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Comparative Study on Sustainable Living Campaign for Malaysia by using Motion Graphics

Muhammad Faisal Jamil[1], Inda Murni Hairul Anuar[2], *Sharkawi Che Din[3]
[1,2,3] Faculty of Art and Design, Universiti Teknologi MARA, Puncak Alam Campus, Selangor

[1]202328364@student.uitm.edu.my, [2]indamurni@uitm.edu.my, [3]sharkawi237@uitm.edu.my*
*Corresponding author

ABSTRACT

Malaysia is currently facing a serious environmental issue caused by the increasing volume of household waste. This problem stems not only from infrastructural challenges but also from public behaviour and a general lack of awareness about the environmental impact of daily consumption habits. Although the government and NGOs have launched various initiatives like "No Plastic Bag Day" andgreen campaigns, public participation remains low. This study explores how motion graphics can be used to promote sustainable living and influence positive behavioural change. By comparing ten video campaigns from Malaysia with ten from Japan, the research examines how visual elements such as typography, imagery, animation, and sound are used to convey environmental messages. Usingqualitative content analysis, the study finds that Malaysian campaigns tend to prefer clean, sans-serif fonts, 2D animation, and consistent left-aligned text, often accompanied by background music to enhance emotional connection. Japanese campaigns, on the other hand, show a more diverse approach in their use of text alignment and a balanced mix of real and illustrated visuals. The results suggest that motion graphics can effectively increase audience engagement and message retention, especially among younger viewers. The study concludes that well-designed visual campaigns have the potential to shape public perception and encourage more sustainable practices at the household level. It also highlights the need for future research into interactive and participatory media to deepen environmental education.

Keywords: *Sustainable Living, Video Campaign in Malaysia, Using motion graphics in Malaysia*

1 INTRODUCTION

Sustainable living involves lifestyle practices that reduce the negative impacts of our human activities on the environment by using energy sources and water efficiently, minimizing waste, and choosing natural and biodegradable products. In an era of globalization and significant climate change, sustainable living is no longer an option but a necessity. Malaysia is facing a range of environmental problems, such as air and water pollution, growing solid waste, and deforestation. It is now paramount to change to a more sustainable lifestyle if we are to achieve a balance between our development and the conservation of nature.

In Malaysia, even with well-publicized policies and programmes like No Plastic Bag Day, the National Green Technology Policy, and Malaysian Green Technology Master Plan 2017 – 2030 environmental awareness and involvement in sustainable living are very low. A major factor in the low level of awareness is the lack of engaging and easy-to-read environmental education resources available to the public, particularly youth. The study tracked the changes in knowledge, attitudes, and practices of sustainability of participants in the environmental education interventions. The study found that there was a statistically significant increase in knowledge, attitudes, and practices of sustainability among participants, which indicates that an effective communication strategy is imperative for engaging the public to lead a more environmentally friendly lifestyle (Rahman et al., 2023).

In this modern visual communications context, motion graphics or animated graphics have become a prominent and powerful way to convey meaning. Animated graphics can communicate complex information in a way that can be easily understood, and in a way that can engage young audiences who are often inundated with digital content. This project will develop a promotional video, using a motion graphic approach, on the theme of sustainable living in Malaysia. The aim is to promote awareness, comprehension, and motivational engagement with sustainable living, which underpins the country's ambitions to develop a community with more environmental responsibility (Yan & Goh, 2025).

1.1 Research Objectives

This research intends to observe the sustainable living practices of the Malaysians and see how effective they are. Additionally, this research will compare sustainable living campaign methods in Malaysia to those of developed countries and then make recommendations for a campaign that reduces household waste because this would rather, be the first step taken to build a stronger new lifestyle in this country. In conclusion, my findings variable to observe the sustainable living practices of the Malaysians and see how effective they are. Additionally, this research will compare sustainable living campaign methods in Malaysia to those of developed countries and then make recommendations for a campaign that reduces household waste because this would rather, be the first step taken to build a stronger new lifestyle in this country.

1.2 Problem Statement

Firstly, the mass generation of domestic waste has become one of Malaysia's most significant environmental issues. Domestic waste continues to grow year after year, placing pressure on landfill capacity, polluting natural environments, and contributing to greenhouse gas emissions. One of the root causes of such a trend is the community mindset, as many Malaysians tend to underestimate the waste they produce daily. Common habits such as high consumption of single-use plastics, poor segregation of waste, and overall lack of awareness regarding sustainable practices indicate low environmental responsibility at a household level. Such habits, while often disregarded as inconsequential, when aggregated and repeated in millions of households, constitute a formidable environmental hazard. The issue is not merely infrastructural, but behavioural; it entails a shift in public mindset and daily behaviour.Therefore, to be able to effectively address this problem, it is important to conduct targeted communication campaigns that promote the philosophy of minimizing waste and encourage sustainable living among Malaysian households (Chief, 2023).

Secondly, the level of concern in Malaysian society towards the reduction of consumption of waste consumption has been low. Most households continue with the unsustainable actions of excessive usage of single-use plastics, inefficient segregation of waste, and minimal awareness of the impacts on the environment. The absence of concern is the key factor in the increasing amount of waste produced in the country annually. Despite all the efforts and campaigns initiated by the government and NGOs, public behaviour change is still behind. The reason for this is mainly because individuals feel that they have limited control over the environment with their actions. Thus, the importance of reducing

waste is not given priority in day-to-day activities. It is against this trend that this growing concern indicates the necessity of focused education and communication to change the mindset of the public. Encouraging environmentally friendly practices on the home level is essential in reducing overall waste and promoting stewardship of the environment (Media Permata, 2022).

Lastly, one of the greatest obstacles to sustainable living is the low degree of consumer awareness of the environmental impact of their daily consumption. Most consumers are unaware that every product they consume, whether packaging, clothing, or electronics, is product waste at some point in its life cycle. This includes not only obvious waste such as plastic packaging, but also invisible waste generated during manufacturing, transportation, and disposal. The ignorance prompts consumers to shop without considering environmental effects. Unsustainable consumption patterns therefore persist, further enhancing waste accumulation and environmental degradation. Although information is available, it is not necessarily communicated or contextualized for the public. This serves as an example of the need for education campaigns that draw clear links between daily consumer practices and waste generation. There should be awareness creation aimed at fostering behaviour change and reducing Malaysian households' long-term environmental footprint (Bernama, 2022).

2   LITERATURE REVIEW

The literature review provides deep knowledge of the subject. It explores the aspects of motion graphics in campaign videos in Malaysia, including text, images, graphics, audio, colour, and animation. Furthermore, it compares Malaysia's campaign videos with those of a developed country, namely Japan.

2.1 Role of Motion Graphics in Promotional Sustainable Living.

Motion graphics are easy to distribute and can be shared across social networks, providing opportunities to amplify the reach of sustainability messages and increase their effectiveness in changing people's behaviour toward more sustainable living approaches. Social media plays an important role in delivering visual creative content today, including motion graphics designed to deliver a message about environmental awareness. Content including motion graphics, short videos, animated infographics, and 2D animations with sustainability themes can draw viewership appeal from users and generate motivation to share the message, thus extending the reach and effectiveness of the sustainability message (Zahidah Abd Kadir, 2023).

2.2 Case Study and Real-world Application.

The emergence of digital technologies was a watershed moment in motion graphics history. The advent of computer programs, like Adobe After Effects, changed how motion graphics were established, utilized, and interpreted across many media outlets. Motion graphics started with cinematic titles and television ads, employing analogue techniques such as hand-created and camera-projected animations. In the mid-1990s, the digitization of technologies, and particularly the software of Adobe After Effects, was a ground-breaking transition (Motion Graphics in Visual Communication: Unveiling Creative Strategies in Contemporary Digital Design, 2024).

2.3 Visual Analysis in Promotional Video using Motion Graphics.

Infographic has many benefits to transmit information, making scientific facts easy to understand when creating attractive visual data. An infographic can meaningfully raise awareness and provide knowledge regarding scientific facts to a target audience in this digital era. The infographic has the potential to use shorter text, adding elements like icons, images, illustrations, and video

imaginatively, producing a variety of types of digital content, and can be published in social media channels (Abd Kadir, 2023).

Visuals are important to attract viewers and aid comprehension. The visual attraction of motion graphics is enhanced with colour, typography, composition, and visual style. Storytelling strategies also help to condense large amounts of data into manageable and engaging narratives. Animated images, text, and motion help viewers to follow a logical storyline and increase comprehension. In motion graphics, two important ideas are time and motion. It's important to use motion and time effectively to direct the focus of the animation inside the piece and potentially evoke an emotional response from the viewer. Size, placement, colour, and techniques of animation all contribute to a visual hierarchy that helps with comprehension and memory (Sanjay Painuly, 2020).

2.4   Motion Graphics in Social Media Advertisement

On social media platforms, MG can combine visual images, fonts, and animations to become an effective medium to enhance information transmission. Many studies have explored the role of MG in various settings. For example, video production, branding, and interface design. Nuryaningsih et al. (2020) studied whether MG videos used for public service advertisements can be effectively received by users. Ibrahim (2023) study explored animated films containing MG but did not analyse MG in other forms of presentation and confuses MG with animation. The study by Shahrulnizam (2023) analysed the elements of MG by combining MG with smartphone advertising videos. Das et al. (2024) focused on visual highlighting of user interfaces that can increase user engagement and manipulate user perception and behaviour. Most MG-related research is related to film production, and there is also research related to storytelling and branding.

Motion graphics (MG) is one of the components of visual culture. It uses basic graphics, text, images, and other visual elements to present pictures, explain or convey narratives through movement (Barnes, 2016). MG is an experimental film discipline dating back to the 20th century (Ziyang et al., 2024). Saul Bass, a filmmaker and designer, produced a combination of typography and kinetic text that appeared in the film in 1955 (Horak, 2014). Currently, MG covers 3D, typography, AR/VR content, and interactive mediums. As video becomes more popular on social media, how it is presented is gradually diversifying. MG is an important presentation method in communication, entertainment, education, data visualization, infographics, and artistic expression (Martínez-Cano & Rojas, 2024), active on digital media platforms. Even though the visual elements of advertising content are important in influencing user perception, these factors are unlikely to play a role if the user is not initially attracted to the advertisement.

2.5   Motion Graphics in Social Media Advertisement

Companies use various forms of advertising to attract user perception, one of which is MG advertising. Advertising content is crucial to capture the user's perception.MG is one of the tools to achieve this through the combined use of typography, images, illustrations, and geometric elements. The user's sensitivity to motion is due to the brain's natural tendency to notice the movement of objects and view them as potential threats (Bui, 2021). MG primarily serves as a medium of visual communication (Ellis, 2019). However, the definition of MG itself is relatively vague, especially when compared with "animation" and "film" (Babic et al., 2008; Bui, 2021).

By using colour, graphic styles, brand elements, and other visual elements, MG can enhance the communication capabilities of advertisements.MG can also be defined as a design form that integrates graphics and animation (Lin & Li, 2024). MG can present complex information simply and clearly in a visual way, which is suitable for explaining product features, demonstrating usage processes, or

emphasizing advantages. This kind of display method can deliver more information to users in a short time and effectively improve the content delivery rate. Users feel more engaged and satisfied with animated interfaces that include design (Akwukwuma et al., 2024). MG generally appears at the beginning of videos, movies, animations, photography, illustrations, layouts, and music (Babic et al., 2008; Shaw, 2015).

2 LITERATURE REVIEW

2.1 Research Design

The qualitative method will be used to collect data for this investigation. This study analyses to compares the Sustainable Living campaign in other developed countries and compares it with a campaign in Malaysia. This research methodology uses a content analysis approach to evaluate the presence and quality of motion graphic elements, such as text, images, audio, and animations,(Zahidah Abd Kadir, 2023). A total of ten promotional videos, such as "Mottainai," "Cool Biz,""Warm Biz," "Plastic Smart," "Shitai Nara, Tsukawanai," "Don't Use It, If You Don't Need It," "Furoshiki Revival," and "Packaging Without Plastic," will be assessed. Among the initiatives are "Paperless Receipt," "Second Life for Electronics," "Refill Station," and "Bring Your Own Chopsticks" (My Hashi).
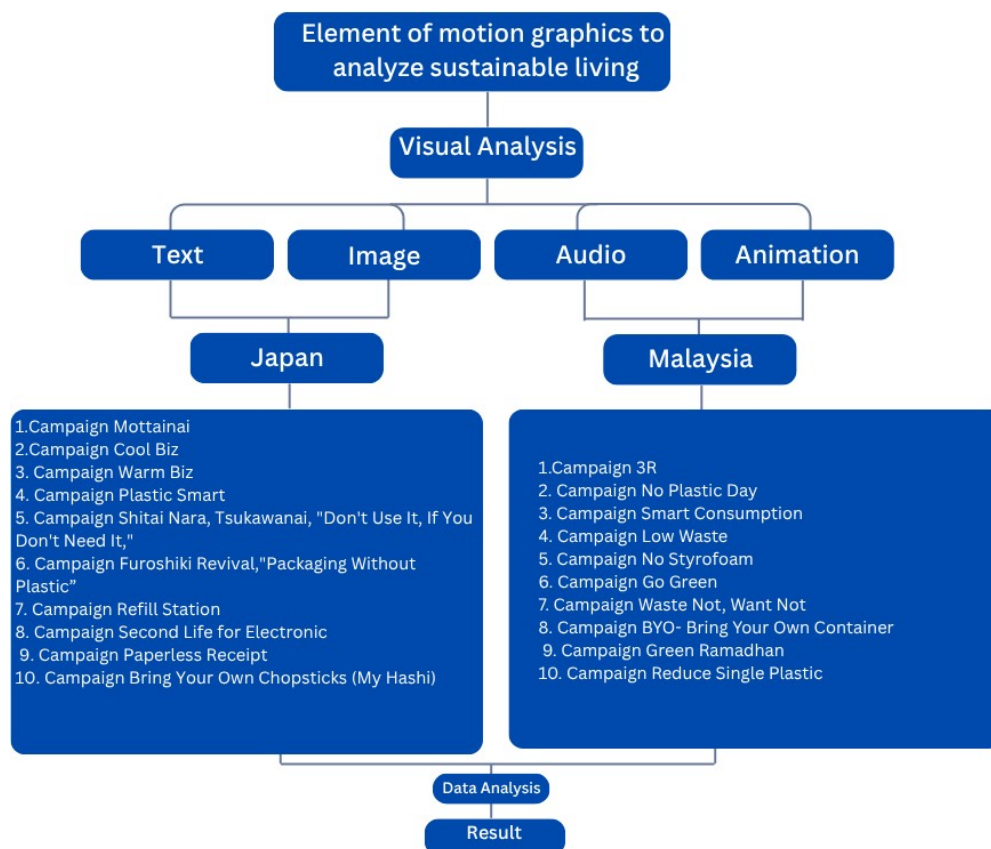

Figure 1 Framework of study

3 SAMPLES

Table 1 Selection Sample of Campaign Video in Japan

	Campaign Video	Video By	Platform & Duration
1.	Mottainai Campaign 18 January 2017	Unep International Environmental Technology Centre	Youtube (2 Minutes)
2.	Cool Biz Campaign 30 July 2015	AP Archive	Youtube (3 Minutes)
3.	Warm Biz Campaign 1 November 2015	Nami Ohara	Youtube (30 Second)
4.	Plastic SmartCampaign 7 April 2023	Suzuki Global	Youtube (3 Minutes)
5.	Shitai Nara, Tsuwakanai 25 March 2022	Visit Japan	Youtube (15 Second)
6.	Furoshiki Revival 17 January 2017	Japan Video Topic	Youtube (4 Minutes)
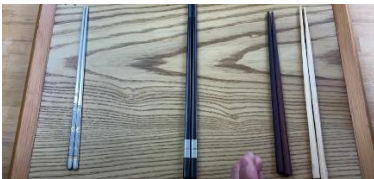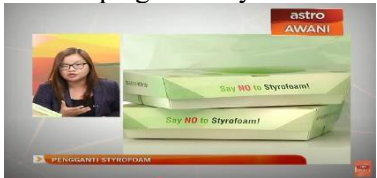
7.	Refill Station Campaign	DO7289	Youtube (4 Minutes)

17 May 2022

8.	Second Life ForElectronic	Ewaste RecyclingMachinery	Youtube (1 Minutes)

7 September 2024

9.	Paperless Receipt	Sap Concur	Youtube (30 Second)

9 December 2019

10.	My Hashi Campaign	Taijis Kitchen	Youtube (15 Minutes)

19 August 2021

Table 2 Selection Sample of Campaign Video in Malaysia

	Campaign Video	Video By	Platform & Duration
	Amalan 3R		
1.	15 November 2023	SW Corp	Facebook(1 Minutes)
	Campaign No Plastic Day		
2.	6 December 2021	University UtaraMalaysia	Facebook(2 Minutes)
	Campaign Smart Consumption		
3.	1 November 2019	Saji Malaysia	Youtube (30 Second)
	Campaign Low E-Waste		
4.	23 August 2023	Jabatan AlamSekitar	Youtube (2 Minutes)
	Campaign No Styrofoam		
5.	23 May 2015	Astro Awani	Youtube (4 Minutes)
	Campaign Go Green		
6.	23 November 2018	Tv Kpkt	Youtube (30 Second)

	Campaign Waste Not, Want Not		
7.		The Star	Youtube (3 Minutes)
	13 May 2010		
	Reduce Single Plastic		
8.		UNICEF Malaysia	Youtube (3 Minutes)
	5 Jun 2021		
	Campaign Green Ramadhan		
9.		PerbadananPutrajaya	Youtube (3 Minutes)
	7 March 2025		
	Campaign Byo-Bring YourContainer		
10.		PerbadananPutrajaya	Youtube(1 Minute)
	27 April 2022		
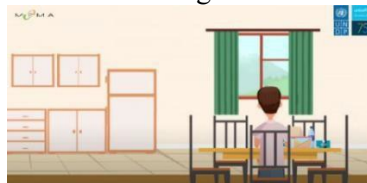
4 DATA ANALYSIS

The data were analysed thematically to identify elements of motion graphics, such as text, images, sound, and animation across all 10 videos in the campaign in Japan.

Table 3 Analysis of text elements in Campaign videos in Japan

Campaign Video	Delivery Language		Text Typography		Alignment		
	Japan	English	Serif	Sans Serif	Left	Right	Center
V1	-	✓	-	✓	-	-	✓
V2	✓	-	-	-	-	-	-
V3	-	✓	-	✓	✓	-	-
V4	-	✓	-	✓	-	✓	-
V5	-	✓	-	✓	-	-	✓
V6	✓	-	-	-	-	-	✓
V7	-	✓	-	✓	-	-	-
V8	✓	-	-	-	-	-	✓
V9	-	✓	✓	-	-	✓	-
V10	-	✓	-	✓	-	-	✓

Table 4 Analysis of image elements in Campaign videos in Japan

Campaign Video	Images	
	Graphics	Real Footage
V1	✓	-
V2	-	✓
V3	✓	-
V4	-	-
V5	✓	-
V6	-	✓
V7	✓	✓
V8	✓	✓
V9	✓	✓
V10	✓	✓

Table 5 Analysis of sound elements in Campaign videos in Japan

CampaignVideo	Sound	
	Background Music	Narration
V1	✓	✓
V2	✓	✓
V3	-	✓
V4	✓	-
V5	✓	✓
V6	✓	✓
V7	✓	✓
V8	-	✓
V9	✓	✓
V10	-	✓

Table 6 Analysis of animation elements in Campaign videos in Japan

Campaign Video	Animation	
	2D	**3D**
V1	✓	✓
V2	-	-
V3	✓	-
V4	✓	-
V5	✓	-
V6	-	-
V7	✓	-
V8	✓	-
V9	✓	-
V10	✓	-

The data were analysed thematically to identify elements of motion graphic, such as text, images, sound and animation across all 10-video campaign in Malaysia.

Table 7 Analysis of text elements in Campaign videos in Malaysia

Campaign Video	Delivery Language		Typography		Alignment		
	Malay	**English**	**Serif**	**Sans Serif**	**Left**	**Right**	**Center**
V1	✓		-	✓	✓	-	✓
V2	✓		-	✓	✓	✓	✓
V3	✓		-	✓	✓	✓	-
V4	✓		-	✓	✓	✓	-
V5	✓		-	✓	✓	-	-
V6	✓		-	✓	✓	✓	✓
V7	✓		✓	-	✓	-	-
V8	✓		-	✓	-	-	✓
V9	✓		-	✓	-	-	✓
V10	✓		✓	-	✓	✓	✓

Table 8 Analysis of image elements in Campaign videos in Malaysia

Campaign Video	Images	
	Graphics	**Real Footage**
V1	✓	✓
V2	✓	✓
V3	-	✓
V4	✓	-
V5	✓	✓
V6	✓	-
V7	-	✓
V8	✓	✓
V9	✓	-
V10	✓	✓

Table 9 Analysis of sound elements in Campaign videos in Malaysia.

CampaignVideo	Sound	
	Background Music	**Narration**
V1	✓	✓
V2	✓	✓
V3	✓	✓
V4	✓	✓
V5	-	✓
V6	✓	✓
V7	✓	✓
V8	-	✓
V9	✓	✓
V10	✓	✓

Table 10 Analysis of animation elements in Campaign videos in Malaysia.

CampaignVideo	Animation	
	2D	**3D**
V1	✓	✓
V2	✓	✓
V3	✓	-
V4	✓	-
V5	✓	-
V6	✓	-
V7	-	-
V8	✓	-
V9	✓	-
V10	✓	-

5 RESULTS
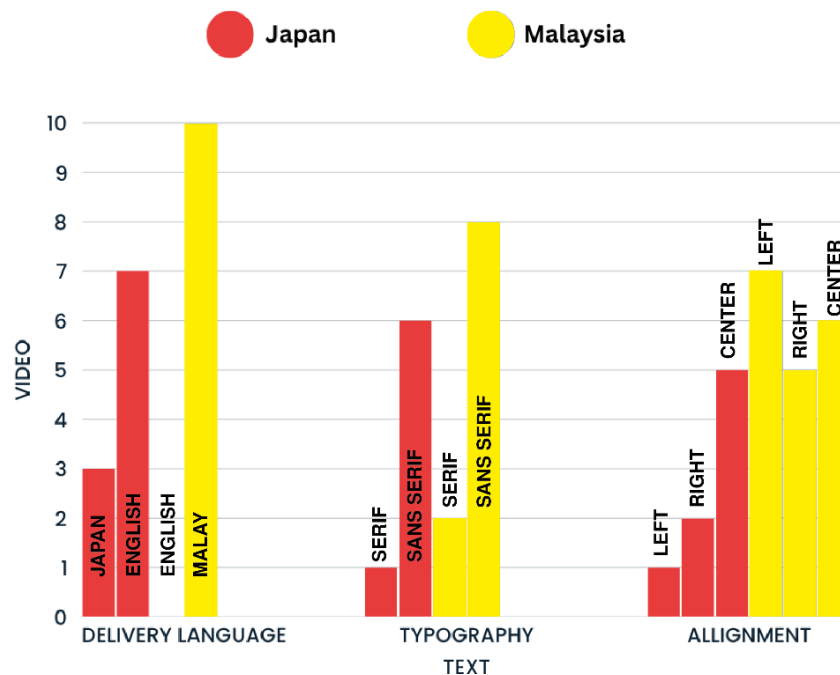
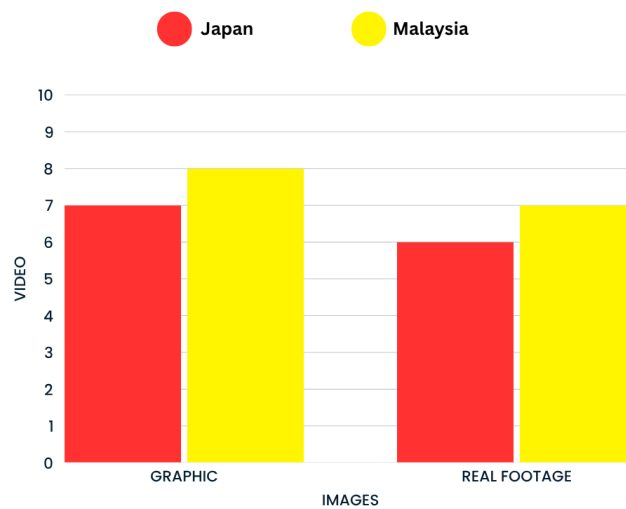**Figure 2** Results of Text Analysis in Campaign Videos in Japan and Malaysia.

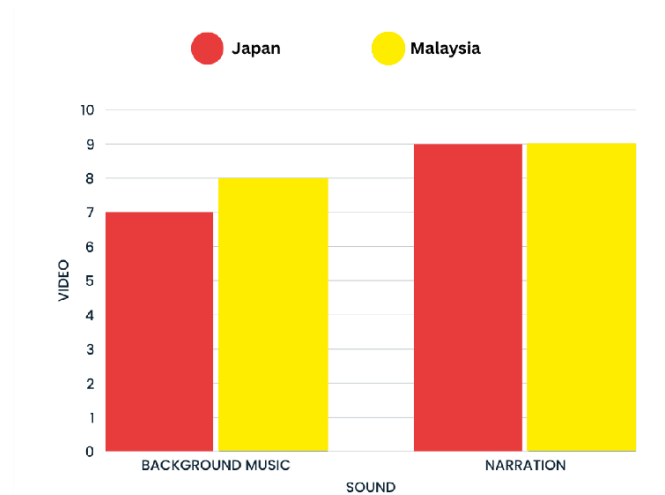**Figure 3** Results of Images Analysis in Campaign Videos in Japan and Malaysia.

Figure 4 Results of Sound Analysis in Campaign Videos in Japan and Malaysia.
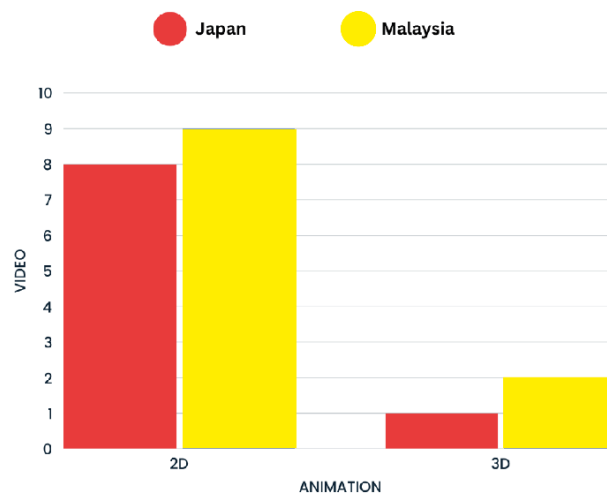

Figure 5 Results of Animation Analysis in Campaign Videos in Japan and Malaysia.

6 FINDINGS & DISCUSSION

Campaign videos from Japan and Malaysia display noticeable differences in their design choices, influenced by their unique cultural preferences, communication styles, and audience expectations. One of the most apparent elements is the use of typography. Both countries often use sans serif fonts, but Malaysia shows a stronger and more consistent preference for them. This may be due to the aim of maintaining clarity and simplicity, especially when conveying messages to a wide audience with varying literacy levels and language proficiencies. In contrast, Japan often blends sans serif with serif fonts, possibly reflecting their appreciation for tradition and elegance in design. The mix of fonts in Japanese videos may serve to create a more dynamic and expressive feel, giving emphasis to certain parts of the message while keeping the visuals interesting.

When looking at text alignment, Malaysia usually sticks with left-aligned text, which supports easy readability and a structured layout. This might reflect a cultural preference for order and uniformity in presentation, especially in government or public awareness campaigns. Japanese videos, on the other hand, are more experimental in their text alignment, using left, right, and center placements. This flexible approach may be influenced by their strong design culture that values visual balance and artistic expression. Japanese campaigns might be designed to emotionally resonate with viewers by using layout as a storytelling tool, instead of just delivering facts.

In terms of visual content, both countries use a mix of graphics, illustrations, and real footage. Malaysia seems to favour graphics and illustration images more, possibly because they offer a clean, polished, and stylized look that aligns with modern and professional standards. Malaysian videos may aim to visually impress while keeping the message direct and engaging. Japan, however, shows a more balanced use of all image types, which may reflect a desire to connect with viewers through a variety of tones—combining realism, creativity, and tradition in a single frame. This balanced approach might help Japanese campaigns appear both authentic and visually stimulating, allowing them to reach a broader audience.

Sound is also an important component in these campaign videos. Narration is heavily used in both countries, showing the importance of clear verbal communication. It helps audiences understand the message directly, even if the visuals are complex or abstract. Malaysia tends to use background music more often and more expressively. This could be because Malaysian campaigns aim to create a more emotional and immersive experience, helping viewers feel more connected to the message. Japan, in comparison, often takes a more reserved approach to background music. The subtler use of music might be a cultural reflection of Japanese values, where calmness and focus are preferred in informative content.

Finally, animation styles show another layer of difference. Both countries use 2D animation, but Malaysia uses it more frequently and sometimes includes 3D animation for added depth and visual appeal. This might be due to a desire to appear innovative and modern, especially when targeting younger audiences who are familiar with digital trends. Japanese videos, while still utilizing animation effectively, tend to rely more on traditional 2D styles. This could suggest a stronger appreciation for simplicity, storytelling, and cultural continuity. Japan might prioritize meaningful narratives over flashy effects, using animation to complement rather than dominate the message.

Overall, these differences suggest that Malaysia's campaign videos are more focused on visual consistency, emotional tone, and modern appeal. The goal may be to deliver clear and visually attractive messages that are easy to understand and remember. Japan, meanwhile, seems to value creative freedom, emotional storytelling, and balanced visual elements, possibly aiming to engage viewers through deeper cultural and artistic expression. Both styles are effective in their way, shaped by local values, audience expectations, and media habits.

7 CONCLUSIONS

In conclusion, based on data from 10 campaign videos in Japan and 10 campaign videos in Malaysia, published by their respective countries on the YouTube platform, the analysis of campaign videos from Japan and Malaysia highlights both shared practices and distinct creative preferences across various media elements. Malaysia tends to favor a more consistent and modern visual style, with a strong preference for sans-serif typography, left-aligned text, and slightly more use of graphics, background music, and animation. Japan, while also embracing sans-serif fonts and 2D animation, shows a broader variety in text alignment and a more balanced use of image types, reflecting a possibly more experimental or traditional approach. These findings suggest that while both countries aim to engage their audiences through clear messaging and visual appeal, their methods reflect different cultural and strategic priorities in political communication. The researcher would suggest on … for further future research.

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AUTHOR CONTRIBUTIONS

All authors made equal contributions towards the production of this paper.

CONFLICT OF INTEREST

There is no conflict of interest.

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