



## Designing a Sumatran Tiger Conservation Illustrated Book for Children Aged 8–9 Years by Forum HarimauKita

Eki Yazid Fahmi<sup>1</sup>, Gilang Cempaka<sup>2,\*</sup>)

Universitas Paramadina, Jakarta, Indonesia<sup>1,2</sup>

ekiyazid@gmail.com<sup>1</sup>, gilang.cempaka@paramadina.ac.id<sup>2,\*</sup>)

---

### History:

Submit: March 23, 2026

Review: April 10, 2026

Publish: April 29, 2026

### Keywords:

Children's illustrated book,  
tiger, conservation

### ABSTRACT

*The Sumatran tiger (Panthera tigris sondaica) is an endemic species of Indonesia currently classified as Critically Endangered, with fewer than 600 individuals remaining in the wild. Beyond its ecological role as an apex predator that maintains ecosystem balance, the tiger also holds significant cultural value within Sumatran communities. However, conservation education media specifically designed for elementary school children remain limited. This study aims to design an illustrated conservation book about the Sumatran tiger for children aged 8–9 years, who are in the concrete operational stage and highly responsive to visual learning media. Unlike previous studies that discuss children's illustration or environmental literacy separately, this research integrates ecological content, local wisdom narratives, and a research-based design approach within a unified visual communication framework. The study employs a qualitative approach using research-based design, conducted through literature review, in-depth interviews, and document analysis. The collected data were analyzed using thematic analysis and translated into the book's visual concept. The result is an illustrated book combining adventure storytelling, anthropomorphic character design, and local cultural elements. This research contributes to the field of Visual Communication Design by proposing a conservation-based illustrated book design model and supporting early environmental education for children.*

---

## 1. Introduction

Indonesia is recognized as one of the world's megabiodiversity countries, possessing exceptionally high levels of biological diversity (Mittermeier et al., 1997). Among its endemic species with significant ecological value is the Sumatran tiger (*Panthera tigris sondaica*), which is now the only surviving tiger population in Indonesia following the extinction of the Javan and Bali tigers (IUCN, 2023). According to the IUCN Red List of Threatened Species, the Sumatran tiger is classified as *Critically Endangered*, with an estimated wild population of fewer than 600 individuals distributed across several forest landscapes in Sumatra (IUCN, 2023). This population decline is primarily driven by habitat loss and illegal poaching. As an apex predator, the tiger plays a strategic ecological role in maintaining prey population balance and sustaining the structural stability of tropical forest ecosystems (Wibisono & Pusparini, 2010). Therefore, the survival of the Sumatran tiger is not only biologically significant but also crucial for the broader sustainability of ecological systems. Beyond its ecological importance, the

Sumatran tiger holds deep cultural meaning within various communities across Sumatra. Studies indicate that local societies often associate the tiger with ancestral figures, forest guardians, and respected spiritual entities. McKay et al. (2018) found that communities around Kerinci Seblat National Park perceive tigers not merely as wild animals, but as integral elements of belief systems and social relations that shape tolerant attitudes toward their presence. In Acehese, Batak, and Minangkabau traditions, the tiger symbolizes strength, leadership, and wisdom (McKay et al., 2018). This symbolic relationship suggests that tiger conservation extends beyond ecological protection and also involves preserving cultural values and social identity within Sumatran communities.

Environmental education plays a fundamental role in fostering long-term awareness, particularly among children as future generations. Early conservation education contributes to developing empathy, responsibility, and environmental awareness. At the concrete operational stage, children aged 7-12 begin to understand observable cause-and-effect relationships but still require visual support to grasp complex ecological concepts (Ibda, 2015). Systematically designed visual media have been shown to enhance learning effectiveness and support elementary students in understanding content more concretely and independently (Basri, 2018). Consequently, narrative and visually oriented educational approaches are highly relevant in communicating Sumatran tiger conservation messages to children.

Within the field of Visual Communication Design, illustration functions as a strategic medium capable of explaining, educating, and constructing visual experiences for readers. Etymologically derived from the Latin *illustrare*, meaning “to illuminate” or “to clarify,” illustration in contemporary practice serves as a form of visual communication aimed at clarifying ideas and conveying messages effectively and contextually (Salam Sofyan, 2017). In children’s books, illustration is not merely decorative but constitutes the primary component shaping visual narrative. Character design, expression, color, and composition contribute to building emotional engagement. Anthropomorphism assigning human characteristics to animals is frequently employed to foster children’s empathy toward animal characters (Cahyadi, 2023). Through this strategy, the tiger is no longer perceived as a frightening figure but as a subject possessing emotions, relationships, and moral values. In addition to illustration, color plays a significant role in children’s visual communication. Color functions not only aesthetically but also psychologically. Bright and contrasting colors tend to attract attention and stimulate positive emotional responses among elementary-aged children (Ricky W. Putra, 2021; Rustan, 2019). Appropriate color schemes can strengthen narrative atmosphere while reinforcing visual character identity. In conservation-themed books, color may differentiate habitats, construct the ambiance of tropical forests, and emphasize the tiger’s identity as an endemic species. Moreover, simple and legible typography enhances readability and supports children in following narrative sequences coherently (Sihombing, 2015). The integration of illustration, color, and typography enables conservation messages to be delivered more effectively.

Forum HarimauKita has implemented various conservation education initiatives through public outreach programs (Forum HarimauKita, 2024). However, educational media specifically designed for children aged 8-9 using a research-based design approach remain limited. Previous studies have discussed the effectiveness of illustration in children’s books (Salam Sofyan, 2017), the use of anthropomorphism in fostering empathy (Cahyadi, 2023), and literacy characteristics of elementary students (Ghozalli, 2020). Nevertheless, these studies have not comprehensively integrated Sumatran tiger conservation issues with local wisdom narratives within a systematic visual communication design framework. This gap forms the basis of the present study. Accordingly, this research aims to design a Sumatran tiger conservation illustrated book that aligns with the cognitive development characteristics of children aged 8-9 and integrates narratives of Sumatran local wisdom. The design is expected to produce educational media that not only communicates ecological information but also fosters emotional engagement and cultural identity related to Indonesia’s endemic wildlife. The study assumes that a communicative and contextual visual approach can enhance children’s understanding and awareness of Sumatran tiger conservation.

The contribution of this research to the field of Visual Communication Design lies in developing a conservation-based illustrated book design model integrating ecological, psychological, and cultural

dimensions. Based on the identified research gap, this study focuses on two primary aspects: first, how to provide effective conservation information for children aged 8-9 through developmentally appropriate visual strategies; and second, how to design an illustrated book that integrates local wisdom narratives as part of conservation communication strategy.

## 2. Method

This study employs a qualitative approach characterized by *research-based design*, which integrates research processes and visual design practice within a systematic framework. A qualitative approach was selected because the study focuses on contextual understanding of Sumatran tiger conservation, the cognitive development characteristics of children aged 8–9 years, and effective visual communication strategies in illustrated book media. This approach enables an in-depth exploration of meaning and interpretation within specific contexts (John W. Creswell, 2023). The design process was further conducted using the principles of *research through design*, which position the act of designing as part of knowledge production. Through this approach, the design was developed based on a synthesis of empirical data and conceptual frameworks, ensuring that the resulting outcome is not merely aesthetic but grounded in research findings (Zimmerman et al., 2010).

Data were collected through three primary methods: literature review, in-depth interviews, and document review. The literature review was conducted to establish a theoretical foundation related to children's book illustration, cognitive development, environmental education, and Sumatran tiger conservation. Interviews were carried out with representatives of Forum HarimauKita and elementary school teachers to explore conservation messages, local wisdom values, and age-appropriate communication strategies for children aged 8-9 years. Document review was conducted on official publications and campaign materials produced by Forum HarimauKita to understand institutional message consistency. Data validity was ensured through source triangulation by comparing findings from literature, interviews, and documents (Denzin, 2017). The collected data were analyzed using thematic analysis to identify key patterns and themes relevant to the research objectives (Braun & Clarke, 2006). The analytical findings were then translated into the design process through mind mapping, keyword and key visual identification, and the development of the illustrated book's visual concept.

## 3. Results

### 3.1. Interview Findings

An interview conducted in mid-March 2025 with Dr. Iding Achmad Haidir, Chair of Forum HarimauKita, revealed that the decline in the Sumatran tiger population has direct ecological consequences, particularly the disruption of ecosystem balance due to the uncontrolled increase of prey species that may become agricultural pests for local communities. The informant emphasized that conservation education for children should adopt a non-didactic approach that fosters empathy rather than relying solely on technical explanations. One effective strategy, according to the informant, is the personification of tiger characters within visual media to encourage emotional engagement and understanding among young audiences. A subsequent interview was conducted in mid-May 2025 with Lili Puspita Sari, a teacher at SD Negeri 017 Tanjung Beringin, located in Tanjung Beringin Village, Kampar Kiri Hulu District, Kampar Regency, Riau Province. The informant explained that illustrated books are highly effective learning media for children aged 8–9 years, as visual elements significantly support comprehension and sustain attention. She further noted that narrative approaches in the form of adventure stories are more easily accepted by students compared to technical or informational delivery formats.

### 3.2 Document Review

The review of institutional documents and communication media produced by Forum HarimauKita indicates that the organization’s primary narrative centers on promoting harmonious coexistence between humans and tigers. The visual identity, website, and published materials emphasize conservation education delivered through informative and visually engaging content. However, most of the existing materials are designed for general audiences and are not specifically tailored to the cognitive and visual characteristics of elementary school children. These findings informed the development of an illustrated book concept that is more age-specific and aligned with the needs of children aged 8-9 years.



Figure 1. HarimauKita’s logo



Figure 2. HarimauKita’s website

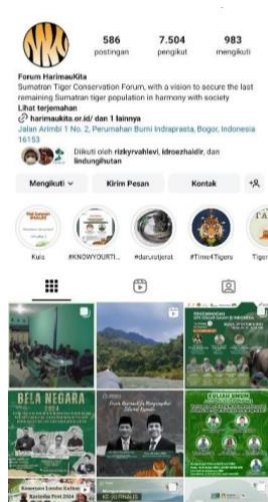


Figure 3. HarimauKita’s Instagram



Figure 4. Book published by HarimauKita

### 3.3 Audience Segmentation

To ensure that the conservation message of the illustrated book effectively reaches its intended readers, a clear audience segmentation strategy was established. The segmentation distinguishes between primary audiences as the main target group and secondary audiences as additional groups who may also benefit from the book.

**Table. 1** Audience Segmentation

<b>Category</b>	<b>Primary Audience (8–9 years old, Grade 2–3)</b>	<b>Secondary Audience (6–7 years old, Grade 1; 10–12 years old, Grade 4–6)</b>
<b>Demographic</b>	Aged 8–9; boys and girls; middle socio-economic status (B–C); elementary school Grade 2–3	Aged 6–7 and 10–12; boys and girls; socio-economic status C–B–A; elementary school Grade 1 and 4–6
<b>Psychographic</b>	High curiosity about nature and wildlife; enjoy illustrated stories; interested in interactive books; attracted to local culture and local wisdom	Beginning to understand environmental concepts; interested in illustrated storybooks; responsive to environmental care values; prefer engaging visuals and simple language
<b>Geographic</b>	Children living in Sumatra, particularly in areas connected to Sumatran tiger habitats	Children across Indonesia, both urban and rural, with access to reading materials (schools, libraries, bookstores, or literacy programs)

The primary audience consists of children aged 8-9 who are in the early reading stage, demonstrate high curiosity about nature, and have geographical proximity to Sumatran tiger habitats. The secondary audience includes children aged 6-7 and 10-12 who, although not the main target, may still benefit from the book due to their interest in illustrated narratives and environmental values. With a national scope, the book is designed to remain relevant for Indonesian children more broadly. The communication strategy of the book emphasizes engaging illustrations with bright colors and concise narrative text to ensure clarity and accessibility for children aged 8-9. At the same time, it introduces the Sumatran tiger and associated local wisdom values. The book *Jejak Harimau: Cerita dari Sumatera* is planned to be launched on Global Tiger Day 2026, accompanied by interactive activities such as reading sessions, educational quizzes, and merchandise distribution. The distribution strategy includes free dissemination to children in remote areas of Sumatra and public sales both offline and online. Promotional activities will utilize posters, banners, and Forum HarimauKita's social media platforms, with Instagram serving as the primary communication channel.

## 4. Discussion

### 4.1 Creative Strategy

The creative strategy for this illustrated book was developed through a structured and iterative design process. The stages included mind mapping, moodboard development, color scheme selection, formulation of the creative concept, and the articulation of both verbal and visual strategies. These stages were not merely technical steps but served as conceptual tools to translate research findings into a coherent visual communication framework.

#### a. Mind Mapping

Mind mapping was employed to synthesize and organize the research findings derived from literature review, interviews, and document analysis. This process helped clarify the core design problem and identify conceptual directions aligned with the study's objectives. The mind map functioned as an analytical bridge between research data and creative decision-making.

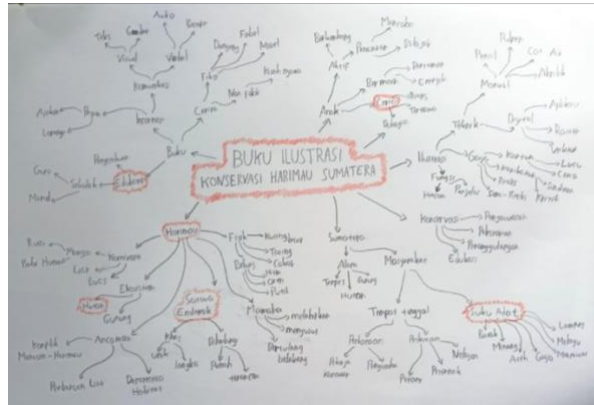


Figure 5. Mind mapping

From this process, several key words and key visuals were identified:

1. Key words: Cheerful, Educational, Endemic Wildlife
2. Key visuals: Tiger, Forest, Indigenous Community

The keyword *cheerful* reflects the emotional tone appropriate for children aged 8–9, while *educational* ensures that the content remains informative without becoming overly didactic. *Endemic wildlife* emphasizes the ecological specificity of the Sumatran tiger.

The selected key visuals integrate ecological and cultural dimensions, positioning the tiger as the central figure, the forest as its habitat context, and indigenous elements as representations of local wisdom. These components collectively guide the development of illustrations and their application across the main book and supporting promotional media.

b. Moodboard

To ensure visual coherence and alignment with the identified conceptual directions, a moodboard was developed as a structured visual reference. The moodboard translated the selected keywords into concrete visual elements, including illustration style, character expression, environmental atmosphere, and compositional tendencies.



Figure 6. Mood board

This stage functioned as a bridge between conceptual abstraction and visual execution. The moodboard emphasized approachable character design, dynamic forest settings, and culturally relevant visual cues to support both ecological and local wisdom narratives. The selected references were then explored digitally using Adobe Photoshop to refine tonal balance and determine the most appropriate color scheme. Bright and vibrant colors were prioritized to maintain engagement and emotional accessibility for children aged 8–9, while natural green and earthy tones were incorporated to represent the Sumatran forest habitat. The final color scheme served as the primary visual guideline throughout the book to ensure consistency and clarity.

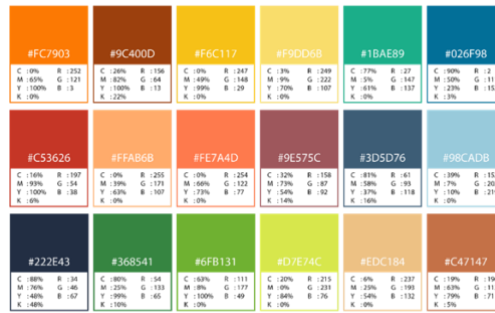


Figure 7. Color scheme

c. Book Specifications

The illustrated book *Jejak Harimau: Cerita dari Sumatera* was designed with the following technical specifications:

- Closed size: 21 cm × 21 cm
- Open size: 42 cm × 21 cm
- Total pages: 40 pages
- Paper type: 150 gsm art paper; 310 gsm art carton for the cover
- Finishing: Matte lamination
- Binding method: Perfect binding (hot glue binding)
- Printing technique: Offset printing

These specifications were selected to ensure durability, readability, and visual clarity, while maintaining production feasibility for wider distribution.

d. Book Structure

The structural organization of *Jejak Harimau: Cerita dari Sumatera* is divided into four main sections, as outlined below:

Table 2. Book Structure

Section	Content
<b>Book Cover</b>	a. Front cover: Book title, author, Forum HarimauKita logo, and publisher logo b. Back cover: Book title, synopsis, Forum HarimauKita logo, and publisher logo
<b>Preliminaries</b>	a. Colophon: Publisher, author, illustrator, year of publication, ISBN b. Foreword
<b>Main Content</b>	The core narrative presents the adventure of Tara and Tigra as they explore eight provinces in Sumatera to learn about local wisdom related to the Sumatran tiger.
<b>Postliminaries</b>	Closing remarks

The division of sections follows conventional children’s book structure while ensuring a clear narrative flow from introduction to conclusion.

e. Character Guidelines

In the illustrated book *Jejak Harimau: Cerita dari Sumatera*, two main characters—Tara and Tigra—serve as central figures in conveying both the storyline and conservation message. All illustrations were produced digitally using Adobe Photoshop, supported by a pen tablet for drawing precision and flexibility.

### Tara

Tara is an eight-year-old boy who serves as the primary protagonist. He is portrayed as curious, courageous, and enthusiastic about exploration. His visual character design is inspired by Indonesian children, featuring medium-brown skin tone, cheerful facial expressions, and simple, comfortable clothing such as a T-shirt, shorts, and a small backpack. This design choice aims to make the character relatable and appealing to young readers. The name “Tara” is derived from the word *Nusantara*, symbolizing Indonesian children who are curious and motivated to learn about and preserve endemic wildlife and local wisdom. Through Tara’s character, the narrative seeks to represent children as active participants in environmental awareness and conservation efforts.



Figure 8. Tara’s character reference

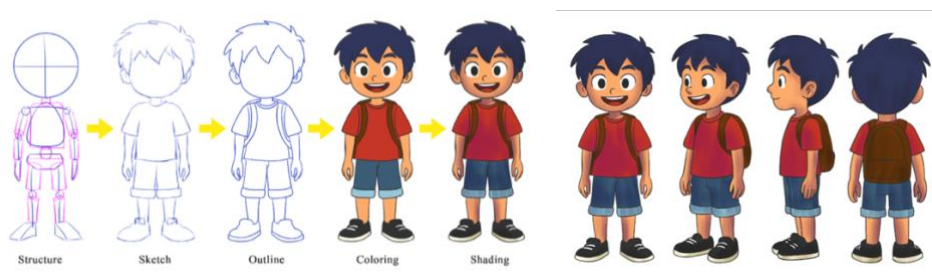


Figure 9. Tara’s character guidelines



Figure 10. Tara expression

### Tigra

Tigra is the spirit of a Sumatran tiger cub who serves as Tara’s companion and guide throughout their journey across eight provinces in Sumatra. The name “Tigra” is derived from a combination of the words “Tiger” and “Sumatra,” representing its identity as a Sumatran tiger.

The character design of Tigra was intentionally developed to appear cute, friendly, and expressive, aiming to reduce the intimidating perception often associated with tigers while still preserving the distinctive physical traits of this endemic species. Through this approach, the character functions as an emotional bridge between the conservation message and young readers.

Tigra is frequently depicted in active poses such as jumping, running, or pointing toward a direction, reinforcing a sense of dynamism and adventure. These visual gestures support the narrative structure and sustain children’s engagement throughout the story.



Figure 11. Tигра character references

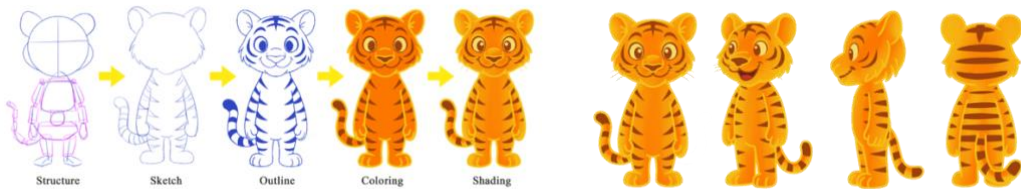


Figure 12. Tигра character guidelines





Figure 14. Tигра facial expressions

f. Design Elements

The design elements of *Jejak Harimau: Cerita dari Sumatera* are based on the previously identified key visuals: tiger, forest, and indigenous community. These three elements were developed into child-friendly illustrations and applied consistently across both the book cover and interior pages. Their integration strengthens the book’s visual identity while supporting the communication of Sumatran tiger conservation and the representation of local wisdom values. By maintaining consistency in these design elements, the book establishes a coherent visual narrative that connects ecological awareness with cultural context.

Tabel 3. Design elements

Name	References	Illustration
Tiger		

Tiger's track



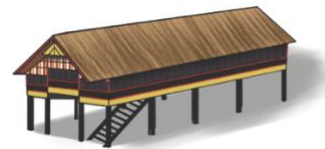
Puzzle



Map of Sumatera



Acehnese traditional house



Landok Begu dance



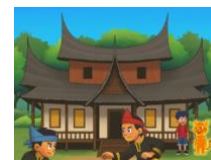
Batak tribe costume



Silek Harimau



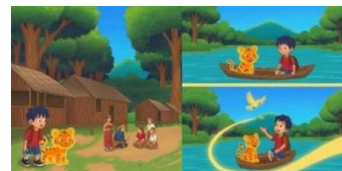
Surau











Kerambit



Talang Mamak tradiononal house



Ngagah Harimau dance		
Tugu Pagar Alam		
Sekala Brak castle		
Sekeghumong queen		

#### 4.2 Main Media

The cover of *Jejak Harimau: Cerita dari Sumatera* features the characters Tara and Tigra running across the island of Sumatra while chasing glowing puzzle pieces, symbolizing their adventurous journey. The background illustrates elements of Sumatran cultural heritage, including a traditional Talang Mamak house, the Ngagah Harimau dance, a Minangkabau-style surau, and a Silat Harimau martial artist. These visual components reflect the richness of local culture and wisdom across Sumatra.





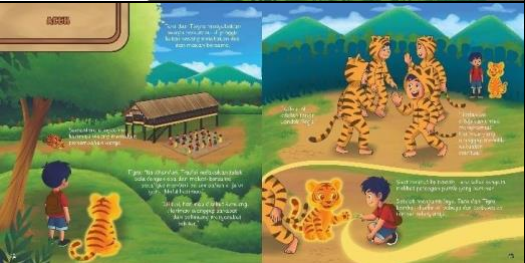


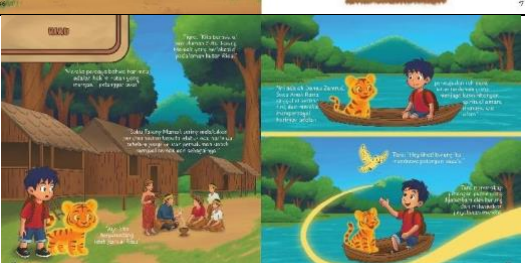

Figure 15. Book Cover, Front and Back

##### a. Main Visual Media

*Jejak Harimau: Cerita dari Sumatera* is an illustrated book that combines adventure storytelling with educational content on Sumatran tiger conservation and local wisdom across eight provinces in Sumatra. The narrative follows Tara, the main character, accompanied by Tigra, the spirit of a tiger cub, as they explore various regions in search of magical puzzle pieces. Each journey introduces readers to cultural traditions, local folklore, and community values associated with the tiger, while simultaneously delivering key messages about the importance of preserving this endemic species. Through this narrative structure, the book integrates conservation education within an engaging and culturally contextualized storytelling framework.

Table 4. Visualisasi Media Utama

Halaman	Ilustrasi	Keterangan
ii-iii		Colophon.
iv-v		Introduction
1		Character introduction
2-3		Tara receives a package from his father
4-5		Tara opens a letter from his father
6-7		Tara touches the puzzle board, and Tigra, the spirit of a tiger cub—appears.

<p>8-9</p>	 <p>Tigra: "Nah, ini Tigra." Tara: "Tara, siapa Tigra?" Tigra: "Tara, ini adalah misi yang sangat penting. Kita harus mengumpulkan semua puzzle yang hilang dari Indonesia." Tara: "Tapi bagaimana cara kita mengumpulkan puzzle itu?" Tigra: "Kita akan pergi ke berbagai daerah di Indonesia untuk mencari puzzle-puzzle itu." Tara: "Tapi bagaimana cara kita memastikan bahwa puzzle-puzzle itu adalah puzzle-puzzle yang asli?" Tigra: "Kita akan pergi ke berbagai daerah di Indonesia untuk mencari puzzle-puzzle itu." Tara: "Tapi bagaimana cara kita memastikan bahwa puzzle-puzzle itu adalah puzzle-puzzle yang asli?" Tigra: "Kita akan pergi ke berbagai daerah di Indonesia untuk mencari puzzle-puzzle itu."</p>	<p>Tigra explains to Tara about his mission to collect the puzzle pieces</p>
<p>10-11</p>	 <p>Tara: "Tara, siapa Tigra?" Tigra: "Tara, ini adalah misi yang sangat penting. Kita harus mengumpulkan semua puzzle yang hilang dari Indonesia." Tara: "Tapi bagaimana cara kita mengumpulkan puzzle itu?" Tigra: "Kita akan pergi ke berbagai daerah di Indonesia untuk mencari puzzle-puzzle itu." Tara: "Tapi bagaimana cara kita memastikan bahwa puzzle-puzzle itu adalah puzzle-puzzle yang asli?" Tigra: "Kita akan pergi ke berbagai daerah di Indonesia untuk mencari puzzle-puzzle itu."</p>	<p>Tara and Tigra enter the puzzle box and begin their adventure</p>
<p>12-13</p>	 <p>Tara: "Tara, siapa Tigra?" Tigra: "Tara, ini adalah misi yang sangat penting. Kita harus mengumpulkan semua puzzle yang hilang dari Indonesia." Tara: "Tapi bagaimana cara kita mengumpulkan puzzle itu?" Tigra: "Kita akan pergi ke berbagai daerah di Indonesia untuk mencari puzzle-puzzle itu." Tara: "Tapi bagaimana cara kita memastikan bahwa puzzle-puzzle itu adalah puzzle-puzzle yang asli?" Tigra: "Kita akan pergi ke berbagai daerah di Indonesia untuk mencari puzzle-puzzle itu."</p>	<p>Tara and Tigra go on an adventure in Aceh.</p>
<p>14-15</p>	 <p>Tara: "Tara, siapa Tigra?" Tigra: "Tara, ini adalah misi yang sangat penting. Kita harus mengumpulkan semua puzzle yang hilang dari Indonesia." Tara: "Tapi bagaimana cara kita mengumpulkan puzzle itu?" Tigra: "Kita akan pergi ke berbagai daerah di Indonesia untuk mencari puzzle-puzzle itu." Tara: "Tapi bagaimana cara kita memastikan bahwa puzzle-puzzle itu adalah puzzle-puzzle yang asli?" Tigra: "Kita akan pergi ke berbagai daerah di Indonesia untuk mencari puzzle-puzzle itu."</p>	<p>Tara and Tigra go on an adventure in North Sumatra.</p>
<p>16-17</p>	 <p>Tara: "Tara, siapa Tigra?" Tigra: "Tara, ini adalah misi yang sangat penting. Kita harus mengumpulkan semua puzzle yang hilang dari Indonesia." Tara: "Tapi bagaimana cara kita mengumpulkan puzzle itu?" Tigra: "Kita akan pergi ke berbagai daerah di Indonesia untuk mencari puzzle-puzzle itu." Tara: "Tapi bagaimana cara kita memastikan bahwa puzzle-puzzle itu adalah puzzle-puzzle yang asli?" Tigra: "Kita akan pergi ke berbagai daerah di Indonesia untuk mencari puzzle-puzzle itu."</p>	<p>Tara and Tigra go on an adventure in West Sumatra.</p>
<p>18-19</p>	 <p>Tara: "Tara, siapa Tigra?" Tigra: "Tara, ini adalah misi yang sangat penting. Kita harus mengumpulkan semua puzzle yang hilang dari Indonesia." Tara: "Tapi bagaimana cara kita mengumpulkan puzzle itu?" Tigra: "Kita akan pergi ke berbagai daerah di Indonesia untuk mencari puzzle-puzzle itu." Tara: "Tapi bagaimana cara kita memastikan bahwa puzzle-puzzle itu adalah puzzle-puzzle yang asli?" Tigra: "Kita akan pergi ke berbagai daerah di Indonesia untuk mencari puzzle-puzzle itu."</p>	<p>Tara and Tigra go on an adventure in Riau</p>
<p>20-21</p>	 <p>Tara: "Tara, siapa Tigra?" Tigra: "Tara, ini adalah misi yang sangat penting. Kita harus mengumpulkan semua puzzle yang hilang dari Indonesia." Tara: "Tapi bagaimana cara kita mengumpulkan puzzle itu?" Tigra: "Kita akan pergi ke berbagai daerah di Indonesia untuk mencari puzzle-puzzle itu." Tara: "Tapi bagaimana cara kita memastikan bahwa puzzle-puzzle itu adalah puzzle-puzzle yang asli?" Tigra: "Kita akan pergi ke berbagai daerah di Indonesia untuk mencari puzzle-puzzle itu."</p>	<p>Tara and Tigra go on an adventure in Jambi</p>

<p>22-23</p>		<p>Tara and Tigra go on an adventure in Bengkulu</p>
<p>24-25</p>		<p>Tara and Tigra go on an adventure in South Sumatra</p>
<p>26-27</p>		<p>Tara and Tigra go on an adventure in Lampung.</p>
<p>28-29</p>		<p>The glowing light from the puzzle surrounds Tigra and transforms him into a tiger</p>
<p>30-31</p>		<p>The journey ends, and Tara returns to the puzzle box</p>
<p>32-33</p>		<p>Tara arrives back in his bedroom</p>

<p>34-35</p>		<p>The names of tigers in each province of Sumatra</p>
--------------	--	--

## b. Supporting Media

Several supporting media were prepared for the launch of the illustrated book *Jejak Harimau: Cerita dari Sumatera*, including the following:

### 1. Book Launch

In addition to serving as a promotional medium, the illustrated book *Jejak Harimau: Cerita dari Sumatera* will be officially introduced and made available for direct purchase during the Global Tiger Day 2026 event. The promotional poster is produced in A2 size (42 × 59.4 cm) using 230 gsm art carton paper and printed with digital offset printing techniques. The poster will be displayed around the Global Tiger Day 2026 venue at Naturalist Hub, Bogor. Its purpose is to attract visitors' attention while providing information regarding the availability of the illustrated book *Jejak Harimau: Cerita dari Sumatera*.

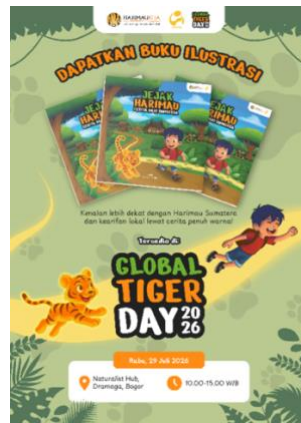


Figure 16. Poster

### 2. Instagram E-Poster

Information regarding the book launch will also be disseminated through the official Instagram account of Forum HarimauKita. This digital promotional strategy aims to extend outreach beyond the physical event venue and engage broader audiences through social media platforms.



Figure 17 Instagram e-poster

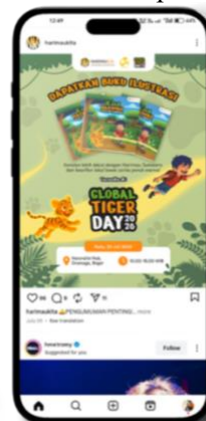


Figure 18 E-Poster Instagram Mockup

### 3. Website Banner

The website banner serves as an online promotional medium distributed through the official website of Forum HarimauKita. The banner presents information regarding the Global Tiger Day 2026 event as well as the availability of the illustrated book *Jejak Harimau: Cerita dari Sumatera*. The banner design is formatted at a resolution of 1440 px × 900 px to ensure optimal visibility across digital platforms.

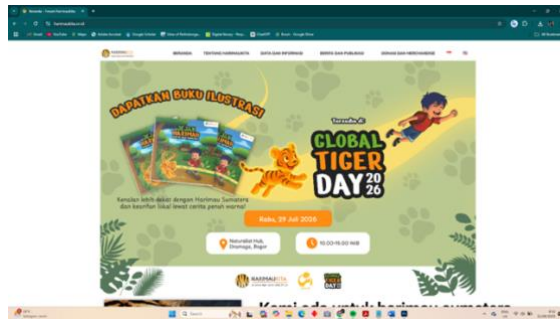


Figure 19. Website Banner

### 4. Stand Banner

The stand banner provides information about the book launch event held as part of Global Tiger Day 2026, organized by Forum HarimauKita. It includes details such as the book title, event location, and book cover visualization. The stand banner is printed at a size of 60 cm × 160 cm and will be placed around the event venue to enhance on-site visibility and audience engagement.



Figure. 20 Stand Banner

### 5. Booth

A dedicated booth will be prepared to display and sell the illustrated book *Jejak Harimau: Cerita dari Sumatera* directly to visitors. The booth also functions as an informational space where attendees can learn more about the book's content and conservation message.



Figure. 21 Booth

## 5. Conclusion

The Sumatran tiger is not only an endemic species with a crucial ecological role as an apex predator, but also a cultural symbol embedded in various traditions across Sumatra. The threat of extinction it faces calls for conservation strategies that extend beyond regulatory frameworks and habitat protection, encompassing sustained educational efforts directed toward younger generations. Children of elementary school age, particularly those aged 8-9, are at a cognitive developmental stage that enables them to understand concrete cause-and-effect relationships. Therefore, narrative and contextual visual media serve as effective tools for fostering environmental awareness.

The design of the illustrated conservation book on the Sumatran tiger for children aged 8-9, developed in collaboration with Forum HarimauKita, demonstrates that ecological, psychological, and local wisdom dimensions can be systematically translated into visual communication strategies aligned with children's developmental characteristics. Through a research-based design approach, the process not only produced a visual artifact but also generated a structured conceptual framework for designing culturally grounded conservation education media. This study contributes to the advancement of Visual Communication Design in addressing environmental issues while providing relevant educational media for society. In the future, similar approaches may be applied to other conservation topics to strengthen environmental literacy from an early age.

## References

- Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative Research in Psychology*, 3(2), 77–101. <https://doi.org/10.1191/1478088706qp063oa>
- Cahyadi, D. (2023). ANTROPOMORFI: IMAJI REKAAN. <http://doi.org/10.13140/RG.2.2.24556.74887>.
- Denzin, N. K. (2017). The Research Act: A Theoretical Introduction to Sociological Methods. *The Research Act: A Theoretical Introduction to Sociological Methods*, 1–368. <https://doi.org/10.4324/9781315134543>
- Ghozalli, E. (2020). *Panduan mengilustrasi dan mendesain cerita anak untuk tenaga profesional*. [https://badanbahasa.kemendikdasmen.go.id/resource/doc/files/Panduan\\_Ilustrasi\\_Cerita\\_Anak\\_Revisi.pdf](https://badanbahasa.kemendikdasmen.go.id/resource/doc/files/Panduan_Ilustrasi_Cerita_Anak_Revisi.pdf)
- Ibda, F. (2015). Perkembangan Kognitif: Teori Jean Piaget. *Intelektualita: Journal of Education Sciences and Teacher Training*, 3(1). <https://doi.org/10.22373/JI.V3I1.197>
- IUCN. (2023). *Panthera tigris sondaica*. The IUCN Red List of Threatened Species 2023. <https://www.iucnredlist.org>
- John W. Creswell. (2023). *Penelitian Kualitatif dan Desain Riset* (2nd ed.). Pustaka Pelajar.
- Kompas: <https://www.kompas.id/artikel/menghormati-setue-menghindari-konflik>
- McKay, J. E., St John, F. A. V., Harihar, A., Martyr, D., Leader-Williams, N., Milliyanawati, B., Agustin, I., Anggriawan, Y., Karlina, Kartika, E., Mangunjaya, F., Struebig, M. J., & Linkie, M. (2018). Tolerating tigers: Gaining local and spiritual perspectives on human-tiger interactions in Sumatra through rural community interviews. *PLoS ONE*, 13(11), e0201447. <https://doi.org/10.1371/journal.pone.0201447>
- Mittermeier, R. A., Mittermeier, C. G., & Robles Gil, P. (1997). *Megadiversity: earth's biologically wealthiest nations* /. CEMEX.
- Ricky W.Putra. (2021). *Pengantar Desain Visual Dalam Penerapan*.
- Rustan, S. (2019). *Warna, Buku 1*.
- Salam Sofyan. (2017). *Seni Ilustrasi*. Badan Penerbit UMN.
- Sihombing, D. (2015). *Tipografi dalam Desain Grafis*. Jakarta: Penerbit PT Gramedia Pustaka Utama
- Wibisono, H. T., & Pusparini, W. (2010). Sumatran tiger (*Panthera tigris sumatrae*): a review of conservation status. *Integrative Zoology*, 5(4), 313–323. <https://doi.org/10.1111/j.1749-4877.2010.00219>
- Zimmerman, J., Stolterman, E., & Forlizzi, J. (2010). An analysis and critique of research through design: Towards a formalization of a research approach. *DIS 2010 - Proceedings of the 8th ACM Conference on Designing Interactive Systems*, 310–319. <https://doi.org/10.1145/1858171.1858228>

