



Learning from #TestTraceVaccinate to Help #SemuaWajibPakaiMasker: Singapore and Indonesia's Psa Visual Campaigns

Abhirama Swastyayana Dian Perdana¹ (✉), Mohammad Shihab¹,
and Rustono Farady Marta²

¹ Universitas Presiden, Jakarta Selatan, Indonesia
perdana.abhirama@president.ac.id

² Universitas Bunda Mulia, Jakarta Utara, Indonesia

Abstract. The COVID-19 pandemic has not appeared to be contained, and instead countries around the world are preparing to embrace it as an endemic. This is shown from a number of visual campaigns created to inform and educate the public on how to live side-by-side with the wide spreading virus. Indonesia, as one of the countries with the worst casualties, has also recently been introduced to the #SemuaWajibPakaiMasker public service announcement (PSA) visual campaign widely distributed by government ministries' official social media accounts. At the same time, Singapore, who appeared to have prepared for living with the virus, has also launched its massive #TestTraceVaccinate campaign. Combining Kress and Leeuwen's (2020) framework of reading images and Machin and Mayr's (2012) representational strategies in visual communication, this study examines the visual messages in both campaign videos to see how issues of coping with the pandemic are represented and produced in each campaign video. The findings of this study are beneficial as insights to provide recommendations for the Indonesian government on what paramount considerations are in producing campaign videos by looking at how each video considers what and who are represented, how the participants interact, and how the relevant frames are composed.

Keywords: visual campaigns · reading images · visual grammar

1 Introduction

Countries around the world have been struggling with the daunting effects of COVID-19 pandemic for almost two years now, especially those within South East Asia territory [1,2]. As one of the countries hit the worst by COVID-19, and with its diverse population, Indonesia is also facing challenges to disseminate factual health protocol and knowledge to its citizens.

In this era of digital technology, public service announcement (PSA) visual campaign is one of the efforts to disseminate information. However, despite the studies on visual campaign production, message producers are still facing challenges to produce meaningful and successful visual campaign to persuade and educate their citizens. In

Indonesia, many of its citizens are still unaware or simply ignorant of the basic health protocol to combat the spread of COVID-19.

This study analyses two current PSA visual campaign produced and launched by government bodies to help disseminate information and knowledge of coping with the pandemic to their citizens. This is contextual as PSA visual campaigns are currently needed to help remind people around the world on the importance in coping with the pandemic. The two PSA visual campaigns are #SemuaWajibPakaiMasker produced by the Indonesian government's Presidential Secretariat's Press, Media, and Information Bureau and #TestTraceVaccinate (Together, towards a new normal) PSA campaign massively launched by the Government of Singapore, with the insight for message producers or communication practitioners to make use of Kress and Leeuwen's [3] visual grammar framework and Machin and Mayr's [4] representational strategies in visual communication in producing public announcement campaign.

2 Research Objectives

The aim of this study is to provide recommendations on how a PSA campaign can better represent their targeted audiences by placing emphasis on what and who are represented in the frames, how each represented participant interact with each other in the frame and with the audience, and how relevant frames are composed to convey the key messages.

3 Literature Review

This section reviews the concepts of attention economy [5] in visual campaign's key message and target audience as the context for this study. Further, Kress and Van Leeuwen's [3] framework of visual grammar and Machin and Mayr's [4] representational strategies are discussed as the tools to analyse the two PSA campaign videos in this study.

3.1 Attention Economy, Visual Campaign, and Target Audience

During this pandemic, the use of visual technology to disseminate information and knowledge is increasing. A campaign aims to create a movement [6], which is further related to Davenport and Beck's [5] notion that the campaign can grab the target audience's attention and create movement if it relates to their lives and well-beings. Visual images are key elements in a visual communication, especially in increasing social awareness [7]. Sharma et al. [8] found that visual representations that meet audience's needs are effective to grab audience's attention and interest. Key visuals (KV) that are closely related to the relevant target audience will lead to a successful campaign [9, 10, 11, 12]. Previous studies also identified that repeatedly iterated simple key messages can lead to target audience paying their attention and being reminded of the campaign's message [9, 10, 11, 12].

3.2 Representation, Interaction, and Composition

This study adopts Kress and Van Leeuwen's [3] approach to image analysis focusing on three meanings—*representation*, *interaction*, and *composition*. This study is also guided by Kress and Van Leeuwen's [3] use of the term 'represented participant' (RP) to indicate the "people, places, and things (including abstract things) represented in and by the speech or writing or image. The participant about whom or which we are speaking or writing or producing images [13]." In other words, an RP is who or what is shown in a frame performing or being performed an action.

Machin and Mayr [4] describe ways an image producer can represent specific types of people by specifically selecting how the RP is shown as representing individuals and groups, generic and specific depictions, or even excluded in the frame. These representations can also be seen from the second meaning, which is the interaction of the RPs, i.e., whether through distance, gaze or eye contact, horizontal camera angle, and vertical camera angle [13, 3, 4, 14].

The compositional meaning relates to the representational and interactional meanings of an image to each other, observed from where the RPs are placed, how much space they take, how clear they are shown, and how connected they are to other RPs in the frame [13, 3, 14]. Composition, according to Caple [13], is the binding for the labels of representation and interaction so that a visual product can make a meaning.

4 Methodology

This is a qualitative content analysis [15, 16] study using Kress and Van Leeuwen's [3] framework of reading images and Machin and Mayr [4] representational strategies in visual communication. The units of analysis are the represented participants (RP) or characters shown in scenes and/or shots, their gaze, angles, distances, and compositions in frames from the two PSA visual campaigns. Henceforth, each PSA visual campaign are simply referred to as video. The first is a short PSA campaign #SemuaWajibPakaiMasker (translation: health mask is mandatory for all) published by *Biro Pers Media dan Informasi Sekretariat Presiden* [17]. The second is the #TestTraceVaccinate 'Together, towards a new normal' PSA visual campaign by the Singapore Government [18].

5 Results

In this section, the two videos are dissected by identifying how the message producer showed who or what (represented participant/RP) is shown in key frames; how the relation and position between RP to RP and between RP to audience are; and how the message producers chose to compose the frame and show the RPs.

1. Representation

The length of the #SemuaWajibPakaiMasker video is 17 s. The key message of this video is intended for general audience from a wide-range of classes. Duration-wise,



Fig. 1. Frames of wearing a mask suggestions by President Joko Widodo (a – c) **Source:** Biro Pers Media dan Informasi Sekretariat Presiden [17].



Fig. 2. Frames of Other RPs with President Joko Widodo (a – c) **Source:** Biro Pers Media dan Informasi Sekretariat Presiden [17].



Fig. 3. Frames of Other RPs without President Joko Widodo (a– c) **Source:** Biro Pers Media dan Informasi Sekretariat Presiden [17]

it is interesting to find that despite the word ‘semua’ (all/everyone) in the hashtag, the majority of the focus is the President of Indonesia, Joko Widodo (see Fig. 1a– 1g below).

There are also some other RPs who are seen together with the President in 3 frames (see Fig. 2, a–c). This makes the community RP as a non-dominant representative. These other RPs do not clearly represent the message of “*semua*” (all citizen), since they are only represented by health workers, other government officials, or random vaccinated citizen (Fig. 3).

Table 1. RPs, Number of Frames, and Duration in #SemuaWajibPakaiMasker Video Campaign

RPs and Key Frames	No. of Frames	Duration
President Joko Widodo only	7	10 s
President with health worker & vaccinated citizen	1	
President with health workers	1	
President with his staff greeting citizens	1	
Health workers only	1	7 s
Health worker and vaccinated citizens	2	
Health worker injecting vaccine to a citizen	1	
Video Opening: City Landscape	1	
Video Closing: Message Producer Identity	1	

It is clear that President Joko Widodo is the main focus or point of interest in this video campaign, despite the explicit key message of ‘health mask is mandatory for all’ in this video. Table 1 shows the RPs in key frames and each of their duration. In the table, the frames are grouped for a better presentation on the duration of key frames.

On the other hand, the #TestTraceVaccinate video by the Singapore Government show diverse representations at the cost of additional duration, due to the inclusion of various ethnicities, age groups, professions, industries, and government (see Table 2). In contrast to the first video, the representation of government authority in this video is placed at the final one-third of the video through the appearance of the Prime Minister of Singapore delivering a speech to persuade and reiterate the key message that the citizen must comply to.

There are KVs such as logo of the Test-Trace-Vaccinate key message (Fig. 4, q–r) and logo of the campaign producer—the Singapore Government (Fig. 4, q–r). The reiteration of key message, phrases, and KVs are shown through and sung by different RPs (see Table 2 and Fig. 4).

2. Interaction

In #SemuaWajibPakaiMasker video, President Joko Widodo is shown at an eye level shot and at a close distance only when the frame shows him without any other RPs. The President is shown at a low angle and appears higher when the shot is with other RPs (Fig. 2, a–c). Audience involvement is only shown when the President is in the frame either by himself (Fig. 1) or with other RPs (Fig. 2). The audience is only offered to see the vaccination activity with mask-wearing people who are mostly health workers and random vaccinated citizens.

The #TestTraceVaccinate video, consistently shows the RPs at a frontal angle and eye-level shot with the RPs maintaining their eye contact with the audience (Picture 4) in order to maintain attention to key messages [5, 19, 20, 21, 22, 23, 24, 25, 26]. In close-up shots, the message producer makes the audience feels close, intimate, and related

Table 2. Category of RPs and Specific RP in #TestTraceVaccinate Video Campaign

Category of RPs	Specific RP	
COVID-19 Affected Professions & Industries' Stakeholders	Singapore Airlines Flight Attendant	Film Production Crew
	Public Transport Crew	Singapore Food Hawkers
	Celebrities and Social Media Influencers	Health Workers
	Food Delivery Driver/Rider	Entertainers & Artisans
	Food and Accommodation Providers	Sportspersons
	Industries' Respective Service Users/Customers	Government Representative (final one-third in duration)
Age/Generation Group	Baby Boomers	Millennials
	Generation X	Generation Y
Ethnicities/Race	Chinese	Indian
	Malay	Arab
Test-Trace-Vaccinate Apparatus	Swab Self-Test Kit	
	Bluetooth Contact-Tracing Tokens	
	Contact-Tracing Mobile Application	
Logo and Copy Key Visuals (KV)	Test-Trace-Vaccinate Logo, subtitles, and Copy KV	
	Logo of the Government of Singapore	
	Copy KV of Together, towards a new normal	

[13, 3, 4, 14] to these diverse RPs who are affected by the pandemic. The producers create an experience for the audience to immerse and participate with the activities of the RPs.

3. Composition

The framing composition in #SemuaWajibPakaiMasker video is dominated by center shot. In the frames where the President is together with other RPs, the president is also placed right at the center, using a triptych composition. These frames and shot show that President Joko Widodo is the primary focus instead of representing all citizens [27]. Furthermore, the evidence that the President becomes the focus of this campaign video is shown in the salience of the frames. Whenever the President is shown with other RPs representing health workers, and random crowds, the shot on President is always foregrounded and focused (Pictures 2 and 3), but the others are less focused.

The #TestTraceVaccinate video campaign, on the other hand, shows more dynamic camera framing. The focus of the key messages, RPs, and visuals are not only placed at



Fig. 4. TestTraceVaccinate Key Message and Copy KVs (a - r) **Source:** Singapore Government [18]

the center of the frames, but also using either golden ratio or rule-of-third composition. The latter composition allows for options to consistently remind the audience of the key messages by showing KVs, i.e., test-trace-vaccinate apparatus and KVs of the repeated “Let’s test, let’s trace, let’s vaccinate” texts. In addition, the reiterated written key messages in the copy KV can be clearly read, which are also strengthened by the reiterated verbally sung messages in the lyric [28, 29].

6 Discussion

From the findings in the section above, the #SemuaWajibPakaiMasker video only focuses on the President. This shows that all involvements and audience attention are expected for the President despite the key message of all citizens are obliged to wear health mask. From the results related to interaction, the President is placed as more powerful than the audience and the other RPs. From the visuals, there are not enough representations of ‘all/every citizen’ who are supposedly the target of this video. The representations

are only limited to a small group of professions and random vaccinated citizens [30], despite the key message.

The findings from the #TestTraceVaccinate video provide diverse representations of target audience. This creates a sense of togetherness and empathy that all are experiencing the same thing and all are in this together to succeed in coping with COVID-19 pandemic. This is in line with previous studies that relate the success of a campaign due to the use of visuals that relate closely to their target audience [9, 10, 11, 12]. The key messages are consistently reiterated by the RPs through their singing, through the written lyric/subtitle, and the messages are clearly shown in the copy KV of relevant frames [19, 20, 21, 22, 23, 24, 25, 26]. In the #TestTraceVaccinate video, the Government authority is placed as the cherry on top. The reiteration of the key message by this government RP is also shown to be watched by the other RPs through their TV set or other devices (Picture 4). Then, the message from the government representative further reiterates the key message with authoritative voice.

7 Conclusion

This study shows that the two campaigns, #SemuaWajibPakaiMasker and #TestTraceVaccinate, differ in their approach to represent the target audience despite the fact that both campaigns targeted wide and diverse nature of both countries' citizens. These are all seen through the actions the RPs do, the clothes they wear, the objects they hold, the verbal messages they say/sing, the caption, and the Copy KV. Based on considerations of what and who are represented, how RPs interact with each other and with the audience, how relevant frames are composed, and how key message consistency is shown.

This study is limited to only analysing the considerations in producing a public announcement visual campaign. This study does not measure whether each public announcement visual campaign is successful. Therefore, it is suggested for future studies to consider measuring the effectiveness of relevant PSA visual campaign and to also analyse other products of communications, public relations, advertising, or social networking sites that make use of visual technology.

Despite the limitations, this study is expected to provide insights for government officials to guide their decision-making, especially during the planning stage of producing a PSA campaign. This study offers the frameworks of Reading Images and Visual Grammar to be highly considered in the planning and productions stages for a public announcement video campaign, which is important for video producers.

References

1. D. Raboisson and G. Lhermie, "Living with COVID-19: A systemic and multi-criteria approach to enact evidence-based health policy," *Front. Public Heal.*, p. 294, 2020.
2. S. A. Tabish, "COVID-19 pandemic: Emerging perspectives and future trends," *J. Public health Res.*, vol. 9, no. 1, p. jphr-2020, 2020.
3. G. Kress and T. Van Leeuwen, *Reading images: The grammar of visual design*. Routledge, 2020.
4. D. Machin, *How to do discourse analysis: A multimodal introduction*. Sage, 2012.

5. T. H. Davenport and J. C. Beck, "The attention economy," *Ubiquity*, vol. 2001, no. May, pp. 1-es, 2001.
6. A. See, "Creating Successful Public Affairs Campaigns: The 5-Step Approach," 2020. <https://prgn.com/tips-trends/creating-successful-public-affairs-campaigns-the-5-step-approach/>.
7. B. Das and D. Chakrabarti, "Image is a tangible element of visual communication: role of the image to increase social awareness," in *Design for Tomorrow—Volume 3*, Springer, 2021, pp. 783–793.
8. A. Sharma, A. Bhosle, and B. Chaudhary, "Consumer perception and attitude towards the visual elements in social campaign advertisement," *IOSR J. Bus. Manag.*, vol. 3, no. 1, pp. 6–17, 2012.
9. A. Burgess *et al.*, "Scaffolding medical student knowledge and skills : team-based learning (TBL) and case-based learning (CBL)," *BMC Med. Educ.*, vol. 21, no. 238, pp. 1–14, 2021.
10. M. Fusari, "The Kony 2012 Campaign: A Milestone of Visual Storytelling for Social Engagement," in *Media, Technology and Education in a Post-Truth Society*, Emerald Publishing Limited, 2021, pp. 155–173.
11. J. Haßler, A. S. Kumpel, and J. Keller, "Instagram and political campaigning in the 2017 German federal election. A quantitative content analysis of German top politicians' and parliamentary parties' posts," *Information, Commun. Soc.*, pp. 1–21, 2021.
12. J. Hendry and A. F. Lemieux, "The visual and rhetorical styles of Atomwaffen Division and their implications," *Dyn. Asymmetric Confl.*, vol. 14, no. 2, pp. 138–159, 2021.
13. H. Caple, *Photojournalism: A social semiotic approach*. Springer, 2013.
14. A. S. D. Perdana, "A Critical Social Semiotics Approach On Text-Image Relationship Revisiting Bali Nine Ringleaders." President University, 2020.
15. R. Biggs, A. De Vos, R. Preiser, H. Clements, K. Maciejewski, and M. Schlüter, *The Routledge handbook of research methods for social-ecological systems*. Taylor & Francis, 2021.
16. K. Kenney, *Visual communication research designs*. Routledge, 2010.
17. Biro Pers Media dan Informasi Sekretariat Presiden, "Presiden Jokowi: Semua Wajib Pakai Masker," *Youtube*, 2021. <https://www.youtube.com/watch?v=Hzrx1UtuFzc>.
18. Singapore Government, "#TestTraceVaccinate Together, towards a new normal," *Youtube*, 2021. <https://www.youtube.com/watch?v=yAQ51SJKQPw>.
19. B. L. Diffey and Z. Norridge, "Reported sun exposure, attitudes to sun protection and perceptions of skin cancer risk: a survey of visitors to Cancer Research UK's SunSmart campaign website," *Br. J. Dermatol.*, vol. 160, no. 6, pp. 1292–1298, 2009.
20. S. M. Gaiha, F. R. Gulfam, I. Siddiqui, R. Kishore, and S. Krishnan, "Pilot community mental health awareness campaign improves service coverage in India," *Community Ment. Health J.*, vol. 57, no. 5, pp. 814–827, 2021.
21. K. Graham, H. Potterton, T. Mihaere, B. Carrington, G. J. Treharne, and M. A. Beres, "Balancing community input and established research: findings from the development of a sexual violence prevention campaign," *J. Sch. Violence*, vol. 20, no. 3, pp. 288–300, 2021.
22. C. A. Grimes *et al.*, "Salt-related knowledge, attitudes and behaviors (KABs) among victorian adults following 22-months of a consumer awareness campaign," *Nutrients*, vol. 12, no. 5, p. 1216, 2020.
23. K. Karan, L. Aileen, and P. Y. Leng Elaine, "Emerging victorious against an outbreak: Integrated communication management of SARS in singapore media coverage and impact of the SARS campaign in moving a nation to be socially responsible," *J. Creat. Commun.*, vol. 2, no. 3, pp. 383–403, 2007.
24. S. Visram, J. Saini, and R. Mandvia, "Evaluation of an Educational Outreach Campaign (IMPACT) on Pain Management Delivered to General Practices in Walsall," *Int. J. Pharm. Pract.*, vol. 29, no. Supplement_1, pp. i48–i49, 2021.

25. S. E. Wutzke, M. A. Artist, L. A. Kehoe, M. Fletcher, J. M. Mackson, and L. M. Weekes, "Evaluation of a national programme to reduce inappropriate use of antibiotics for upper respiratory tract infections: effects on consumer awareness, beliefs, attitudes and behaviour in Australia," *Health Promot. Int.*, vol. 22, no. 1, pp. 53–64, 2007.
26. G. J. Yoo, T. Fang, J. Zola, and W. M. Dariotis, "Destigmatizing hepatitis B in the Asian American community: lessons learned from the San Francisco Hep B Free Campaign," *J. Cancer Educ.*, vol. 27, no. 1, pp. 138–144, 2012.
27. R. Arnheim, *The power of the center: A study of composition in the visual arts*. Univ of California Press, 1983.
28. A. Lumampauw, R. Lestari, R. F. Marta, and J. Fernando, "Awakening Revealed through Rose's Visual Analysis on# LangkahHijau Commercial Ads," *Avant Garde*, vol. 8, no. 2, pp. 121–133, 2020.
29. R. F. Marta, "Polemik Kebhinnekaan Indonesia Pada Informasi Instagram@ Infia_Fact Terkait Patung Kwan Sing Tee Koen Tuban," *Bricol. J. Magister Ilmu Komun.*, vol. 3, no. 02, pp. 63–71, 2018.
30. V. Kusumawardani, N. R. Santoso, and D. M. Herawati, "Youtube As a Media Expression of Transgender Women," *ASPIRATION J.*, vol. 1, no. 1, pp. 99–112, 2020.

Open Access This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

