



DESIGN OF THE SITHA MASCOT AS THE VISUAL IDENTITY OF BRUMBUNG VILLAGE, BASED ON LOCAL WISDOM

Firmansyah, Rijal Jadhuk; Masnuna; El Chidtian, Aileena Solicitor, Costa Rica

Communication Visual Design, UPN "VETERAN" Jawa Timur

Article Info

Article History
Received: Juni 2026
Approved: July 2026
Published: August 2026

Keywords:

**Mascot Design, Local
Wisdom, Village
Branding, Visual
Identity**

Abstract

This study aims to design a mascot as part of the visual identity of Brumbung Village that can effectively represent local wisdom. The research problem stems from the suboptimal use of visual identity in conveying the village's cultural potential. The method used is a qualitative approach employing the ADDIE model (Analyze, Design, Develop, Implement, Evaluate). Data collection was conducted through triangulation involving observation, interviews, and documentation, followed by analysis using qualitative descriptive methods. The results indicate that the Sitha mascot, developed from the figure of Dewi Sitala on the Jaladwara relief, was successfully transformed into a communicative visual character through a process of stylization and simplification of form. The chibi character approach was used to build emotional closeness with the audience, supported by visual elements representing local cultural values. The implementation of the mascot in digital and print media demonstrated flexibility and consistency in visual identity. Evaluation via a questionnaire revealed a very high level of audience acceptance, particularly regarding cultural representation and promotional effectiveness. Thus, the Sitha mascot has the potential to strengthen the branding of Brumbung Village through a visual communication design approach rooted in local wisdom.

© 2026 Universitas Negeri Semarang

✉ Correspondence address: Departments of Fine Arts, Faculty of
Author's Address: UPN "VETERAN" Jawa Timur
Email: masnuna.dkv@upnjatim.ac.id

ISSN 2252-7516
E-ISSN 2721-8961

INTRODUCTION

In the increasingly dynamic field of visual communication design, visual identity plays a crucial role as a means of building an image, reinforcing character, and enhancing public recognition of an entity. Visual identity serves not only as an aesthetic element but also as a communication medium capable of effectively conveying values, messages, and character. In the context of regional branding, particularly for villages, the need for a visual identity has become increasingly relevant alongside efforts to strengthen local potential and enhance appeal to the broader public.

The village of Brumbung, located in Kepung Subdistrict, Kediri Regency, is one such area with significant potential for local wisdom, encompassing its culture, traditional values, and the social character of its community. However, this potential has not yet been fully supported by a visual identity capable of representing the village's character in a communicative and easily recognizable manner. This has resulted in the communication of local imagery and values to the broader public being less than optimal, particularly in the context of the rapidly evolving visual communication media.

One approach that can be used to address this issue is through the design of a mascot as part of a visual identity. Mascots have the advantage of serving as a communication medium that is representative, communicative, and capable of building an emotional connection with the audience. Additionally, mascots can also serve as symbols that blend visual elements with cultural values, thereby conveying messages in a more engaging and easily understandable way. In this context, a mascot functions not merely as a decorative element but as a representation of identity imbued with philosophical meaning.

Nevertheless, research on mascot design within the context of village branding based on local wisdom remains relatively limited. Previous studies have tended to focus on visual identity design in the form of logos or other promotional media, while the development of mascots as identity elements possessing narrative and emotional dimensions has not been deeply explored. Furthermore, there has been little research specifically examining how local values

can be translated into communicative visual characters relevant to the needs of contemporary media. This indicates a research gap in the development of character-based visual identities, particularly in the village context.

Based on this gap, the research questions in this study are: (1) how to design a mascot as a visual identity capable of representing the values of local wisdom in Brumbung Village, and (2) how to translate these values into a visual character that is communicative, appealing, and suitable for the needs of visual communication media. These research questions serve as the foundation for determining the design direction and the approach used in this study.

In line with these research questions, the objective of this study is to design a mascot as part of Brumbung Village's visual identity that can visually and communicatively represent local values. Additionally, this study aims to develop a character design concept that not only possesses aesthetic value but also strengthens the village's image and branding through a visual communication design approach.

In today's digital age, the use of visual characters such as mascots has become increasingly relevant because they can reach various communication media, both digital and conventional. People tend to more easily recognize and remember visual characters that have distinctive features and a strong narrative. Therefore, designing a mascot as part of a visual identity can be an effective strategy for increasing the visibility and appeal of a region.

Based on this background, this article discusses the process of designing a mascot as part of the visual identity of Brumbung Village. The discussion focuses on the stages of analysis, concept development, and design visualization that draw upon local wisdom values. Through this design process, it is hoped that a visual representation will be created that not only possesses aesthetic value but also effectively strengthens the village's image and identity through communication.

METHODS

This study employs a qualitative approach using the ADDIE (Analyze, Design, Develop, Implement, Evaluate) model proposed by Robert

Maribe.Branch. The ADDIE model is a systematic framework used in needs-based product development, emphasizing the processes of problem analysis, solution design, product development, implementation, and ongoing evaluation (Branch, 2009).

A qualitative approach was used because this study focuses on gaining a deep understanding of social phenomena, local wisdom, and visual interpretations that form the basis of the identity design process. With this approach, the data obtained is descriptive and serves as the foundation for developing design concepts.

The data collection technique in this study employs qualitative triangulation. Triangulation is a data collection technique that combines several methods to enhance the validity and credibility of the data (Sugiyono, 2013). According to Sugiyono, triangulation is performed by utilizing various data collection techniques to obtain more accurate and comprehensive results.

The techniques used include:

1. Observations

The observation involved directly examining the environmental conditions, community activities, and visual elements present in Brumbung Village. The purpose of this observation was to gather factual data regarding the area's characteristics and visual elements that could serve as a foundation for the design.

2. Interviews

Interviews were conducted with local cultural experts. This method was used to gather information regarding local wisdom, perceptions of the village's identity, and the desired visual communication needs.

3. Documentations

Documentation was conducted by collecting data in the form of photographs, archives, and other supporting documents. This data was used as a visual reference and to corroborate the results of observations and interviews during the analysis process.

Through this triangulation technique, the data obtained is expected to have a high level of validity and to support a comprehensive design process.

The data analysis technique used in this study is qualitative descriptive analysis. Qualitative descriptive analysis is a method of

analysis conducted by processing, grouping, and interpreting the data obtained to produce a deep understanding of the phenomenon under study (Sugiyono, 2013). According to Sugiyono,

Qualitative data analysis is conducted interactively and continues until the data reaches a point of saturation.

The stages of data analysis in this study include:

1. Data reduction, which is the process of sorting and simplifying data relevant to the research needs.
2. Data presentation, which involves organizing data into a descriptive narrative for easy understanding.
3. Drawing conclusions, which is the process of interpreting data to identify findings that serve as the basis for design.

The results of this data analysis are then used as a foundation for formulating visual concepts, determining the mascot's character, and developing designs that align with local wisdom values.

Design Method (ADDIE Model)

The design process in this study uses the ADDIE model, which consists of five main stages, namely:

1. Analyze

This stage aims to identify problems and design needs through an analysis of the performance gap between the actual and ideal conditions. Activities carried out include analyzing audience characteristics, the potential of local wisdom, and identifying the values that will be highlighted as the basis for the design.

2. Design

This phase focuses on developing design concepts based on the results of the analysis. Activities carried out include defining design objectives, developing visual concepts, and designing the mascot's character, encompassing aspects of form, color, and visual meaning.

3. Development

The development stage is the process of visualizing the concept into a design. Activities in this stage include creating sketches, developing design alternatives, and refining the design to produce the final visual.

4. Implementation

The implementation phase involves applying

the design to various visual communication media, both digital and print. The purpose of this phase is to observe how the design is applied in real-world contexts.

5. Evaluation

The evaluation phase is conducted to assess the quality and effectiveness of the resulting design. Evaluation is carried out both formatively and summatively, taking into account visual and communicative aspects, as well as alignment with the values being promoted. The results of the evaluation serve as the basis for improving and refining the design.

RESULTS AND DISCUSSION

Analysis

An interview with local cultural expert Muhammad Sulthon revealed that the cultural site at the Brumbung Village Hall originated from statues, inscriptions, and a jaladwara previously discovered in the Watutulis rice fields. The artifacts were subsequently gathered at the Village Hall, developed into a mini-museum, and registered as a cultural heritage site by the Kediri Regency Tourism and Culture Office. The interview also revealed that one of the most distinctive elements is the jaladwara, which is interpreted as depicting the figure of Dewi Sitala, the goddess of healing, thus holding strong symbolic value as a local village identity.



Figure 1. Arca Jaladwara

These findings confirm that Brumbung Village possesses visual and historical assets that are not only important for cultural documentation but also have the potential to serve as the foundation for visual identity design. In studies on mascots as visual identities, a mascot is understood as a

character capable of representing an entity's image and making promotions more engaging by interacting with the audience in a more dynamic way. Other research also indicates that mascots can serve as an extension of a brand to reach audiences, with a particular emphasis on character and personality so that the figure feels credible and is easily accepted (Hidayah et al., 2022).

Based on these field findings, the main issue in this study is not merely the absence of a logo or illustration, but the lack of a visual symbol that

consistently represents the historical and spiritual values and distinctive character of Brumbung Village. Therefore, the need for a mascot arises not only as an aesthetic necessity but also as a need for identity and identity-based promotion. This aligns with the findings of Hidayat, Masnuna, and Arifianto (2024), who assert that mascots play a crucial role in visual identity and can make promotional activities more engaging, as well as with other studies that highlight the effectiveness of mascots as an extension of a brand to reach audiences (Hidayat et al., 2024).

In addition, research on brand identity development indicates that limitations in brand identity can hinder promotional and image communication efforts, making strong visual elements necessary to represent the entity more clearly (Cholisatur Rizaq & Nur Alisha, 2021).

In this study, local wisdom is not positioned merely as an ornamental reference but as the conceptual foundation for constructing the mascot's visual identity. Local wisdom is understood through the historical artifacts, cultural narratives, social values, and environmental characteristics associated with Brumbung Village. These elements are then translated into visual signs that form the mascot's character. The Jaladwara and the figure of Dewi Sitala provide the primary historical and symbolic references, particularly the values of healing, purification, and protection, while local Javanese cultural attributes, agricultural characteristics, communal values, and natural resources contribute to the development of costume, color, and supporting visual elements. Thus, the relationship between local wisdom and the visual mascot operates through a process of visual translation: local cultural meanings are identified,

selected, simplified, and transformed into recognizable character attributes. Through this process, the mascot functions not merely as an illustration but as a contemporary visual representation of Brumbung Village's cultural identity.

Accordingly, each major visual element of Sitha was derived from identifiable aspects of local wisdom rather than being selected solely for decorative purposes. The mascot's figure represents the local historical narrative of Dewi Sitala; its costume refers to Javanese cultural traditions associated with the Kediri region; the Jaladwara motifs preserve the visual connection with Brumbung's cultural heritage; and the color palette represents the village's agricultural environment, social values, natural resources, and historical character. This translation allows local wisdom to operate as a visual system that determines the mascot's form, attributes, and symbolic meaning.

Design

Based on the analysis, the mascot concept was developed from the figure of Dewi Sitala depicted on the Jaladwara relief. The Jaladwara was selected as the main visual reference because it represents one of the most distinctive cultural artifacts associated with Brumbung Village and possesses a direct historical connection with the local area. Among the cultural elements identified during observation, interviews, and documentation, the Jaladwara provides both a recognizable visual form and a strong symbolic narrative. Its association with Dewi Sitala, interpreted locally as a figure related to healing, purification, and protection, also provides values that can be developed into the mascot's personality and narrative. Therefore, the selection of Dewi Sitala was based on three considerations: its historical relevance to Brumbung Village, its visual distinctiveness as a local cultural artifact, and its symbolic potential to represent positive values of the village. These considerations made the figure more suitable as the primary visual element of the mascot than other local cultural references identified during the analysis. In the design process, the traditional figure was not depicted literally but was reimagined as a more communicative character to appeal to a broader

audience. The Sitha mascot character was designed as a visual representation that is not only aesthetic but also communicative and symbolic. This aligns with the view that a mascot is a form of brand personification in the form of a character with specific traits to represent an entity's identity and make it easier for the audience to recognize and remember it. (Maslahah & Arifianto, 2024).

Visually, the character Sitha is designed with simple, rounded, and proportionally balanced chibi-style features to convey a friendly, gentle, and approachable impression. Her facial expressions are designed to be friendly to strengthen the emotional connection with the audience. This approach aligns with research on the application of the Big Five Personality traits in mascot design, which concludes that an ideal mascot should possess an open, warm, cheerful, affectionate, and energetic personality to feel believable and easily foster a sense of closeness.

Additionally, the use of a character approach with friendly expressions and simple forms is also based on the mascot's function as a visual communication medium capable of building emotional closeness with the audience. A mascot does not merely serve as a decorative element but also as a medium that conveys messages in a narrative and persuasive manner (Tytton & Mufida, 2025).

At this stage, local visual attributes are retained as markers of cultural origin but simplified so as not to interfere with visual clarity. This means that the Sitha mascot is designed not only to be cute or appealing but also to serve as a symbol that translates the Brumbung cultural identity into a visual form more relevant to today's communication media. In theory, this aligns with the view that brand identity is built on associations intended to be consistently reinforced, while brand elements serve to strengthen audience recognition and recall (Aaker, 2012).

The visual transformation in the design of the Sitha mascot is a process of translating traditional cultural symbols into contemporary character forms. The figure of Dewi Sitala, which originally appeared as part of the sacred ornamentation on the jaladwara, was reimagined into a character that is more communicative, flexible, and easily understood by modern audiences. This process is not merely a change in form but also a shift in how

meaning is conveyed, from a historically rooted symbol to a character that functions as a medium for visual identity.

From a design perspective, the transformation was achieved through simplification of form, adjustment of proportions, and stylization to ensure the character remains recognizable across various media. The originally complex figure was simplified into a more concise form without losing its essential meaning. The choice of chibi proportions was also made to convey a sense of familiarity and friendliness, so that this sacred figure could be translated into an inclusive character without losing its philosophical roots. Research on mascots indicates that characters with a clear and convincing personality are more effective in building an emotional connection with the audience.

In this stage, the author created a character sketch of Sitha. The character is depicted as a woman aged 19–25, wearing traditional Javanese princess attire. For this, the author drew inspiration from the costume of Dewi Sekartaji, an urban legend from ancient Mataram, specifically the Kediri region.



Figure 2. Mascot sketch

Thus, Sitha's visual transformation demonstrates that mascot design is not merely about translating traditional forms into new ones, but reinterpreting cultural meanings into a more universal visual language. Within a branding framework, this process is crucial because strong visual elements help establish distinctive associations and set Brumbung Village apart from

other entities.

Development

During the development phase, the selected design was refined through line cleanup, color adjustments, and simplification of details to ensure the character remains consistent when applied across various media. Refinement is carried out to ensure the mascot remains clearly legible at small sizes, does not feel overly cluttered, and retains a strong identity. This is important because research on mascots as visual identities indicates that mascots function effectively when they can support promotional and visual communication in an engaging and dynamic manner.

In its development, the mascot also features a costume that can be broken down and described piece by piece. The costume itself is inspired by that of Dewi Sekartaji, a figure from an urban legend found in the region of the ancient Mataram heritage, specifically the Kediri area, which is home to the village of Brumbung, as detailed in a journal discussing Dewi Sekartaji's costume (Lutfiati et al., 2024).

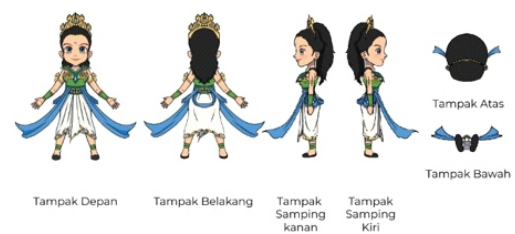


Figure 3. Final Design of Mascot

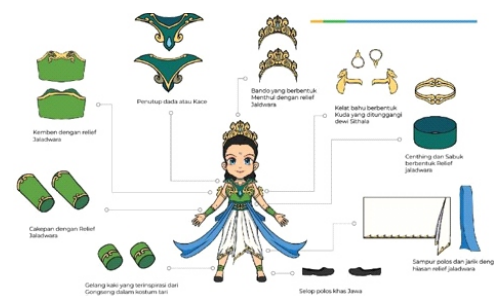


Figure 4. Mascot costume details

The details of the Sitha mascot's costume are as follows:

1. A *Kace* (chest covering), inspired by the costume of Dewi Sekartaji.
2. A headband shaped like a *mentul* with a Jaladwara relief; the *mentul* is typically worn as a hair ornament in some traditional Javanese costumes.
3. Shoulder ornaments shaped like a horse ridden by Dewi Sithala in the Jaladwara statue.
4. A *centhing* and belt featuring Jaladwara reliefs, which are accessories always used in traditional Javanese costumes.
5. A plain *sampur*, inspired by the *sampur* worn by Jathil dancers.
6. A *jarik* with Jaladwara reliefs.
7. A plain *selop*, commonly worn by Javanese women.
8. An ankle bracelet featuring a Jaladwara relief, inspired by the *gongseng* or ankle bracelet from the Remo dance costume.
9. A *cakepan* or wrist guard featuring a Jaladwara relief.
10. A *kemben*, a traditional Javanese garment typically paired with a *centhing* and *jarik*, commonly worn by Javanese women.

The development phase is also aimed at strengthening the mascot's personality. Research on mascot character design emphasizes that a warm, cheerful, and trustworthy visual personality is a key factor in ensuring that the mascot can function as a brand ambassador (Aryani et al., 2024). Therefore, the redesign of Sitha not only addresses visual technical aspects but also ensures that the character continues to convey a sense of healing, gentleness, and warmth.

In addition, a variety of poses and expressions were created so that the mascot could be used flexibly for various communication needs, such as greeting people, pointing directions, or supporting informative content. This flexibility is important in the context of visual identity because a single character must be able to function consistently across multiple media without losing its key characteristics. In another study, the mascot was also positioned as an element that can support culture-based city branding, indicating that visual characters do indeed need to be adaptable to be effective across diverse communication contexts.

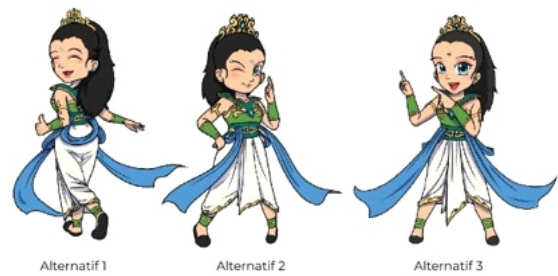


Figure 5. Alternative pose



Figure 6. Mascot's expression



Figure 7. Color of the mascot

During the development process, the character design also takes into account the personality traits inherent to the mascot. This is important because, as a visual representation, the mascot must have a consistent character in order to build a lasting connection with the audience. The colors used were also selected based on the local traditions of Brumbung Village.

The color green (#5F9E44) represents the natural fertility of Brumbung Village, where the agricultural sector serves as the primary source of livelihood for the community. The color cream or beige (#FDCBA3) reflects the values of warmth, simplicity, and the strong family bonds that thrive within the village's social life. Furthermore, dark green (#076C65) represents stability, resilience, and local wisdom that is preserved through traditional practices and the culture of mutual

cooperation.

The color yellow (#FFD779) symbolizes the level of prosperity, hope, and the village's continuously growing economic potential, particularly through the MSME sector and other local resources. The color blue (#5398D2) represents the presence of water resources, such as Sumber Beji, which holds symbolic significance as a source of life, purity, and spiritual value within the local community's culture. The color black (#262626) reflects strength, resilience, and the historical legacy of Brumbung Village, which has evolved from the era of the kingdom to the present day.

These visual elements demonstrate how local wisdom is systematically translated into the mascot design. The process operates at several levels: historical local wisdom is represented through the figure of Dewi Sitala and the Jaladwara; regional cultural identity is represented through Javanese costume attributes; environmental characteristics are represented through colors associated with agriculture and water resources; and social values are represented through colors and character traits associated with warmth, resilience, prosperity, and mutual cooperation. Therefore, Sitha's visual identity is constructed through the integration of tangible cultural references and intangible local values. This integration enables the mascot to function as a visual mediator between Brumbung Village's cultural heritage and contemporary audiences.

As explained, a mascot plays a crucial role in interacting with the audience and building an emotional connection; therefore, an understanding of the mascot's character or personality is essential to make it appear more lively and convincing. (Aryani et al., 2024).

Implementation

Here are some examples of how the Sitha mascot has been used in various media:

Digital Media

Instagram is one of the most popular platforms today, particularly among Gen Z and Millennials, who are the target audience for this mascot design (Meliani et al., 2024). In practice, the Sitha mascot can be incorporated into Instagram feed designs to enhance aesthetics and ensure consistent branding.

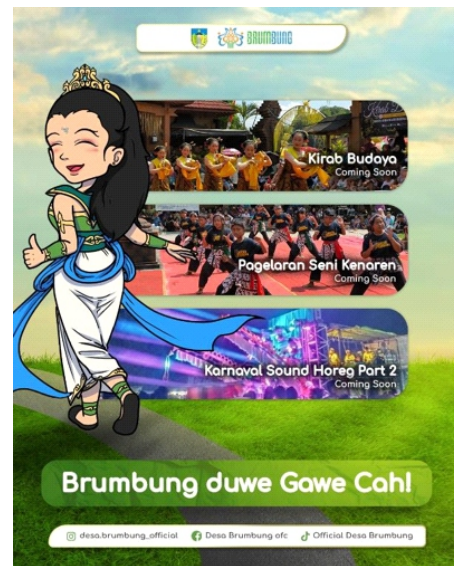


Figure 8. Feed Instagram implementation



Figure 9. WhatsApp sticker implementation



Figure 10. Banner Implementation

In addition to Instagram, the Sitha mascot can also be incorporated into WhatsApp stickers, which can be used in chat conversations to increase audience awareness of Brumbung Village.

Print Media

Banners are a common form of print media used in strategic locations. They are typically used to convey important information to a target audience.

The results of the implementation show that the Sitha mascot can be applied to digital and print media and can also be adapted for use in other media. In digital media, the character serves as a focal point that enhances the appeal of the content and helps establish visual consistency, while in print media, the mascot functions as an attention-grabbing element. Previous research also indicates that mascots are effective in promotions, campaigns, and educational content on social media because they can enliven the visual communication experience (Tirana et al., 2025).

From a branding perspective, this cross-media implementation is crucial because brand elements function not only on an aesthetic level but also in terms of awareness, association, and differentiation. Keller explains that selecting the right brand elements helps build brand equity (Keller, 2013), while Aaker positions identity as the foundation of how a brand wants to be perceived by its audience (Aaker, 2012). Therefore, the use of the Sitha mascot across various media not only enhances visual appeal but also reinforces the image of Brumbung Village as a village with a visual identity rooted in local wisdom.

The use of the mascot across various media demonstrates that the mascot functions as a flexible and adaptive visual identity element. In a branding context, the mascot can strengthen the image and help convey messages in a more engaging way.

This is supported by research stating that mascots can be used as a strategy in building the image and public perception of an entity, including in the context of branding based on local culture (Putri Erdiana & Yuan Yurisma, 2022).

Evaluation

The evaluation was conducted using a

questionnaire with a Likert scale, which was distributed to 30 members of the target audience to gauge their perceptions of the mascot, both in terms of its visual appeal and its connection to cultural values. The following table presents the results of the questionnaire:

Table 1. Evaluation questionnaire results

No	Criteria	Average Score
1	Cultural Representation	4.67
2	Illustration Style for Promotion	4.67
3	Visual Attractiveness	4.53
4	Cultural Visual Elements	4.53
5	Overall Branding Attractiveness	4.53
6	Cultural Values Clarity	4.47
7	Uniqueness & Memorability	4.33
8	Design Harmony	4.33
9	Character Expression	4.33
10	Recognition & Accessibility	4.33

Based on the results of the distributed questionnaire, the audience's perception of the Sitha mascot indicates a very high overall level of acceptance. The aspects of cultural representation and illustration style for promotion received the highest scores, with an average of 4.67, indicating that the mascot is perceived as effectively representing cultural identity while also featuring an illustration style well-suited for promotional purposes. This is reinforced by the ratings for visual attractiveness, cultural visual elements, and overall branding effectiveness, each of which received a score of 4.53, indicating that the mascot is not only visually appealing but also successfully integrates cultural elements into the branding strategy in an optimal manner.

Meanwhile, the aspect of cultural values clarity received a score of 4.47, indicating that the cultural values being promoted have been conveyed clearly enough to the audience. However, some aspects, such as uniqueness and memorability, design harmony, character expression, and recognition and accessibility, scored slightly lower at 4.33. Nevertheless, these scores still fall within the "very good" category, indicating that the mascot is still perceived as unique, harmonious, and expressive, as well as easily recognizable by the audience, although there is still room for further development.

Overall, these results indicate that the Sitha

mascot has successfully met most of the indicators for visual communication design and branding, particularly regarding cultural representation and promotional effectiveness. The high scores across nearly all variables suggest that the mascot possesses strong potential as a visual identity element capable of supporting the image and communication of Brumbung Village to a broader audience. This phenomenon aligns with research indicating that mascots possess symbolic power in fostering emotional resonance and representing the identity of a region or institution through visual elements closely tied to local culture (Alhaq et al., 2025).

CONCLUSION

The design of the Sitha mascot as the visual identity of Brumbung Village demonstrates that a design approach rooted in local wisdom can produce a visual representation that is not only aesthetically pleasing but also communicative and meaningful. The transformation of the figure of Dewi Sitala into a contemporary character proves that cultural values can be interpreted in a relevant way without losing their philosophical essence.

Through the application of the ADDIE method, the design process proceeded systematically from analysis to evaluation, resulting in a design that is conceptually and empirically validated. Evaluation results indicate that the Sitha mascot has a high level of acceptance among the audience, particularly regarding cultural representation and its effectiveness as a promotional tool.

Conceptually, this study confirms that a mascot can serve as a strategic element in a village's visual identity and branding, as it fosters emotional connection, enhances memorability, and reinforces an image rooted in local culture. Thus, the Sitha mascot functions not only as a visual element but also as a communication medium that strengthens Brumbung Village's positioning amidst the current evolution of visual communication media.

REFERENCES

- Aaker, D. A. (2012). *Building Strong Brands*. Simon and Schuster.
- Alhaq, M. N., Sunubi, W., & Lalangi, W. O. A. R. (2025). Membaca Kelahiran Simbol Publik: Refleksi Semiotika dan Kekuasaan Makna pada Maskot Pemilihan Kepala Daerah. *GESTALT : JURNAL DESAIN KOMUNIKASI VISUAL*, 7(2), 121–130. <https://doi.org/https://doi.org/10.33005/gestalt.v7i2.459>
- Aryani, T. N., Ardianto, P., & Utami, M. P. (2024). Penerapan Teori Big Five Personality dalam Perancangan Karakter Maskot. *Visualita: Jurnal Online Desain Komunikasi Visual*, 13(1), 39–55. <https://doi.org/10.34010/visualita.v13i1.12715>
- Branch, R. M. (2009). *Instructional Design: The ADDIE Approach*. Springer Science+Business Media. <https://doi.org/10.1007/978-0-387-09506-6>
- Cholisatur Rizaq, M., & Nur Alisha, F. (2021). Perancangan Brand Identity UMKM Sekar Mulya Sebagai Media Pengenalan Identitas dan Citra Produk. *Jurnal Ilmu Komputer Dan Desain Komunikasi Visual*, 6(2), 1. Hidayah, L. R., Rahmadiva, A. S., Shannen, S., & Pratista, T. A. (2022). Peran Maskot Untuk Memperkuat Identitas Visual Brand. *Journal VICIDI*, 12(1), 2 6 – 3 6 . <https://doi.org/10.37715/vicidi.v12i1.2934>
- Hidayat, V., Masnuna, & Arifianto, P. F. (2024). Perancangan Maskot sebagai Identitas Visual Klinik Fan Vet Petcare Gresik. *Perancangan Maskot Sebagai Identitas Visual Klinik Fan Vet Petcare Gresik Vandhu*, 9, 398–410.
- Keller, K. L. (2013). *Strategic Brand Management: Building, Measuring, and Managing Brand Equity* (4th ed.). Pearson.
- Lutfiati, D., Kusianti, N., & Wilujeng, B. Y. (2024). KAJIAN BENTUK DAN MAKNA TATA RIAS, BUSANA, DAN AKSESORIS TOKOH DEWI SEKARTAJI PADA UPACARA ADAT CEPROTAN DI DESA SEKAR, KOTA PACITAN. *E-Journal*, 13(3), 293–302.
- Maslahah, S. A., & Arifianto, Pungky F. (2024). PERAN DAN PENGARUH DESAIN GRAFIS DALAM PERANCANGAN MASKOT SEBAGAI IDENTITAS VISUAL PT COLAR CREATIV INDUSTRI (LIVING). *Synakarya: Jurnal Desain Komunikasi Visual*, 5(1), 5 3 – 6 8 . <https://doi.org/https://doi.org/10.33005/synakarya.v5i1.117>
- Meliani, M., Septianah, N., Septiani, S., & Kurniasari, N. G. A. K. (2024). Strategi Public Relations Dalam Mempertahankan Brand Awareness Produk “Broodis” Di Media Instagram. *Journal of Public Relations (J - P R)*, 5 (1) , 32–40. <https://doi.org/10.31294/jpr.v5i1.4945>
- Putri Erdiana, S., & Yuan Yurisma, D. (2022). Mascot Character as a Supporting Tool For City Branding Based On City Culture: A Case Study of Ponorogo City. *Jurnal Ilmu Komputer Dan Desain*

- Komunikasi Visual, 7(2), 112–122.
- Sugiyono. (2013). METODE PENELITIAN KUANTITATIF, KUALITATIF, DAN R&D. CV. Alfabeta.
- Tirana, S., Widya, N., & Utomo, P. (2025). Jurnal Ilmiah Mahasiswa Teknik dan Desain Perancangan Maskot sebagai Media Promosi Kiddy . Id. 01(02), 193–203.
- Tytton, S., & Mufida, I. N. (2025). ANALISIS ILUSTRASI MASKOT SEBAGAI STRATEGI KOMUNIKASI VISUAL KEMASAN MAKANAN RINGAN MEREK TARO . Journal Wacadesain , 6(1).<https://ejurnal.ars.ac.id/index.php/wacadesain/article/view/2054/1066>