Adolescent Responses to the Social Campaign Video on Kemdikbud.RI Account about Cyber-sexual Harassment

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ABSTRACT

The primary purpose of a social campaign is to change a person's behavior or attitude regarding some social issues under the message conveyed by the communicator. It is described as persuasive communication. Furthermore, this study aimed to analyze the video content of the #GerakBersama social campaign from the cerdasberkarakter.kemdikbud.ri account about cyber sexual harassment and the audience's responses to the campaign related to awareness of this new phenomenon on social media. This study used mixed methods with data collection through in-depth interviews and surveys to obtain a thorough understanding from audiences and advertising experts regarding video advertising messages. The authors used Aristotle's theory of persuasion communication with three main pillars, namely ethos, pathos, logos, and the AISAS communication model to analyze the responses of the campaign video. These theories were processed and modified to obtain conclusions about the target audience's response to social advertisement videos regarding cyber-sexual harassment and to identify persuasive communication strategies in social campaigns as a reference for advertising professionals and academics in responding to new social problems in online media. The study results were also expected to reference further communication strategies and understanding related to persuasive communication in advertising and social campaigns.

Keywords: social campaign, persuasive communication, AISAS, social media, cyber-sexual harassment

INTRODUCTION

The rapid development of information technology has led to an increase in the use of social media among the public. Without boundaries of space and time, the virtual world can trigger new forms of gender-based violence without the victims realizing it. One form of online gender-based violence is cyber-sexual harassment or acts of harassment that occur in the realm of technology and the internet. Cyber-sexual harassment can occur through various media, chat rooms, social media sites, messaging, advertisements, spam, or automatic links (Arafa *et al.*, 2017). Based on data by SAFENet 2021, the number of online gender-based violence has increased rapidly up to three times since the COVID-19 pandemic.

Some opinions from practitioners, such as Nurcahyani Eva from the Lingkar Studi Feminis (Feminist Study Circle), stated that the increase in online gender-based violence in a pandemic situation occurred because there were still many people who did not understand this new form of sexual violence, resulting in normalizing behavior on social media. Rani Hastari (2021), from Gender Equality & Social Inclusion Specialist at the Plan International Indonesia Foundation, also says that it is necessary to introduce gender-based violence and online gender-based violence. This opinion is also supported by the statement of Bintang Puspayoga (2021), the minister of Kemen PPA (Women's Empowerment and Child Protection Indonesia), that it is necessary to increase digital literacy ultimately so that women and children as victims who are vulnerable to cyber-sexual harassment have an understanding of digital security and privacy on social media and become more vigilant in maintaining digital footprints and personal data (Barata, 2021).

The consequences of direct and online sexual harassment tend to be the same because, conceptually, these two harassments are interrelated and differ in scope. The negative impacts that can be caused to victims on psychological and social conditions include discomfort, fear, anxiety, intimidation, shame, trauma, or self-blame feelings (Fairchild & Rudman, 2008). According to Schineider (1997), harassment negatively impacts victims, even if they do not label the event as sexual harassment. Cyber-sexual harassment victims tend to keep it under wraps or leave it alone until it leads to normalization. As seen from the gender background, groups of women are often victims of online sexual harassment, but it does not mean these actions do not occur to men or other non-binary genders. However, many victims were under 18 years old, and children are an essential concern because, based on a survey conducted by Plan International in 2020 in Indonesia, 99% of Indonesian girls were actively playing social media, and 67% were actively uploading. Therefore, young women in their teens are most vulnerable to becoming cyber-sexual harassment victims, which often occur on social media platforms, messaging apps, and dating apps.

Prita Maharani (2020) states that the safest place for victims is a community aware of protecting survivors. Victims who do not find a safe place can become desperate because it is not easy to solve the problem by stopping using social media because the internet in this day and age has become a part of social life. Therefore, it is vital to create a safe situation around the victim so that public awareness, especially adolescent girls, increases in terms of supporting the survivors morally and socially. These messages can be delivered gradually and efficiently through social campaigns, which are a form of public communication that has the aim of providing information and influencing the behavior of the target audience through a series of organized communication activities that can generate benefits for individuals and society on a non-commercial basis (Rice *et al.*, 2017).

One of the social campaigns in 2020 launched by the Ministry of Education, Culture, Research, and Technology of the Republic of Indonesia to raise public awareness about cyber-sexual harassment was chosen as the object of the study. The campaign was entitled #GerakBersama in a short film video and uploaded to the Indonesian Ministry of Education and Culture's Character Strengthening Center account on social media Instagram and YouTube. However, this study only focused on a social campaign video entitled #GerakBersama-BeraniBicara uploaded on Instagram. The #GerakBersama campaign is also run by other non-profit organizations such as SAFENet, Komnas Perempuan (National Commission for Women), and organizations that focus on women's rights, intending to invite more people to listen and support victims of sexual violence in Indonesia. Since the COVID-19 pandemic, new social phenomena have emerged that were increasingly difficult to resolve. One of them was cyber-sexual harassment. Therefore, a social campaign must have an effective and persuasive communication model strategy in conveying messages to the public so that the primary goal of the social campaign is achieved, namely, changes in the target audience's behavior.

Based on the background above, this study aimed to find the adolescent audience responses to the campaign video and how the persuasive communication strategy of the social campaign in the context of social media to obtain identification on the development of persuasive communication strategies as a reference for academics and advertising professionals to solve phenomenal social problems that are increasingly difficult to solve according to the times in digital media as a new media often used by young people as the main target audience.

The research questions from this study are: 1) How is the response of the adolescent audience to social campaign videos about cyber-sexual harassment by Kemdikbud.RI account on social media?; 2) How is the strategy of persuasive communication model for the #GerakBersama social campaign videos by Kemdikbud.RI account and what is the suitable model communication for social campaigns in online media?; In this study, several literature review were used, especially the theory of Persuasive Communication by Aristotle and the AISAS model which was used to find the response of adolescents to campaign videos on the Kemdikbud.RI account and to find the #GerakBersama social campaign model communication.

Social Campaign

In general, according to Andrews (2008) social campaigns are large-scale communication efforts and practices through mass media and interpersonal communication. Social campaigns are usually carried out by governments or non-profit organizations that fight for human rights, environmental issues, fight poverty and violence or build public health and safety. The object of this research is the #GerakBersama

social campaign conducted by the Kemendikbud Ristek RI (Indonesian Ministry of Education and Culture) together with SAFENet Indonesia.

This social campaign can also be defined as an effort that aims at the behavior of the audience over a certain period through information using communication activities that influence and display several messages that are mediated in the media, generally expected to produce non-commercial benefits for individuals and society (Rice et al., 2017). In this study, a social campaign video about cyber-sexual harassment from Kemendikbud Ristek RI was launched on social media Instagram and YouTube to increase awareness, especially among young people about online gender-based violence.

The principle of persuasion is the basis in every action taken by the campaign, namely inviting and encouraging the public to accept or do something recommended voluntarily (Rogers & Storey, 1987). So it can be said that the social campaign is a large-scale communication process that intends to deliver important messages that can change the behavior of the target within a certain period.

Persuasive Communication

Persuasion is communication that aims to change the behavior or attitudes of individuals. Perlof (2003) states that persuasion can be defined as a symbolic process in which communicators try to convince others to change their attitudes or behavior about an issue by delivering a message in a situation that does not impose the target audience's choice. This form of communication is seen as a more positive force, also can produce useful outcomes. Thus, citing Perlof's statement (Andrews, 2008) that the campaign in principle is an example of a real act persuasion communication.

In this study, Aristotle's persuasive communication theory was chosen to analyze campaign videos by Kemdikbud.RI because according to previous research conducted by Madhavilita and Madhumita (2016) that this Aristotelian communication model can be applied effectively in the digital era. This corresponds to the #GerakBersama social campaign video which was launched on digital media such as Instagram and YouTube. Here are the three pillars of persuasive communication by Aristotle:

1) Logos.
   The word logic in English comes from the Greek word which means thought supported by the act of reasoning. Logos is related to the speaker's message trying to convince the target audience with reasonable claims and evidence so that the statement from the communicator can be confirmed as a logical argument (Madhavilata & Madhumita, 2016);

2) Ethos.
   Based on The Art of Rhetoric (Aristotle in Madhavilata & Madhumita, 2016), ethos is the credibility built by communicators so that ethos can be defined as the audience's perception of the credibility of the message sender. The credibility of the communicator to the audience can be obtained through personality, character, intelligence, sensitivity, fairness, thinking, etc.

3) Pathos.
   Pathos is the third pillar of persuasive communication from Aristotle which describes the attractiveness of communicators to the feelings and interests of the target audience so that Pathos can be interpreted as an emotional relationship between the communicator and the communicant, and also how to attract the attention of the audience by arousing their emotions.

Based on the definitions that have been described previously, it can be concluded that persuasion is communication that can change a person's attitudes and behavior voluntarily according to the will of the communicator. Essentially, social campaigns carry out persuasion in every delivery of their messages to the target audience.

AISAS Communication Model

AISAS is a marketing communication model that was popularized in 2004 by Dentsu Group, one of the well-known and largest advertising agencies founded in Japan. This communication model was developed based on the progress of the times and technology. Sugiyama & Andree (2011) argue that this communication model is designed to approach the target audience effectively by looking at the behavioral changes that occur, particularly related to the background of the advancement of the internet that created the digital or online era.

The AISAS model, which stands for Attention, Interest, Search, Action, and Share, is different from the linear AIDMA model. AISAS itself is nonlinear in that each stage does not have to occur sequentially because someone can immediately purchase a product after seeing an advertisement on the internet

(Santoso, 2019). The AISAS concept according to Sugiyama & Andree (2011) sees the target audience as active individuals who can search for information and share it with others. The following is an explanation of each stage in the AIAS communication model:

1) Attention.
   At this early stage, the important communicator attracts the attention of the target audience, either through the media, visual appearance/ copywriting that is attractive and easy to remember, or has its characteristics.
2) Interest.
   This stage tries to get the target's interest and curiosity about the message delivered. Therefore, at this stage the target audience is stimulated to read and follow the messages conveyed voluntarily.
3) Search.
   At this stage, the interested target audience will try to find as much information as possible regarding the campaign message.
4) Action.
   After receiving the information, the target audience then will be directly involved in active activities.
5) Share.
   The target audience at this stage willingly shares their experiences with others through online or offline platforms so that the experience will be easily spread to many people and to search engines. In the end, more audiences can be reached.

Social Media

Social media is a term that is often used to refer to the new forms of media that involve participatory interactions that are far different from traditional or old media. The advent of digital and mobile technologies has made interaction on a large scale more achievable for every individual. Therefore, a new media era was born where interactivity is placed as the main concept of this new media. An individual can interact with many people and it is possible to receive feedback (Harvey, 2014), even this new media allows users to choose information according to their own will (Flew, 2002).

According to Tang, et al. (2014) Social media or social networking as part of new media formed from web technology has triggered a 21st-century communication explosion that is far more than just conventional media such as posters, newspapers, radio, and television. Social media has changed the way people live, communicate and socialize. Each individual can engage and exchange information through various social media channels such as blogs, microblogging (Twitter), social networking sites (Facebook), and various video sites (YouTube).

This research focuses on social media Instagram as an application that has almost the same function as Twitter, Facebook, and YouTube. However, this type of social media has a difference that lies in the photo upload feature that can increase creativity (Puspasari & Hermawati, 2021). The selection of Instagram social media is also based on the results of a survey conducted on adolescents as the target audience of the #GerakBersama social campaign by Kemdikbud.RI and as the highest internet user in Indonesia (APJII, 2017).

Cyber-sexual Harassment

Online sexual harassment is just like real-world sexual harassment, this act of violence has the intent to harass the victim based on certain sexuality or gender through technology. Therefore, cyber-sexual harassment is included in one of the Online Gender-Based Violence or KBGO (SAFENet, 2019). The similarities between offline and online sexual harassment are the presence of gender-based harassment, unwanted sexual harassment, and sexual coercion (Schenk, 2008). According to Astuti, et al. (2019), cyber-sexual harassment is an act of sexual violence that occurs through the internet and is not expected by the victim so it can cause feelings of discomfort for the victim. The most common forms of online sexual and gender harassment according to Barak (in Schenk, 2008) are defined into four specific categories, namely:

1) Active verbal sexual harassment: In the form of direct messages to victims or sexual comments and dirty jokes.

2) Passive verbal sexual harassment: This form doesn't target specific individuals but targets possible or potential victims, such as embedding a nickname, term, or a phrase that attaches personal details.
3) Active graphic sexual harassment: This form occurs when erotic and pornographic images or videos are intentionally sent via e-mail, messaging (chat), or uploaded to certain online platforms.
4) Passive graphic sexual harassment: Similar to active sexual harassment, but published on a website.

Based on the results of an interview with a KBGO activist from SAFENet, Nenden Sekar Arum on November 11, 2020, she stated that online gender-based violence can even happen continuously in the real world, such as a combination of sexual, psychological, and physical torture, both online and personally to the victim. Vice versa, direct sexual violence can occur continuously in cyberspace.

In this study, the object of the #GerakBersama campaign video on cyber-sexual harassment was chosen because Komnas Perempuan has made online gender-based violence a type of violence that needs to be followed up. After all, this case is increasing every year, especially since the COVID-19 pandemic. Nenden Sekar Arum (2020) also argues that the lack of information and awareness regarding the issue of cyber-sexual harassment, which is relatively new, can cause the number of victims to continue to grow and cases that are increasingly difficult to resolve because the pattern is quite complicated and there is no legal alignment in Indonesia. Therefore, researchers analyzed the social campaign videos launched by Kemdikbud.RI to find out the response of the target audience to videos about this new phenomenon to obtain identification of persuasive communication strategies as a reference for advertising professionals and academics in solving new social-related problems in digital media.

METHODS

This study used mixed methods to analyze the strategy of social campaign communication models about cyber-sexual harassment and to find out the audience's response to social campaign videos on the Kemdikbud.RI account. In the mixed methods, the author began with the qualitative research stage and analyzed the respondent's perspective through literature studies and in-depth interviews with media experts, namely three art directors who previously had experience designing social campaigns, an activist in the field of online gender-based violence, and victims of cyber-sexual harassment. The data was then analyzed and used for the second stage, which was quantitative (Creswell, 2014) through data collection based on a questionnaire survey to the adolescent target audiences as the audiences who actively used social media according to Plan International Indonesia.

Qualitative data was intended to answer the problems of this study regarding the strategy of an effective social campaign communication model in solving the latest social problems. This study raised the cyber-sexual harassment issue as a social phenomenon that has increased since the COVID-19 pandemic. The use of quantitative data was intended to answer research questions regarding audience responses to the #GerakBersama social campaign video about cyber-sexual harassment on the Kemdikbud.RI account.

The object of this study was a short film video that aimed to raise young Indonesians' awareness against cyber-sexual harassment by the Character Strengthening Center of the Ministry of Education, Culture, Research, and Technology of the Republic of Indonesia (Kemendikbud Ristek) in collaboration with the AwasKBGO campaign launched by SAFENet (Southeast Asia Freedom of Expression Network). The media used in spreading this campaign were Instagram and YouTube, as the social media most used by the youth audience based on the survey results.

RESULTS

The population of this study was the target audience of 86 young people respondents, 18 male and 68 female who were asked to fill out a questionnaire related to the #GerakBersama social campaign video by the Kemdikbud.RI account. There were seven people respondents from rural areas, 21 people from

suburban areas, and 58 people from urban areas. Most people who filled out the questionnaire were 21 years old with 26 people, 19 years old with 15 people, and 18 years old with 25 people. The results of the description of each variable based on the outcome of distributing questionnaires to the target audience are explained as follows.

Results of Audience Response Data Analysis

In this analysis, Aristotle's communication theory was used with three main pillars, namely logos, ethos, and pathos to find the target audience's response to the #GerakBersama campaign video that launched on the Kemdikbud. RI social media account.

1) Logos.

Logos refers to attractiveness based on logical evidence presented in the message of a social campaign. In the #GerakBersama social campaign, messages were compiled based on data from Komnas Perempuan (2020) regarding cyber-sexual harassment, which increased after the COVID-19 pandemic to raise public awareness, especially young people who were vulnerable to being victims. The arguments built on logos would have a long-term impact on the audience's memory.

Based on Table 1, the number of respondents who understood the meaning of the message from the #GerakBersama social campaign video was 46 people who strongly understood and 38 people who understood. It showed the message of social advertisements by the Kemdikbud.RI account could convey meaning and messages well to the target audience so that the audience remembered the main message of the campaign video.

Table 1. Result of Statistical Measures of Audience Responses to Messages.

Gender			Frequency	Percent	Valid Precent	Cumulative Percent
Male	Valid	Understand	8	44.4	44.4	44.4
		Strongly	10	55.6	55.6	100.0
		Understand	18	100.0	100.0	
		Total	2	2.9	2.9	2.9
Female	Valid	Uncertain	30	44.1	44.1	47.1
		Understand	36	52.9	52.9	100.0
		Strongly	68	100.0	100.0	
		Understand	8	44.4	44.4	44.4
		Total	10	55.6	55.6	100.0

Source: Questionnaire I

2) Ethos.

Ethos is the audience's perception of a communicator's credibility and the messenger's authority on the topic raised. In this study, the communicator of the #GerakBersama campaign was Kemdikbud.RI, in collaboration with AwasKBGO by the SAFENet Indonesia, launched a social campaign video about cyber-sexual harassment on social media Instagram.

Based on Table 2, the total respondents strongly agreed to believe the message made by Kemdikbud.RI was 38 people, and the number of respondents agreed was 42 people. It showed that Kemdikbud.RI was considered credible in delivering a message that should be trusted about increasing awareness of cyber-sexual harassment among the Indonesian people.

Table 2. Result of Statistical Measures of Audience Responses to the Credibility of Kemdikbud.RI

Gender			Frequency	Percent	Valid Precent	Cumulative Percent
Male	Valid	Uncertain	1	5.6	5.6	5.6
		Agree	8	44.4	44.4	50.0

		Strongly Agree	9	50.0	50.0	100.0
		Total	18	100.0	100.0	
Female	Valid	Strongly Disagree	1	1.5	1.5	1.5
		Uncertain	4	5.9	5.9	7.4
		Agree	34	50.0	50.0	57.4
		Strongly Agree	29	42.6	42.6	100.0
		Total	68	100.0	100.0	5.6

Source: Questionnaire II.

3) Pathos.

Pathos means attracting the audience by evoking emotion towards the message received. The purpose of pathos was to strike a chord in the audience's hearts because the emotion was a powerful motivator to stimulate the hearts and minds of individuals to accept the communicator's claims. In the object of this study, that is the #GerakBersama social campaign, messages about cyber-sexual harassment could arouse the audience's interest in knowing more about this phenomenon.

Based on the data presented in Table 3, it can be seen that 31 people were very interested in social campaign videos, and the most significant number were 50 respondents who felt interested. Therefore, it can be concluded that the #GerakBersama social campaign video succeeded in arousing the audience's emotions. Respondents felt interested and persuaded to know more about the cyber-sexual harassment phenomenon and share this information with others.

Table 3. Result of Statistical Measures of Audience Interest in Campaign Videos

Gender			Frequency	Percent	Valid Precent	Cumulative Percent
Male	Valid	Interest	11	61.1	61.1	61.1
		Strongly Interest	7	38.9	38.9	100.0
		Total	18	100.0	100.0	7.4
Female	Valid	Uncertain	5	7.4	7.4	64.7
		Interest	39	57.4	57.4	100.0
		Strongly Interest	24	35.3	35.3	
		Total	68	100.0	100.0	

Source: Questionnaire III

Results of Data Analysis on Social Campaign Communication Model Strategies

In this analysis, the AISAS communication model was used to identify effective communication strategies used in the #GerakBersama campaign video by Kemdikbud.RI based on the results of in-depth interviews with three media experts, namely two Art Directors, and a lecturer. They are Bonaventura Eki Putro from one of the well-known creative agencies in Indonesia, Bramantya Dwi Adhiwardhana from a digital agency in South Jakarta, and an advertising lecturer, Firmanda Satria. The respondents were advertising experts in visual communication design who previously worked on social campaigns. The selection of the AISAS communication model was based on a practical approach to the target audiences motivated by the advancement of the internet and the development of social media. The following are the results of descriptive analysis of interview data on the AISAS communication model for #GerakBersama campaign, divided into two categories according to the similarity of the concept of each stage, namely the Attention-Interest stage and the Search-Action-Share stage.

Attention-Interest Stage

These two stages were the initial stages that aimed to attract the target audience's attention through visual or copywriting of a social campaign so that the interest and curiosity of the audience arose from the message delivered. Based on the results of in-depth interviews conducted in November-December with three sources, different opinions were found on how to attract the target audience's attention to a social campaign. Bonaventura (2020) argues that a successful social campaign has distinctive and unique characteristics to attract the attention of the younger generation's target audience on social media. Bonaventure gives an example, if people want to attract the attention of gamers, the appearance

and communication style of social campaigns need to be adjusted to the psychographics of these gamers. An effective campaign is creative and specific to one thing, for example, targeting a target audience who has experienced sexual harassment on a dating app.

Bramantya (2020) has a different opinion on how to attract the attention of the target audience. A social campaign that is mediated by social media can ride something viral for attracting the interest of the target audience in the first place as the young generation today focuses on all things trending. After that, the delivery of the campaign message at the next stage can decide whether to keep using what is currently viral or not. Meanwhile, Firmanda Satria (2020) argues that for the first time to attract the attention of the target audience, especially for a social campaign that uses social media as its primary media is by using other conventional or traditional media such as ambient media, posters, stickers, banners, billboards or Megatron because the media is displayed massively in public spaces that almost everyone passes through. The results of a survey conducted by researchers regarding respondents' opinions on the visual and verbal delivery of the *#GerakBersama* social campaign video are as follows:

Table 4. Result of Statistical Measures towards Audience Responses to Campaign Video.

Gender			Frequency	Percent	Valid Precent	Cumulative Percent
Male	Valid	Uncertain	2	11.1	11.1	11.1
		Agree	5	27.8	27.8	38.9
		Strongly Agree	11	61.1	61.1	100.0
		Total	18	100.0	100.0	
Female	Valid	Strongly Disagree	2	2.9	2.9	2.9
		Uncertain	2	2.9	2.9	5.9
		Agree	34	50.0	50.0	55.9
		Strongly Agree	30	44.1	44.1	100.0
		Total	68	100.0	100.0	

Source: Questionnaire IV

Based on the data in Table 4, it can be seen that the respondents who strongly agreed that the #GerakBersama-BeraniBicara video had a good and creative visual and verbal were 41 people, and 39 people agreed. It showed that in the early stages of a social campaign, visual and verbal appearance were considered significant to increase the concern and interest of the target audiences at the initial stage of a campaign launching. #GerakBersama campaign video was considered creative by respondents, although there were two female respondents and two male respondents who disagreed with this opinion.

Search-Action-Share stage

In these three stages, the target audience who has been interested in a social campaign would seek information about the campaign, then begin to be directly involved with campaign activities such as disseminating information, signing petitions, attending seminars, and so on. Based on the results of interviews with three 18 years old respondents in November 2020, it was found that the respondents liked the campaign. They voluntarily participated in the social campaign that had attractive visuals, gave a light impression when uploaded on social media, such as the illustration in the form of comics or animations with the delivery that carried elements of humor, full of enthusiasm and aroused curiosity. The opinion of the respondents was supported by the results of a survey that tested the correlation between the visual of the #GerakBersama campaign video on the target audience's interest to find out more about the campaign and spreading information about the campaign message.

Table 5. Correlation Test Result.

	Audience Interest to Know More about the Campaign	Audience Response to the Visual Campaign
Pearson Correlation	1	.416[**]

Audience Interest to Know More about the Campaign	Sig. (2-tailed)		.000
	N	86	86
Audience Response to the Visual Campaign	Pearson Correlation	.416**	1
	Sig. (2-tailed)	.000	
	N	86	86
**. Correlation is significant at the 0.01 level (2-tailed).			

Source: Questionnaire V

Table 5 shows that the audience's interest to know or search more about the campaign variable positively correlated with the audience's response to the visual campaign. Pearson correlation also found a correlation between the two variables with a moderate level, namely $r = 0.416$, $p = .000$. It means that the visual of the #GerakBersama campaign video affected increasing the audience's interest in campaign messages about the cyber-sexual harassment phenomenon. Thus, the visual and verbal creative display of a social campaign increased audience interest in finding out more information about the campaign and spreading information on social campaign messages to others.

CONCLUSION

Observing the research analysis results, the audience had a positive response to the #GerakBersama campaign by Kemdikbud.RI. It was evidenced by the survey results, which showed that 84 out of 86 people understood the message conveyed by the social campaign regarding cyber-sexual harassment, 81 people were interested in the campaign video and wanted to spread the information to other people, and 80 people agreed that Kemdikbud.RI was credible in conveying messages about cyber-sexual harassment, so the information in the #GerakBersama social campaign deserved to be trusted. The responses from the adolescent audiences who have been persuaded by the message in the campaign video showed that Kemdikbud.RI has succeeded in increasing awareness about this new phenomenon on social media through the #GerakBersama social campaign video.

Based on the conclusions above, this study has made several findings. First, the AISAS communication model was considered suitable for social campaigns, with the main message conveying media is digital media or social media. Second, the social campaign communication model strategy to answer problems related to the latest social life phenomena in digital media could be done by first identifying specific target audiences so that visual and verbal had unique characteristics that adapted to the target audiences. Messages could be delivered appropriately. Then, in the early stages of the campaign, you could also ride something viral as a trigger for the target audience's curiosity. The use of conventional media in public spaces with a unique visual appearance could be a consideration to increase the target audience's interest in a social campaign.

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