as a natural habitat where endemic birds live and breed. On the other hand, the time setting is described as the time span of events in the previous period, namely when endemic birds were still there and the time setting is the contemporary, until finally they are increasingly extinct and the habitat has been damaged.



Figure 4. Space and time setting that visualizes the habitat of endemic birds

e. Music

Musical elements function as sound elements to support each scene or series of events in the visual narrative. As explained in Supriarza's research, music in films is a tool to convey the theme as well as a way to give texture to the overall narrative. The ability of music to provide emotional meaning and impact in the context of the film, makes it an integral tool for influencing the audience's emotional and psychological responses.²³

Therefore, musical elements can lay emphasis on the scene. Through the characterization of characters, musical elements emphasize expressions to build feelings of sadness, joy, fear, anxiety, or anger. Meanwhile, through the depiction of the background, the musical elements lay emphasis on presenting the desired atmosphere, such as a beautiful atmosphere, a warm atmosphere, a quiet atmosphere, or an eerie atmosphere. Musical elements can also be an identity so that whenever people listen to the music, their memories always come back to the film. Therefore, the choice of music to accompany an animated film requires serious consideration and cultivation and is usually adapted to the idea of the theme. The choice of musical elements can be in the form of instrumental music or music sung using lyrics. Musical elements are also presented according to the storyline so that their functions can be opening music, climax music, transition music, and closing music.

²¹ Santosa Soewignjo. *Let's Animate, Belajar Membuat Animasi 2 Dimensi*. (Bandung: Nexx Media, 2005).

²² Harold Whitaker, and John Halas. *Timing for Animation, Pengaturan Waktu untuk Film Animasi*. (Malang: Bayumedia Publishing, 2009).

²³ Hery Supriarza. "Fungsi Musik di Dalam Film : Pertemuan Seni Visual dan Aural". *Cinematology, Journal Anthology of Film and Television Studies* 2, no 1 (2022): 78-87.

The animated music video "Sabda Alam" uses the musical accompaniment of the song of the same name, which was sung by singers Chrisye and Junaedi Salat in 1978. This song was later re-arranged by Tohpati and sung again by Tohpati, Eva Celia, Fadly Padi, Mytha Lestari, Mario Ginanjar, and Leisha K. In the opening part, the music is presented with a more cheerful tone while in the middle and ending it is presented with a slower rhythm, to build a sense of sadness over the suffering of the birds that were captured and forced to die. Thus, musical elements can have a significant influence on animated films.

3. Activities Elements

In the activities elements, the discussion refers to cinematographic aspects. Based on the results of interviews conducted by researchers in July 2022, with Sigit Hermawan, a cinematographer from RUS Animation, three aspects build activity in animated films, namely:

a. Messages

The messaging aspect includes a variety of information to be conveyed to the target audience through the design of the media campaign. According to Venus, the elements of a campaign message include words, numbers, images, colors, symbols, lines, sounds, music, and movement.²⁴ The last three elements are part of the campaign message which is delivered in audio and audio-visual ways. These elements are designed in the animated music video "Sabda Alam", resulting in the following message:

- 1) The importance of participating in protecting the ecosystem, including protecting habitats from endemic birds,
- 2) The importance of participating in preventing the hunting and trade of protected wildlife,
- 3) The importance of participating in socializing about environmental conservation

b. Artistic

In the animated music video "Sabda Alam", artistically, there were at least four shooting sizes used in the entire film, namely Wide Shot, Medium Shot, Medium Close Up, and Close Up:

- 1) Wide Shot shooting: to show many things in the scene and present the character as a whole. In this animated music video, Wide Shot was used to visualize the natural environment as the overall background of the space including the scene of birds flying from a distance.
- 2) Medium Shot: to show some of the background and the interaction of one or two characters. In this animated music video, Medium Shot was used to visualize the behavior of endemic birds mingling, singing, or foraging for food.
- 3) Shooting in Medium Close Up: to display the upper part of the face as a character expression. In this animated music video, Medium Close Up was used to visualize the expressions of sadness, fear, and anxiety, of birds that have been captured and caged.
- 4) Close-up shooting: to give a more dramatic or intimate effect on the facial expressions of the characters. In this animated music video, Close Up was used to visualize the eyes of the Ivory Hornbill that is about to be killed for its beak.²⁵

²⁴ Dr. Antar Venus, MA., *Manajemen Kampanye, Panduan Teoretis dan Praktis Dalam Mengefektifkan Kampanye Komunikasi Publik* (Bandung: Simbiosis Rekatama Media, 2019).

²⁵ Dendi Pratama, Winny Gunarti Widya Wardani, and Santi Sidhartani. "Building Natural and Cultural Tourism Entities Through Visual Space of Television Shows: Analysis of "My Trip My Adventure", *Proceedings of 1st Workshop on Environmental Science, Society, and Technology, (WESTECH)*, December 8, 2018.



Figure 5. Examples of shot sizes, the wide, medium, medium close-up, and close-up shots

In framing visual space, The Rule of Thirds is used to compose images into thirds of an imaginary grid, both vertically and horizontally. The Rule of Thirds divides the visual space framing group into left framing (objects are on the left), right framing (objects are on the right), middle framing (objects are in the middle), and full framing (objects are on the left, right, and centre).

The visual space framing also considers two factors in the design principle, proportion and emphasis, namely distance and perspective, as well as focus of attention. In this animated music video, to produce a stronger image proportion that can attract attention, the scene was presented in a medium distance and far perspective, but the foreground was clearly visible. Meanwhile, to determine the focus of attention, a series of scenes in one event tends to use a combination of framing, with a tendency to emphasize the middle framing. This is to emphasize the message that the spectacle object cannot stand alone, but becomes uniformed with the supporting visual elements that surround it.



Figure 6. Examples of distance and perspective, the focus of attention, and framing.

c. Mood

Building the mood in a film means trying to build the emotions of the audience. Emotions are part of feeling in a broad sense. Goleman explained that in principle, basic human emotions consist of feelings of fear, anger, sadness and pleasure. Al Baqi also adds shame, guilt, and anxiety as basic human emotions.²⁶

Efforts to arouse the emotions of the audience are part of the campaign strategy so that the message can be easily understood and received. This animated music video also focuses on efforts to arouse sadness in the hearts of the audience, especially through visualizing the process of illegal trade

²⁶Safiruddin Al Baqi. "Ekspresi emosi marah". *Buletin Psikologi* 23, no 1 (2015): 22-30.

in cruel endemic birds such as putting them in bottles, in closed boxes, into small drums and cutting off body parts to get their beaks which are worth selling. In addition, at the end of the film, the audience is also aroused by their anxiety through visualization of the habitat area that has dried up and is barren, so that it is no longer suitable as a place to live.



Figure 7. Examples of scenes that stir the emotions of the audience

4. Relation element

The relation element becomes the element that connects all the elements. In the semiotic approach, the analysis of the meaning of signs uses denotative and connotative meanings in the context of campaign messages. This animated music video "Sabda Alam" basically presents complex ideas about environmental issues merely through narrative depictions of three endemic bird life events, namely life in the wild, life in the bird market and life without habitat. Denotatively, the narrative visualization of the three lives can be seen through the scenes. Meanwhile, connotatively, everything in the narrative "signifies" or has meaning. In this case, three layers of meaning are important to understand the visual signs in the film scene.²⁷

a. Layers of Informational Meaning

In this layer of meaning, information can be read through the depiction of the background, such as the setting of the landscape to build imagination about the habitat of the birds. Then the character of the story, namely the visualization of the types of birds so that the audience can gain knowledge about the shape of the Yellow-crested Cockatoo, Ivory Hornbill, Bali Starling, and Ekek Geling.

b. Layers of Symbolic Meaning

In the symbolic meaning layer, the audience is invited to understand visual signs such as the depiction of the figure of an illegal hunter, visualized through the hunter's attributes, namely rifles, boots, and hunter costumes that are well known and have become conventions in society. Another example is the visualization of the illegal bird market, visualized through money transactions with bird merchandise.

c. Layers of Imagination Meaning

In this layer of meaning, the audience's imagination is built through depictions or visual signs that are not complete and look vague, but create interpretations in the minds of the audience. For example, layers of imagination are depicted in the scene of a butcher preparing to cut the beak of the Ivory Hornbill, but the cutting itself is not shown.

²⁷ Roland Barthes. *Musik, Teks, Analisis Semiologi Atas Fotografi, Iklan, Film, Musik, Alkitab, Penulisan dan Pembacaan serta Kritik Sastra, Esei-Esei Terpilih*. (Yogyakarta: Jalasutra, 2010)

Thus the discussion of the influencing elements in the visual grammar of animated music videos. Based on the description above, the formulation of the visual grammar model in the animated music video can be described in the following figure.

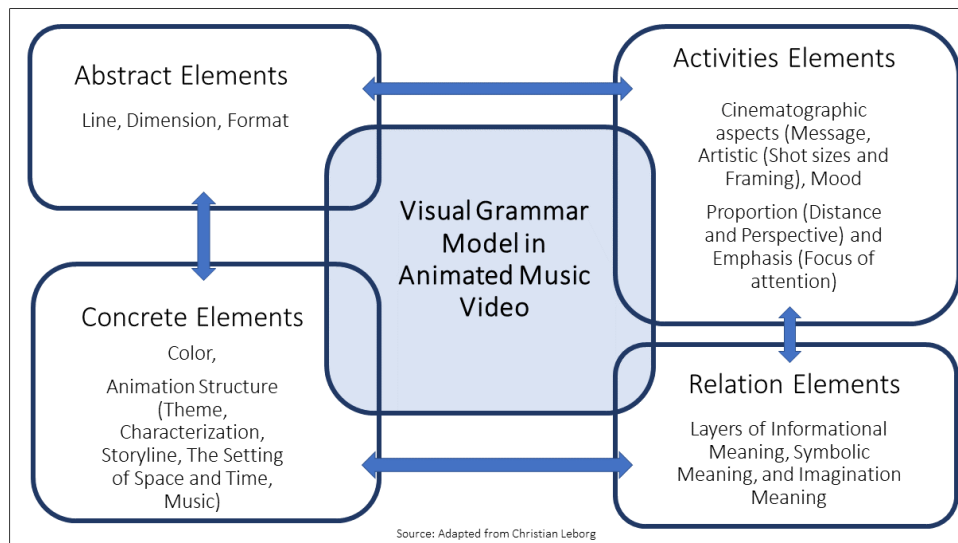


Figure 8. Visual Grammar Models in Animated Music Videos

SUMMARY

The case study of the animated music video "Sabda Alam" by SMK Raden Umar Said has succeeded in formulating a visual grammar model that can be used as a reference for making audio-visual-based campaign media products. The visual grammar model in this study shows the elements in four elements of visual grammar which are adapted from Christian Leborg's thinking. First, the abstract element consists of the formalistic aspect of the line which is dominated by curved lines, then the use of two-dimensional (2D) techniques as a technique that has advantages in expressing image objects more firmly, as well as an animated short film format that lasts between six 6 to 8 minutes. Second, the concrete element covers the formalistic aspect of color which is dominated by dim colors from a monochromatic color composition, by playing with color values. The animated film structure includes the theme, elements of the characters, storylines (plot), animated backgrounds, and music choices from popular songs. Third, the activities element consists of a cinematography description that discusses the messaging aspect of the campaign media, the artistic aspect includes the shot size and visual space framing, as well as the mood aspect which prioritizes building empathy and sadness from the audience while the description in terms of design principles includes the proportion of distance and perspective, as well as emphasis or focus of attention. Fourth, the relation element includes meanings that can be understood from the informational meaning layer, the symbolic meaning layer and the image meaning layer based on the reading of the visual signs contained in the animated music video. The three layers of meaning can be read through a series of scenes in the visual narrative, namely scenes that convey messages about the factors causing the increasing scarcity of endemic birds in Indonesia, then scenes that symbolize the habitat of these wild animals, and scenes that build imagination. about the life of endemic birds and wildlife trade in illegal bird markets.

RECOMMENDATIONS

This research still requires model development, especially for reference mapping of design elements that are not limited to audio-visual products. However, the results of this study can be used as initial recommendations for the formulation of visual style models in creating animated music video works. For educational institutions in the field of art and design, this research can be concrete evidence in formulating models in the field of Visual Communication Design as well as adding insight and scientific references about animated music videos to

improve academic competence. This research also becomes a recommendation for the national interest, especially for the development of interactive environmental-themed campaign products. Currently, animated music video products that aim to provide education in an interesting way are still very limited, so their competitiveness needs to be increased. This research can encourage creative industry products based on animated music videos that are more communicative and competitive, in line with the rapid growth of creative industry products that prioritize human interaction with information technology devices. This research can be a recommendation for inspiration and insight to the general public to care more about environmental problems. Creators and designers are expected to be able to raise information media themes related to ecosystems as common issues that must be passed on to future generations so that life on earth can be maintained sustainably.

CONCLUSION

This study also succeeded in showing that animated music videos can be one of the most effective campaign media designs to convey messages about the environment in ways that are entertaining while being able to arouse the emotions of the targeted audience. The formulation of the visual grammar model of this animated music video can still be developed following the needs of designing other audio-visual media campaign designs and is expected to be an academic reference, as well as a reference for creators in creating other creative economy products.

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