

# FINAL PROJECT GUIDEBOOK

**ON THE PREPARATION OF FINAL PROJECT IN A FORM  
OF BACHELOR THESIS FOR BACHELOR AND APPLIED  
BACHELOR DEGREE OF VISUAL COMMUNICATION DESIGN**

**DEPARTMENT OF VISUAL COMMUNICATION DESIGN**  
Faculty of Creative Design and Digital Business  
Institut Teknologi Sepuluh Nopember  
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## FOREWORD

The Final Project serves as one of the platforms to measure students' abilities and professionalism in solving design cases. It needs to be directed towards the creation of ideas and convergent thinking so that students can perceive the design issues from various perspectives. Therefore, this guide discusses several possible themes for the Final Project that can be developed according to the needs of real-world problems. Aspects such as the environment, politics, economy, socio-cultural, and technology can be part of the study for a Visual Communication Designer.

This Guidebook on The Preparation of Final Project Reports is published with the intention of providing guidance to all undergraduate students and supervisors in the Department of Visual Communication Design, Faculty of Creative Design and Digital Business at ITS. The aim is to ensure that the Final Project reports follow a standardized format. Hopefully, this book can be beneficial to all of us, especially for the progress of the undergraduate program in the Department of Visual Communication Design at ITS.

May this book serve as a practical guide for students and supervising lecturers in the implementation process of the Final Project in the Bachelor of Visual Communication Design. I express my gratitude to all colleagues in the Department of Visual Communication Design for their contributions and discussions, which have made this Guidebook for Final Projects in Visual Communication Design a reality.

Furthermore, it is hoped that this guide can play a role in improving the quality of research and Final Project works of students. This, in turn, aims to prepare graduates who have intellectual and emotional maturity, broad insights both in substance and perception, leading to the birth of high-quality design innovations.

Surabaya, 3<sup>rd</sup> of July 2023

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# CHAPTER 1

## INTRODUCTION

In accordance with the current paradigm of higher education, which states that the objectives of higher education include imparting professional knowledge and shaping excellent competencies, work ethic, mindset, and scientific attitudes. It plays a role in raising an active, creative, and innovative culture and serves as a driving force in preparing future professionals in the field of applied research.

The academic world is like a fertile ground that is expected to produce outstanding Human Resources (HR) who are capable of growing and developing in an increasingly competitive era. This applies equally to the field of Visual Communication Design, one of the prioritized study areas, with the hope of producing graduates who can make real contributions in line with the development of the times and the acceleration of the industry. This poses a challenge for the design education sector to enhance the quality of its graduates to compete in the current era of service liberalization.

The final project course serves as a means to measure students' skills and professionalism in mastering and solving specific design cases or issues. Its goal is independent activity in a comprehensive design project, based on scholarly, technological, and aesthetic principles. This activity is intended to demonstrate students' abilities to formulate, examine, develop, and present innovative design ideas with various approaches. For this purpose, a comprehensive implementation guide for the field of visual communication design needs to be designed, integrating it while still considering its specific competencies.

The Final Assignment or Final Project Report is a scholarly work prepared according to scientific principles and written in either Indonesian or English. The Final Project Report is prepared under the supervision or guidance of a supervising lecturer to meet the quality criteria set according to the scholarly standards in the Visual Communication Design Study Program at ITS. The term FINAL PROJECT is commonly used in undergraduate programs, while the term FINAL PROJECT is used in applied undergraduate programs. The final project is carried out as an academic activity and a requirement for completing an undergraduate program. The Final Project in this guide includes a thesis, final project, design, or other terms in final projects or designs produced by the academic community of the Sepuluh Nopember Institute of Technology.

### 1.1 Definition

The Final Project is an activity that must be undertaken by students of the Department of Visual Communication Design at the Institut Teknologi Sepuluh Nopember (ITS) as part of completing the Bachelor's Degree Program. The results of this activity are presented in the form of a bachelor thesis. Every student who is about to complete their studies in the Bachelor's Program is required to prepare a bachelor thesis after fulfilling specific requirements. Bachelor Thesis in the Department of Visual Communication Design at ITS takes the form of a design output and bachelor thesis report.

## **1.2 General Objectives**

The objectives of preparing the final project report are as follows:

1. Apply logical, critical, systematic, and innovative thinking in the context of the development or implementation of knowledge and technology related to Visual Communication Design.
2. Examine the implications of the development or implementation of scientific and technological knowledge based on scientific norms, procedures, and ethics.
3. Identify and formulate research problems or design ideas based on the study's findings.
4. Demonstrate independent, high-quality, and measurable performance in conducting research/design.
5. Generate solutions, ideas, designs, or artistic critiques.
6. Compile a scientific description of the study's results into the form of a thesis or final project report.
7. Present and defend the results in the FINAL PROJECT examination.
8. Upload a summary of the report's results in the ITS online publication (POMITS) or other journal publications.

## **1.3 Specific Objectives**

1. Train students to work independently, in a structured manner, and responsibly.
2. Assess the professionalism of students in solving specific design cases.
3. Measure the insight and theoretical understanding of the material acquired during the lecture period.
4. Enhance students' ability to solve problems using methodologies and approaches in visual communication.
5. Test and stimulate self-confidence before entering society.



## **BAB II**

### **THEME AND TOPIC OF FINAL PROJECT**

#### **2.1 TA/Final Project Topic**

Design as a cross-disciplinary field allows for the emergence of broader research themes as study subjects. Similarly, the field of Visual Communication Design requires knowledge from other disciplines in the creation of works, such as communication, engineering, information technology, science, and art. One effort made to achieve this goal is by providing students with the opportunity to freely choose the object of study for their FINAL PROJECT. Starting from the chosen theme, students will gain a broad and profound intellectual insight as a reference for the planning they will undertake. Students independently define the scope of visual communication design they want to explore for their FINAL PROJECT, focusing on issues that interest them.

Some general research themes that can be developed include:

1. **Social Theme**, examines issues related to the phenomenon of daily human activities, such as social services, lifestyle, the relationship between design and society, etc.
2. **Cultural Theme**, explores design issues related to cultural aspects, such as the connection between design and visual cultural identity, the influence of Western culture in design, cultural industries, etc.
3. **Technology Theme**, encompasses various aspects of scientific competence, such as design with communication technology, technological innovation, graphic technology development, etc.
4. **Economic Theme**, its scope includes examining design issues in relation to economic aspects, such as issues related to enhancing product competitiveness, packaging design as an added economic value, market segmentation, etc.
5. **Industrial Theme**, the scope of design studies in relation to industrial issues, such as the introduction of new equipment in the world of graphic design, packaging systems, empowerment of small and medium-sized industries, product promotion, production systems, etc.
6. **Environmental Theme**, focuses on design issues related to the environment, such as environmentally conscious design, Environmental Graphics, City Branding, eco-labeling, etc.
7. **Aesthetic Theme**, covers various aesthetic issues such as those related to style development, experiments in visual language, applied aesthetics in design works, creative visual experiments, etc.

## 2.2 Determination of Final Project Topic

Several Tips and Suggestions in Determining Final Project Topic/Theme:

1. Have an interesting theme (Urgent, Hot Issue, Top Problem, Economically Potential)
2. Contribute to the field of Visual Communication Design
3. Contain unique ideas, concepts, or innovations that offered
4. Easy access to primary and supporting data sources
5. Executable and can be completed by design
6. Clear stakeholders:
  - **State-Owned Company** (National/Regional)
  - **Ministry** (Provincial/District Agency)
  - **Private Company**
  - **Startup**
  - **Others**
  - International (Company, University, Technopark, Cooperation, Community, Association)
7. Address National and Global Strategic Issues.

TA/FP themes can also be related to national and global issues, for example:

- Maritime and ocean-related issues
  - Health
  - Food security
  - Energi
  - Eco-living, Naturalism, Eco-Oriented
  - Transportation
  - Facilities and infrastructure
  - Tourism
  - Electrification lifestyle
  - Sustainable Development Goals (SDGs)
  - Innovation
  - Startup
  - Design
  - Artificial Intelligence (AI)
  - Disruption
  - Digital Economy
8. Contain premises related to Problem Formulation:

- **Functional Communication Premise**
  - P:** Effective communication and media
  - PF:** Understandable by the audience, etc.
- **Aesthetic Premise**
  - P:** Normative aesthetic principles (composition, proportion, trends, etc.) & trends
  - PF:** Meets normative aesthetic principles and aesthetic trends
- **Socio-Cultural Premise**
  - P:** Social, cultural, environmental, legal, etc.
  - PF:** Acceptable to society, safe/not violating the law, etc.
- **Economic Premise**
  - P:** Marketing, sales, economies of scale, branding
  - PF:** Can answer demand (needs & wants), logically marketable
- **Technology Premise**
  - P:** On-screen technology; on surface; ICT, AI, 3D CAD, production, operational, etc.
  - PF:** Application of (new) technology and can be produced/delivered, etc.

### 2.3 Outputs of Final Project in Visual Communication Design

The outcomes of the Final Project in BVCD can also be developed accordingly to its concept.

Among the external products in the field of Visual Communication Design are:

1. **Advertising Graphic Design**, such as promotional and campaign graphic design, public service graphic design, etc.
2. **Audiovisual Communication Design**, including animation, cinematography, audiovisual programs, television, documentaries, etc.
3. **Business Identity/Corporate Identity Design**, such as logos, symbols and stationery, company profiles, corporate and office graphic systems, etc.
4. **Environmental Graphic Design**, including environmental markings, urban graphics, architectural graphics, graphics for industrial areas or eye-catching displays and open-air performance graphics, etc.
5. **Multimedia**, for example, computer graphics and digital animation, presentation graphics, video clips, photography, and graphics on websites.
6. **Industrial Graphic Design**, such as packaging, books, money, stamps, magazines, newspapers, promotional exhibitions, label tags, etc.

7. **Photography**, including model photography, product/advertisement photography, experimental photography, etc.
8. **Typography and Illustration**, such as calligraphy, story illustrations, comics, cartoons, etc."

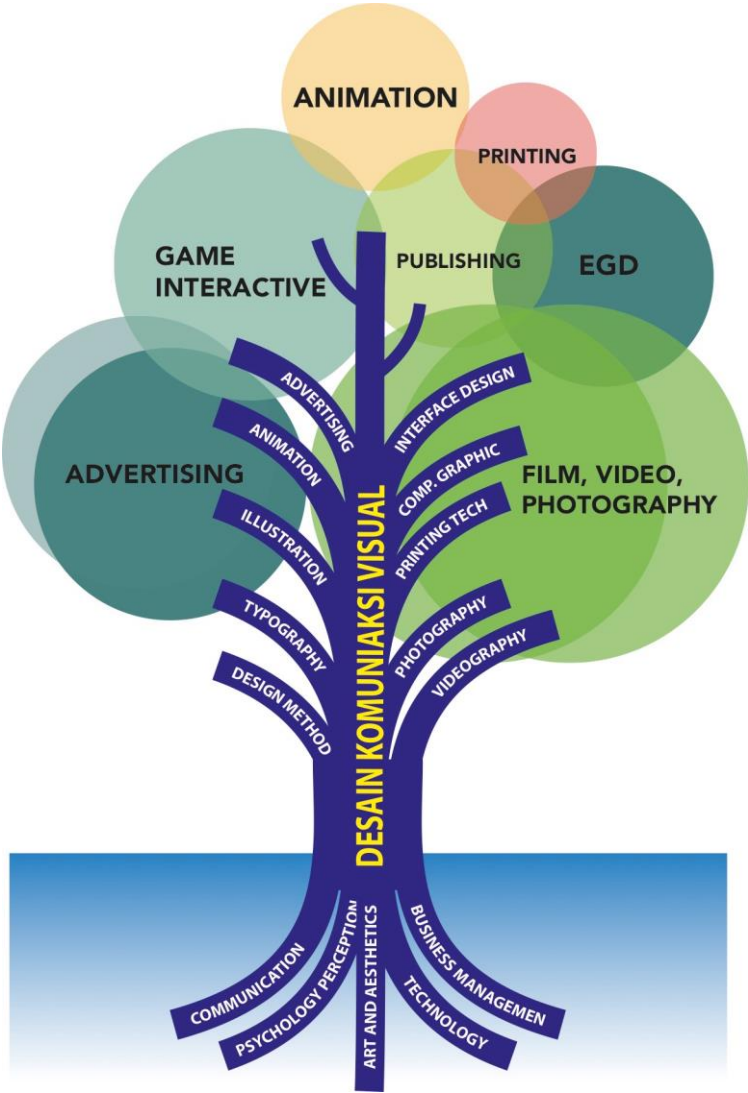
## 2.4 Digital Media Outputs

In addition to conventional media, there are also outputs in the form of digital media in Visual Communication Design. This can encompass various forms and formats that leverage digital platforms to visually convey messages or information. Here are some typical outputs of digital media in Visual Communication Design:

1. **Digital Graphic Design:** Using software to create various graphic designs, including posters, banners, graphics for social media, and more.
2. **Graphic Animation and Motion Graphics:** Creating animations or moving graphics used in promotional videos, advertisements, presentations, and other online content.
3. **Web and UI/UX Design:** Developing layouts, graphics, and other visual elements in website design, applications, and user interfaces (UI) as well as user experiences (UX) to ensure attractive and functional designs.
4. **Interactive Design:** Creating design elements that allow user interaction, such as interactive infographics, animations responsive to interactions, or web design with dynamic click elements.
5. **Video Content:** Producing promotional videos, tutorials, vlogs, or other educational content using visual design and graphic elements to enhance understanding and appeal.
6. **E-books and Digital Publications:** Designing layouts for e-books, newsletters, digital magazines, or other electronic publications that utilize digital features such as hyperlinks, multimedia, and animations.
7. **Graphics for Social Media:** Graphics optimized for social media platforms such as Instagram, Facebook, Twitter, and LinkedIn to strengthen brand identity, promote products, or convey specific messages to the audience.
8. **Email and Newsletter Design:** Visual design in email messages or newsletters that is engaging to strengthen communication with customers or relevant audiences.
9. **Virtual Reality (VR) and Augmented Reality (AR):** Graphic design applied in VR or AR experiences for educational, entertainment, or promotional purposes that are engaging.
10. **Mobile Graphics:** Visual design optimized for the user experience on mobile devices such as apps, responsive websites, and content tailored for small screens.

The outputs from digital media in Visual Communication Design continue to evolve with the development of technology and new platforms, providing more opportunities for designers to create engaging and meaningful visual experiences for online audiences.

The vastness of the professional field of visual communication design demands creativity, broad insights, good aesthetic taste, open-mindedness, and sensitivity. The ability to respond to anything new will help a designer develop their skills. The emergence of new technology, coupled with the creativity of designers in exploring, studying, and utilizing it, will always open up possibilities and new ideas.



Picture 1. Visual Communication Design Field Scientific Tree

## **CHAPTER III**

### **IMPLEMENTATION PROCESS OF FINAL PROJECT**

#### **A. Prerequisites for FINAL PROJECT**

The prerequisite for taking the FINAL PROJECT course in BVCD is that students have completed/pass the Comprehensive Visual Communication Design course. This is because in the development of design at the FINAL PROJECT stage, it must begin with research, so students are expected to have the ability to conduct research, including: 1) Ability to create a research program/plan, 2) Ability to choose the appropriate research technique/method, 3) Ability to create and implement a research protocol/design to obtain the required data/information, 4) Ability to process and conclude research results into design concepts.

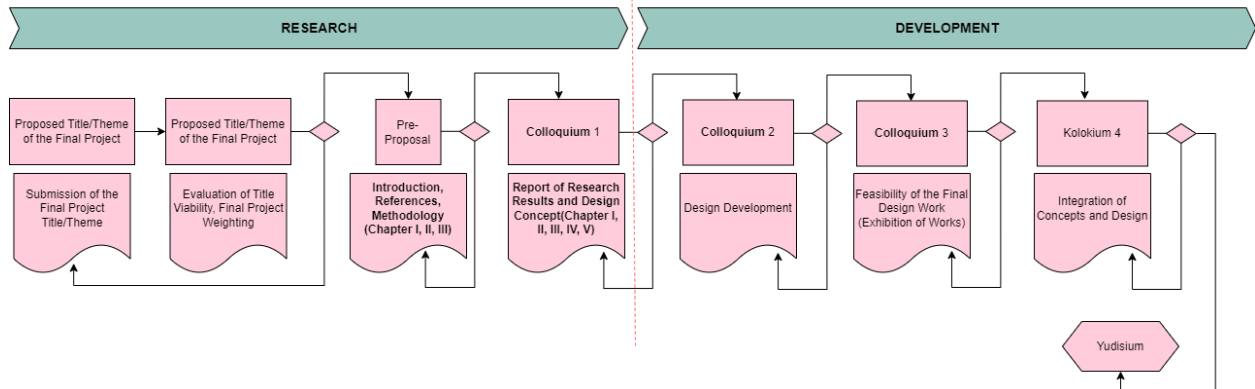
#### **B. The flow of Implementation Process**

The Conceptual Visual Communication Design Course and FINAL PROJECT are two interconnected courses, where the Conceptual VCD is a research course aimed at generating innovative concepts for the execution of designs in the FINAL PROJECT. Conceptual VCD course discusses title ideas derived from issues, needs, and user needs insights, resulting in works that provide innovative solutions for needs and markets, with an academic approach to the scientific and professional aspects of Visual Communication Design.

The Design Concept will serve as input for the FINAL PROJECT, making the main activity of the FINAL PROJECT the comprehensive design execution with the concepts and data provided by the output of the Conceptual DKV course. In broad terms, the process of implementing the Final Project is as follows:

1. Submission of FINAL PROJECT Theme/Title and Title Selection
2. Initial FINAL PROJECT Proposal
3. Supervision and Colloquium 1
4. Supervision and Colloquium 2
5. Supervision and Colloquium 3
6. FINAL PROJECT Defense

The process flow of the final project in the Visual Communication Design undergraduate program at the Institut Teknologi Sepuluh Nopember (ITS).



Picture 2. The Process Flow of Visual Communication Design (DKV) Final Project Implementation

### 1. Submission of Research Title Proposal

Students submit at least 2 titles alternatives, each accompanied by a 1-page A4 summary including: background of the problem, objectives, benefits, and the proposed ideas, methods, and expected results.

### 2. Approval of Research/Conceptual Title

The proposed alternative titles are discussed with the supervisor, and 1 (one) title is then approved to be further developed into a complete proposal.

### 3. Pre-Proposal (K-0)

After obtaining approval for the research title, the student proceeds to develop it into a Stage 1 Research Proposal, which includes:

- Introduction
- Literature Review and References
- Methodology

### 4. Determination of Supervisors

The allocation of FINAL PROJECT supervisors is decided by the coordinator based on:

- Student proposals (not mandatory).
- Principles of evenly distributing supervision for the lecturers (allocated by the coordinator).
- Alignment with the lecturer's field of expertise (tentative).

## 5. Supervision

The main supervisor for the FINAL PROJECT is a lecturer deemed qualified and capable in terms of expertise, professionalism, and rank (except in special cases). Formally, a minimum of 1 (one) lecturer serves as the FINAL PROJECT supervisor. The supervision process is then carried out by the appointed supervising lecturer. To broaden their insights, students are allowed to seek opinions or guidance from other lecturers. Students are required to assist their progress to the class instructor and the supervisor (at least once for each stage or each chapter) and record it in the assistance form.

## 6. Final Project Colloquium

The FINAL PROJECT colloquium is attended by at least the Project Supervisor and Examiners or other appointed lecturers. As an evaluation of the guidance process, the FINAL PROJECT colloquium is divided into 3 stages as follows:

- a. **Colloquium 1:** Evaluation of the Research Proposal and Design Concept, including:
  - Chapter I Introduction (Background, Problem, Objectives, and Research Benefits)
  - Chapter II Literature Review (Design References)
  - Chapter III Research Methodology
  - Chapter IV Analysis Results and Discussion
  - Chapter V Design Concept
- b. **Colloquium 2:** Evaluation of the Design Development based on the previously formulated concept.
  - Results of Study and Design Development
  - Design Model, Prototype, or other specified Design Outputs
  - Report on the Improvement Results of Colloquium 1 (Chapter I to V)
- c. **Colloquium 3:** Evaluation of the readiness and feasibility of the Final Project, including:
  - Final Project work as specified in the Final Project outputs, including Operational Drawings, Models/Prototypes, Multimedia, etc.
  - Final Project Report (Results of Improvement from Colloquium 1 & 2)



## **7. Final Project Defense**

It is a comprehensive examination that integrates conceptual, design, and communication/presentation abilities. The purpose of the FINAL PROJECT Defense is to test the understanding, knowledge, skills, and contributions achieved by students during the research/academic study period. Through this FINAL PROJECT Defense, examiners can also assess students' abilities to present, explain, and defend their research results to the examining panel. Additionally, the FINAL PROJECT Defense provides an opportunity for students to demonstrate academic maturity, in-depth analysis, as well as effective communication and presentation skills. Through this defense, students are examined to ensure that they meet the standards as a Bachelor's degree holder in the Visual Communication Design Program.

## **CHAPTER IV**

### **FINAL PROJECT PROPOSAL**

The implementation of the Final Project begins with the stages of (i) proposal preparation, (ii) research/implementation of the design, (iii) report writing, and (iv) examination.

#### **Structure of the Final Project Proposal**

The Final Project proposal is composed of 15 (fifteen) to 20 (twenty) pages, including the preliminary section and the content section. The Final Project proposal is prepared realistically, comprehensively, and in detail. This proposal is developed when students take the Comprehensive Visual Communication Design (VCD) course. The relationship between Comprehensive VCD and the Final Project is outlined below.

#### **4.1 Preliminary Section of the Final Project Proposal**

The preliminary section of the Final Project proposal consists of:

- a. Cover Page
- b. Approval Page
- c. Abstract (in Indonesian and English)
- d. Table of Contents
- e. List of Figures (if necessary)
- f. List of Tables (if necessary)

Sections a to f above are numbered with Roman numerals, that is, i, ii, iii, etc.

##### **4.1.1 Cover Page**

As the first page of the proposal that readers see, the Cover Page must provide brief, clear, and unambiguous information to readers about the contents of the proposal. It includes the title, type of TA/FP (research/design), student's name and ID number (NRP), institution, city of the institution, and the year.

The front cover page includes: the text “PROPOSAL TUGAS/FINAL PROJECT PROPOSAL” the title of the TA/FP proposal, the ITS logo, the author's name with NRP, the name

of the study program, the name of the department, the name of the faculty, the name of the institution (written in full in uppercase - INSTITUT TEKNOLOGI SEPULUH NOPEMBER), the city name (Surabaya), and the year of creation.

The title of the TA/FP proposal must be typed entirely in uppercase and should not be abbreviated, except for standardized abbreviations.

- **Title**  
Subject of design + Design object + Description
- **Subject:** type of design/commodity
- **Object:** main problem to be solved; concept/solution offered
- **Description:** name, place, time, etc.

The author's name should be written in uppercase and should not be abbreviated.

An example of the cover page of a Final Project proposal is provided in Appendix 1.

#### **4.1.2 Approval Page**

The approval page is placed after the cover page. The approval page includes the text "LEMBAR PENGESAHAN," the title of the FINAL PROJECT proposal, the student's name, NRP, the purpose of submitting the FINAL PROJECT, the approval of the prospective supervisor and/or co-supervisor, the names of the prospective supervisor and/or co-supervisor, the city, month, and year of approval.

The approval page of the FINAL PROJECT proposal contains information indicating that the proposal has been approved or examined by the prospective supervisor and/or co-supervisor, or its content has been revised according to the guidance of the prospective supervisor and/or co-supervisor, and/or the proposal assessment team. The format of the FINAL PROJECT proposal's approval page can be seen in Appendix 2.

#### **4.1.3 Summary/Abstract Page**

The summary/abstract page contains a brief description of the activities that will be carried out in the implementation of the FINAL PROJECT.

#### **Brief Description/Abstract**

The brief description or abstract contains information about the activities that will be undertaken in the implementation of the FINAL PROJECT, consisting of 200 - 300 words. It

provides a summary of the research plan/design plan/project, answering the questions of what, why, and how the research/design will be conducted.

- Background
  - Objectives
  - Problem
  - Methodology, analysis, study
  - Results (Concept)
- 
- |   |  |
|---|--|
| } | 1 <sup>st</sup> Alinea: From/To Introduction               |
| } | 2 <sup>nd</sup> Alinea: From/To Method, Concept            |
| } | 3 <sup>rd</sup> Alinea: From/To Design Results, Discussion |

Example of abstract or brief description in Indonesian and English can be seen in Appendices 3 and 4.

#### 4.1.4 Table of Contents/Figures/Tables

The Table of Contents includes all sections of the writing along with their respective page numbers, written the same as the corresponding content. The Table of Contents/Figures/Tables can be printed using Microsoft Word (MS Word) automatically by utilizing the "Heading" feature configured accordingly, so students won't have difficulty typing them manually one by one in the order of chapters or sub-chapters, images, or tables. In the Table of Contents section, the author outlines the chapters and sub-chapters that will fill the pages of the FINAL PROJECT. Guidelines regarding the writing of the Table of Contents can be found in subsection 3.8.

#### 4.2 Content Section of the Final Project Proposal

The division of chapters from the introduction to the methodology is determined by the faculty according to its needs or with the following systematics.

**The 'Core' or 'Body'** section of the FINAL PROJECT proposal generally includes:

- a. Introduction
  - i. Background of the Problem
  - ii. Problem Identification
  - iii. Problem Formulation
  - iv. Problem Limitations
  - v. Research/Design Objectives
  - vi. Benefits of Research/Design

- Theoretical Benefits
- Practical Benefits

vii. Scope: Outputs/Outcomes – Study/Analysis

viii. Writing Systematics

b. Literature Review

- i. Previous research/design results
- ii. Main relevant theories/concepts related to the topic/theme
- iii. Supporting Theories (Design Techniques)

c. Research Methodology

- i. Research Flow
- ii. Research Design (Research Protocol) containing a suitable research method and an explanation of each step.
- iii. Schedule for Design Implementation

d. Bibliography

e. Appendices (if needed)

Page numbers in the content section of the proposal use Arabic numerals, i.e., 1, 2, 3, etc.

For design-focused final projects, the arrangement of the 'Core' section can be determined by the faculty/department as needed.

**a. Introduction**

The introduction contains factors that drive or underlie the importance of conducting the research or design. The description of research in this field is crucial for improvement or problem-solving, or for generating designs. The purpose of the introduction is to enable students to define the problem, objectives, benefits, and urgency of the research logically and supported by data. The components in this chapter include:

- **Background**

This section generally contains the background and reasons the author chose the research/design object. The explanation starts with general information related to the FINAL PROJECT topic, then directs it to the more specific title of the FINAL PROJECT proposal. The object to be studied should be described

concretely as an introduction to the problem, and as a result of previous studies/analyses of secondary data on the object to be studied/designed, accompanied by reasons why the problem needs to be studied or why the object needs to be designed, both theoretically and practically.

- **Problem Identification**

Problem identification is part of the research process and can be understood as an effort to define the problem and make that definition more measurable as an initial step in research.

- **Problem Formulation**

The problem formulation is a part of the research/performance process that must be written in declarative form or clear and concise question sentences. The problem of research/performance is the formulation of the gap between the existing condition and the desired condition. Problem formulation is done based on problem identification and the scope of the research to be solved or the scope of the object to be designed. The problem formulation is expressed in the form of questions that will later be answered in the problem analysis using relevant theory or concepts and supported by data in the implementation of the research/design. In formulating the problem, it is necessary to avoid posing too many questions, meaning that the problem formulation is not written in the form of too many questions.

- **Problem Limitations**

This section contains constraints on the design, based on the researcher's decision on what will be included and what will be excluded. Delimitation limits research to be more controlled and relevant to what needs to be proven. Limitations can be made in terms of breadth, depth, the researcher's/ designer's ability in certain aspects, or all of these aspects. Limitations must be accompanied by reasons or arguments why problem limitations need to be made. Problem limitations are related to the variables of research or design, variables and/or parameters to the variables of research/design, and/or variables/parameters assumed as constant parameters or parameters that are neglected (O'Leary, 2017).

- **Research/Design Objectives**

The research/design objectives contain descriptions of the author's research/design objectives, i.e., to answer questions written in the problem formulation section or the results to be achieved or the answers to the research/design problems. The research/design objectives can be written in a series of specific objectives that support the research/design objectives. Some programs may replace the Research/Design Objectives sub-chapter with the Purpose and Objectives of Research/Design, where both terminologies are often articulated in points and generally use statements such as 'to', for example:

✓ to develop ...;

✓ to identify ...;

✓ to explore ...;

- ✓ to measure ...;
- ✓ to explain ...;
- ✓ to describe ...;
- ✓ to compare ...;
- ✓ to determine ...;
- ✓ to apply ...;
- ✓ to design .....

In writing the objectives, the author can use the 'SMART' principle. SMART stands for *specific, measurable, achievable, relevant/focused on results/realistic, and time-bound*. The goal is to clearly articulate what the student wants to achieve in conducting research/design or addressing the research/design problems that have been previously written. The form of the answer to these research/design problems can be in the form of "development results," "identification results of a phenomenon," "exploration results," "measurement results," "explanation results," "application results," "comparison results," "application results," or "results of making a prototype," and so on.

- **Research/Design Benefits**

In this section, the contribution of the research/design results to the development of the field of science, technology, art, and/or problem-solving in development, and/or the development of institutions is briefly but clearly outlined.

- **Scope**

In scientific studies, the scope of research has the definition as a method of limiting problems and also the knowledge to be studied. If related to the process of making research, the scope means the subject limitation to be studied. The scope of the problem is an effort to focus the research/design to be carried out more directed.

- **Writing Systematics**

Writing systematics is a method or sequence in completing research, studies, or written works.

## **b. Literature Review**

The literature review consists of three parts, namely: (i) results of relevant previous research/design, (ii) Foundations and the main basic theoretical framework related to research/design problems (relevant to

the topic/theme), and (iii) Supporting theories related to design techniques. The purpose of preparing a literature review is for students to be able to find relevant literature references and theories on the chosen and current topic.

The literature review contains the latest, relevant, and original references. The literature review is a specific part of an argumentative writing that involves relevant scientific and academic research/design. The role of the literature review is to write information about the development of facts/findings in the field, theories, and research materials or other design objects. The theories written are those that support and are relevant to the research/design problem. This information is used to build the author's credibility in building knowledge, aimed at formulating the framework of thought or concept to be used in research or design (O'leary, 2017).

Relevant results from previous research/design are studies that have been carried out by various parties and, if possible, not the results of previous Final Project but from scientific journals, patents, or other design reports from credible institutions.

### **c. Research Methodology**

Research/design/development methodology is a systematic way of solving research/design problems (Kothari, 2004). Research/design/development methodology has many dimensions, and the research/design/development method is part of the research/design/development methodology. The scope of research/design/development methodology is broader than the research/design/development method. In research/design/development methodology, logical considerations are used behind the methods used in the context of research/design/development, explaining why the researcher/designer uses a particular method or technique.

Methodology contains explanations to articulate the research/design plan clearly and in detail. The research/design plan can be illustrated in the form of a flow chart/table of the stages in research/design to answer research/design problems (Prabhat, 2015). Research/design methodology outlines what the researcher/designer will do, starting from writing hypotheses and their operational implications to the final data analysis. The research/design plan includes information such as:

- (1) What is the research/design about?
- (2) Why is the research/design conducted?
- (3) Where will the research/design be conducted?
- (4) What type of data is needed?
- (5) Where can the data needed for research/design be found?
- (6) How long and when is the time period for data in research/design?



- (7) What will be the sample in the research or the object of design?
- (8) What are the techniques in data collection or design?
- (9) How will the data be analyzed?
- (10) How will the report be organized?

Research Methodology is structured to enable students to find the appropriate and effective methods/steps to solve the researched problems. The objectives of the methodology are (i) the conclusions drawn by the researcher are reliable and can be used to solve problems, (ii) to facilitate work to achieve its goals, (iii) to overcome various limitations, such as time, cost, energy, etc. In this chapter, it is also necessary to explain the location of the implementation of the FINAL PROJECT.

#### **d. Activity Schedule**

The activity schedule contains details of each research/design activity written in table form and marked (in a darker shaded color) in weeks. An example of an activity schedule can be seen in Annex 5.

#### **e. Bibliography**

The bibliography consists of two parts, namely (i) a list of references and (ii) a list of readings/bibliography of all references cited in the proposal. The writing of the bibliography can be done with only a list of references or both, namely a list of references and a list of readings. The title of this section is the Bibliography. Explanation about the bibliography can be read in subsection 3.11.

### **4.3 Final Project Proposal Format**

Typing the final project proposal follows the following provisions:

- Type and size of paper:

80-gram A4 size paper (210 mm x 297 mm)

- Spacing: 1 (one/single)

- Margin distance: - Top margin: 3.0 cm

- Bottom margin: 2.5 cm

- Left margin: 3.0 cm

- Right margin: 2.0 cm

- Font type:

- Times New Roman, Normal, size 12 (for titles, size 14 can be used).

- Words originating from foreign languages that

# CHAPTER V

## FINAL PROJECT REPORT

### 5.1 Systematics

The structure of the FINAL PROJECT Report from the Introduction Chapter to the Conclusion Chapter can be determined by the faculty/department according to their needs, or with the following structure. The structure of the FINAL PROJECT Report consists of three major parts, namely:

#### 1. The 'Introduction' part consists of:

- a. Front cover and title page of the final project in Indonesian and English (Annex 6 – 8)
- b. Approval page (Annex 9)
- c. Originality Statement Page (Annex 10)
- d. Abstract or brief description in Indonesian and English (Annex 3 – 4)
- e. Foreword
- f. Table of Contents
- g. List of Figures/Graphs/Diagrams
- h. List of Tables
- i. List of Symbols (if any)
- j. List of Abbreviations (if any)

Explanation of the above points is the same as the sections in the project proposal. The table of contents, list of figures, and list of tables can be generated using the automation feature provided by MS Word.

#### 2. The 'Core' or 'Main' part contains:

##### a. Introduction

- i. Background of the Problem
- ii. Problem Identification
- iii. Problem Formulation
- iv. Problem Limitations

For example (Souvenir):

- Souvenir = a small memento that is...
- Characteristic = unique, only found in Sub...
- Appealing to tourists = can be measured by studying...

- Surabaya = represented by 3 tourist sites/3 best sub-districts...

- Studies conducted:

- Post-test with a sample of 100 people, spread across 3 Sub districts, the main method MDS,
- FGD/DI with figures...
- Field observation/survey to...
- Research on product material...
- Ergonomic/anthropometric/size study...
- Study of form, design style, typography...
- Study of manufacturing technology...
- Branding and packaging study, etc.

v. Research/Design Objectives

vi. Research/Design Benefits

- Theoretical Benefits
- Practical Benefits

vii. Scope: Output/Study/Analysis

**Promised Outputs:**

**For example**

- Small souvenirs with a function... size...
- 5 types of souvenir products
- @ 20 design variants
- Components to be designed and made independently (80%):
  - Design
  - Prototype of the product with actual material @ 1 product
  - Packaging and display models
  - Branding
  - Catalog

viii. Writing Systematics

## **b. Literature Review**

i. Results of previous research/design

- a. Review of the **best and latest previous designs/research (minimum 3 titles)**
- b. Review of **things to be used in this research.**

- c. Description of proposed **innovations** compared to/among previous designs or research results.
- ii. Main basic theories/concepts relevant to the topic/theme
- iii. Supporting Theory (Design Technical)

**c. Research Methodology**

- i. Research Flow
- ii. Research Design (Research Protocol) containing the Research Method appropriate to the topic and an explanation of each step.
- iii. Schedule for Design Implementation

**d. Analysis Results and Discussion**

- i. Results of research/design analysis
- ii. Discussion (analysis, synthesis, and evaluation) (adjusted to the research protocol in chapter 3)

**e. Design Concept and Implementation**

- i. Basic Design Concepts and Design Criteria (Communication Concept, Visual Concept, Media Concept)

Criteria or requirements for each design element from Content to Media Output. Design criteria function as a guide for the designer and the team to execute the design so that the results are in line with the outlined/desired concept.

- ii. Design Concept (Visual) Visual translation of each criterion. Contains Design Drafts and Prototypes. Design Drafts, their contents, and forms vary depending on the subject:

- a. Book drafts
- b. Storyboard
- c. Design Sketch
- d. Prototype

Examples/parts of the final design execution, in the form of:

- a. Book: several key pages
- b. Video/film: main scene excerpts
- c. EGD: design tree, sketches: design (per item), material structure, dimensions, etc.

- iii. Visual Implementation (Includes: sketch images, graphs, example photos, 3D wireframe sketches, etc.)

## **g. Conclusion and Recommendations**

The principles are:

- Report on the performance of research results objectively.
- Report both positive and negative performances from various sources: authors/researchers themselves, resource persons, and post-test results.
- The reporting form is in bullet points according to the criteria within the problem limitations/scope.
  - i. Results of research/design that address problems or concepts, programs, and design works. Conclusions are positive points: those that have been completed and successful according to research sources (post-test and resource persons) and the author's opinion.
  - ii. Recommendations (if deemed necessary), containing things that can still be done better and further developed, or containing problems encountered during the final project work process. Recommendations are negative points: those that have been completed but are incorrect, insufficient, or unfinished. It also includes points that can be further developed.

The content of the Final Project report written in points a to e above has been partially explained in Chapter 2 (Final Project Proposal). For Final Project in the form of design/construction, the arrangement of the 'Core' or 'Main' part can be determined by the faculty/department according to their needs.

3. The 'End' part consists of:

- a. Bibliography
- b. Appendices (if any)
- c. Author's Biodata

## **5.2 Final Project Report Format**

The typing of the final project must follow the following provisions:

- a. Type and size of paper:** A4 size 80-gram HVS paper (210 mm x 297 mm)
- b. Spacing:** 1 (single)
- c. Margin:**
  - Top margin: 3.0 cm
  - Bottom margin: 2.5 cm
  - Left margin: 3.0 cm
  - Right margin: 2.0 cm

**d. Font type:** Times New Roman, Normal, size 12.

**e. Tables and figures,** if any, should also be presented on the same paper as much as possible.

**f. Page numbers:**

i. The 'Beginning' part is given page numbers in lowercase Roman numerals (i, ii, iii, iv, v, etc.).

ii. The 'Core' or 'Main' and 'End' parts are numbered with Arabic numerals, starting with the number 1 and starting from the Introduction chapter to the appendices.

iii. Page numbers are written at the bottom (footer) on the right.

Page numbering can be done using MS Word automation in the "insert page number" feature.

**g. Tables and Figures**

Tables are numbered sequentially in each chapter with Arabic numerals, with the writing rules as follows:

- The number consists of 2 parts, the first part indicates the chapter while the second part indicates the table number (example: Table 2.1, Table 3.2, Table 3.3, etc.).
- Table number and title are placed above the table, and each word starts with a capital letter except for conjunctions.

Figures are numbered sequentially in each chapter with Arabic numerals, with the writing rules as follows:

- The number consists of 2 parts, the first part indicates the chapter while the second part indicates the figure number. (example: Figure 2.1, Figure 3.2, Figure 3.3, etc.).
- Figure number and title are placed below the figure, and each word starts with a capital letter except for conjunctions.

Table and figure numbering can be done using MS Word automation in the "caption" feature.

**h. Thickness of the front and back cover** is no more than 1 mm (soft cover).

**i. Various levels of chapter titles**

- Chapters and Chapter Titles: typed in all capital letters on a new page with balanced spacing from the left and right edges (centered) and in bold. The chapter number is written in Roman numerals, and the chapter title is written on the next line.
- Subtitle/sub-chapter: the first letters of each word, except conjunctions, are written in bold uppercase and placed starting from the left margin.
- Subtitle of sub-chapters/sub-sub-chapters: written starting from the left margin and in bold.
- The first letter of the subtitle of sub-chapters is written in uppercase.
- If there are titles in lower levels, write them as in the subtitle of sub-chapters. Arrangement in chapters, sub-chapters, sub-sub-chapters, etc., can be done using MS Word automation by adjusting the "Heading 1," "Heading 2," "Heading 3," etc. features.

## **j. References**

All directly cited literary sources must be listed. The method of listing sources can be seen in section 3.11. The standard for writing cited bibliography sources within the content of the TA Report uses the "APA" standard - American Psychological Association 7th edition. Writing can be done with MS Word automation, using the "References - Manage Source" feature, or by using the Mendeley Desktop feature installed in MS Word. With the help of these software tools, the bibliography can be printed automatically without manual typing.

## **5.3 Title Page**

The front cover page contains: the words "FINAL PROJECT/FINAL PROJECT," the title of the FINAL PROJECT, the ITS logo, the author's name with NRP, the name of the study program, department name, faculty name, institute name (written in full uppercase - INSTITUT TEKNOLOGI SEPULUH NOPEMBER), and the city name (Surabaya), as well as the year of creation.

The title page contains: the words "FINAL PROJECT/FINAL PROJECT," the title of the FINAL PROJECT; the ITS emblem, the author's name with NRP, the name of the study program, department name, faculty name, institute name (written in full), and the city name (Surabaya), as well as the year of creation. The title page is written in both Indonesian and English on separate pages.

The title of the FINAL PROJECT must be typed entirely in uppercase and should not be abbreviated, except for standardized abbreviations.

The author's name must be written in uppercase and should not be abbreviated.

Examples of the front cover page can be found in Appendix 6, and examples of the title page can be found in Appendices 7 (Indonesian) and 8 (English).

## **5.4 Approval Page**

The approval page serves to guarantee the authenticity of the scientific work of the FINAL PROJECT. The approval page is placed after the title page. The approval page contains: the words "LEMBAR PENGESAHAN," the title of the FINAL PROJECT, the purpose of submitting the FINAL PROJECT, approval from the supervisor and/or co-supervisor, and examiners' names, supervisor and/or co-supervisor names, examiner names, city, month, and year of approval. An example of the approval page is provided in Appendix 9.

### **5.5 Originality Statement Page**

This page contains a written statement from the author, known to the supervisor, stating that the final project is the result of their own work and is written following scientific writing rules. An example of the Originality Statement Page can be seen in Appendix 10.

### **5.6 Abstract Page**

The abstract page includes the title, author's name, student ID (NRP), supervisor's name and/or co-supervisor's name, abstract, and keywords. The abstract page is written in both Indonesian and English on separate pages. The word count should be between 200 and 400 words, including keywords. An example of an abstract page can be found in Appendix 3 (Indonesian) and Appendix 4 (English).

### **5.7 Preface Page**

The preface page is no more than one page, containing an explanation of the purpose of writing the FINAL PROJECT report, including gratitude to those who have made a direct contribution to the preparation of the FINAL PROJECT. The title "KATA PENGANTAR" for this page is written entirely in uppercase.

**Note: Thanks that addressed to those who contributed to the implementation of the Final Project and are not included in the Acknowledgment page should be written on a separate sheet and placed after the Appendix sheet.**

### **5.8 Table of Contents Page**

The table of contents includes: title page, approval sheet, abstract, acknowledgment, table of contents, list of tables, list of figures, list of symbols, chapters to sub-chapters, bibliography, appendices, all complete with corresponding page numbers. The title "DAFTAR ISI" for this page is written entirely in uppercase. The contents of the table of contents can be done automatically using the MS Word feature "References - Table of Contents."

### **5.9 List of Figures Page**

The format for writing the list of figures is identical to the format for writing the table of contents. The title "DAFTAR GAMBAR" for the list of figures is written entirely in uppercase. The contents of the list of figures can be done automatically using the MS Word feature "References - Insert Caption - Table of Figures."



## 5.10 List of Tables Page

The format for writing the list of tables is identical to the format for writing the table of contents. The title "DAFTAR TABEL" for the list of tables is written entirely in uppercase. The contents of the list of tables can be done automatically using the MS Word feature "References - Insert Caption - Table of Figures."

## 5.11 References or Bibliography

Writing the bibliography placed at the end of the FINAL PROJECT report is done using the APA (American Psychological Association) 7th edition standard. This writing standard is used for all fields of study, namely: science, engineering, computing, design, arts, and others (Southern Institute of Technology, 2020). The bibliography list in APA version 7.0 is more concise than in APA version 6.0.

In general, writing the bibliography list in the APA standard, version 7.0 is as follows:

1. The bibliography list starts on a separate page from the content pages of the FINAL PROJECT report.
2. The bibliography list will appear in alphabetical order by the last name of the first author.
3. Printouts with the APA standard use hanging indentation. The second line in the bibliography list is indented below the first line.
4. Capitalization of the title is only at the beginning of the sentence, which is different from the original manuscript title writing.
5. Capitalization of the reference list title. Use capital letters only on the first letter of book titles and subtitles, article titles, reports, chapters on web pages, and titles of unpublished magazines in capitalizing the first letter of all important words in the title.
6. APA citations and references use an ampersand (&) between the last names of authors, NOT "and." But if the last names of the authors are used in a sentence, then the word "and" is used according to normal writing rules.
7. Write the DOI and URL in the bibliography list as hyperlinks (starting with "http:" or "https:"). The default display settings in MS Word for hyperlinks (usually blue font, underlined) or plain text that is not underlined. Ideally, these links should remain accessible online.
8. Some DOIs or URLs are written long or complicated; here, you can use a shortened DOI or abbreviated URL. To shorten the DOI, you can use the shortDOI service provided by the International DOI Foundation (<http://shortdoi.org/>). Enter and copy-paste the DOI, and this service will create a new short DOI.
9. It is not recommended (do not) to include the date of reference retrieval, unless it comes from a web page inherently designed to change (e.g., dictionary entries, Twitter profiles, Facebook pages,

Google Maps-made maps) or reflects information that changes over time (websites that frequently update information, such as Stats NZ). Here we can write the retrieval date if needed, before the URL, for example, Accessed on December 2, 2019, from <https://xxxxx>.

10. APA 7th edition does NOT REQUIRE entry data for the location, state (in the US), or country where the book was published. This is a significant change from APA 6th edition.

The reference format in APA standard version 7.0 is divided into 2 (two) categories: Books and periodically published articles. The writing style in the bibliography and in-text citations is explained in the following section. This explanation can automatically be printed in the written results using the MS Word assistance in the "References" feature, with the "APA" style mode. When using MS Word automation, the author does not need to type manually, and the results will be displayed both in the text as citations and in the reference list as the bibliography used.

#### 1. If it is a Book Referenced:

- a. **Book without a DOI**, in print form, and no digital version.

Format:

Author, A. A. (year). Title of book. Publisher

Example:

Lloyd Owen, D. A. (2018). Smart water technologies and techniques: Data capture and analysis for sustainable water management. John Wiley & Sons.

Citation format:

According to Lloyd Owen (2018, p.2) ... or ... (Lloyd Owen, 2019, p. 2)

- b. **Book with DOI or URL**, accessed through an online system.

- Include the DOI if its available.
- Include the URL if there is no DOI, and the URL is accessible to all readers.

Do not use URLs from online academic library databases, as they are generally not accessible to all readers, except for students at that university who can log in. Add additional information if there is no DOI or URL accessible to the general public; the reference remains the same as for a print book.

- **Book with DOI**

Format:

Author, A. A. (year). Title of book. Publisher. <https://doi.org/xxxx>

Example:

Cameron-Smith, A. (2019). A doctor across borders: Raphael Cilento and public health from empire to the United Nations. Australian National University Press.  
<https://doi.org/10.22459/DAB.2019>

Citation format:

According to Cameron-Smith (2010, p.17) ... or ... (Cameron-Smith, 2019, p. 17)

- **Book without a DOI but with a URL accessible to all readers**

Format:

Author, A. A. (year). Title of book. Publisher. <https://www...>

Example:

Scanlon, V. C., & Sanders, T. (2007). Essentials of anatomy and physiology (5th ed.). F.A. Davis.  
<https://yhd.net/uploads/Essentials-of-Anatomy-and-Physiology.pdf>

Citation format:

Menurut Scanlon and Sanders (2007, p.46) ... or ... (Scanlon & Sanders, 2007, p. 46)

- **Book without a DOI and can be accessed through an online library**

Format:

Author, A. A. (year). Title of book. Publisher.

Example:

Budras, K.-D., Greenough, P. R., Habel, R. E., & Mülling, C. K. W. (2011). Bovine anatomy (2nd ed.). Schlütersche

Citation format:

Budras et al. (2011) menyatakan ... or ... (Budras et al., 2011)

**c. Books, editions other than the 1st edition**

Format – print

Author, A. A., & Author, B. B. (year). Title of book (2nd ed.). Publisher.

Example:

Marieb, E. N., & Hoehn, K. (2016). Human anatomy & physiology (10th ed.). Pearson.

Citation format:

According to Marieb and Hoehn (2016, p. 419) ... or ... (Marieb & Hoehn, 2016, p. 419)

**d. Edited book, without DOI**

Format:

Editor, A. A., & Editor, B. B. (Eds.). (year). Title of book. Publisher.

Example:

Lindquist, R., Snyder, M., & Tracy, M. F. (Eds.). (2014). Complementary & alternative therapies in nursing (7th ed.). Springer.

Citation format:

Lindquist et al. (2014) stated ... or ... (Lindquist et al., 2014)

**e. Edited book with DOI**

Format:

Editor, A. A. (Ed.). (year). Title of book. Publisher. <https://doi.org/10.xxxx/xxxxxx>

Example:

Helbich, M. (Ed.). (2018). Frontiers in mental health and the environment. MDPI. <https://doi.org/10.3390/books978-3-03897-391-1>

Citation format:

Helbich (2018) ... or ... (Helbich, 2018)

**f. Book in a language other than English (e.g., Japanese)**

For references in the form of books written in a language other than English, the writing in the reference list is annotated with []

Format:

Author, A. A., & Author, B. B. (year). Title of book [Translation of book title]. Publisher.

Examples:

Molinari, E., & Labella, A. (2007). *Psicologia clinica: Dialoghi e confronti* [Clinical psychology: Dialogue and confrontation]. Springer.

Amano, N., & Kondo, H. (2003). *Nihongo no goi tokusei* [Lexical characteristics of Japanese Language] (Vol. 7). Sanseido.

Citation format:

Molinari and Labella (2007, p. 25) stated ... or ... (Molinari & Labella, 2007, p. 25)

Amano and Kondo (2003) stated ... or... (Amano & Kondo, 2003)

#### **g. Book republished in translation**

Format:

Author, A. A., & Author, B. B. (year). Title of book (T. Translator, Trans.). Publisher. (Original work published year).

Example:

Schiller, F. (2018). *Don Carlos infant of Spain: A dramatic poem* (F. Kimmich, Trans.). Open Book. (Original work published 1804).

Citation format:

Schiller (1804/2018, p.19) ... or ... (Schiller, 1804/2018, p.19)

#### **h. Manual, Print version**

If the author and publisher are the same, the publisher's name is ignored.

Example:

Brother Industries. (n.d.). *Reference guide: Brief explanations for routine operations HS-J6000DW HL-J6100DW*. Citation: Brother Industries (n.d., p.1)... OR ... (Brother Industries, n.d., p.1)

## **i. Manual, Accessed online**

Example:

World Health Organization. (2019). International statistical classification of diseases and related health problems (11th ed.). <https://icd.who.int/>

Canterbury District Health Board. (2019, January 25). Hand hygiene (Ref. 234641). <http://edu.cdhb.health.nz/Hospitals-Services/Health-Professionals/CDHB-Policies/Infection-Prevention-Control-Manual/Documents/Hand-Hygiene-Policy.pdf>

Citation format:

World Health Organization (2019) ... or ... (World Health Organization, 2019)

Canterbury District Health Board (2019, p. 2) ... or ... (Canterbury District Health Board, 2019, p.2)

## **2. Chapters in Edited Books**

### **a. Chapter from an edited book, and there is no DOI**

Format:

Author, A. A. (year). Title of chapter. In B. Editor & C. Editor (Eds.), Title of book (2nd ed., pp. pages of chapter). Publisher.

Example:

Casida, J.E. (2010). Pest toxicology: The primary mechanisms of pesticide action. In R. Krieger (Ed.), Hayes' handbook of pesticide toxicology (3rd ed., pp. 103-117). Academic Press.

Citation format:

Casida (2010, p. 105) stated ...

or ... (Casida, 2010, p. 105)

### **b. Chapter from an edited book, and there is a DOI**

Format:

Author, A. A. (year). Title of chapter. In B. Editor & C. Editor (Eds.), Title of book (2nd ed., pp. pages of chapter). Publisher. <https://doi.org/10.xxxx/xxxxxx>

Example:

Wall, R., & Rafferty, A. M. (2017). Trouble with "status": Competing models of British and North American public health nursing education and practice in British Malaya. In H. Pols., C.M. Thompson., &

J. H. Warner (Eds.), *Translating the body: Medical education in Southeast Asia* (pp. 67-94). Nuss Press.  
<https://doi.org/10.2307/j.ctv1xxzqp>

Citation format:

Wall and Rafferty (2017, p. 82) stated ...

or ... (Wall & Rafferty, 2017, p.82)

### **c. Dictionary, thesaurus, or encyclopedia**

If the author and publisher have the same name, ignore the publisher. For print reference sources.

Example:

Merriam-Webster. (2019). *Merriam-Webster's Collegiate Dictionary* (11th ed.).

How to write citations:

Merriam-Webster (2019) ...

or ... (Merriam-Webster's Collegiate Dictionary, 2019)

For continuously updated online reference sources, such as the Merriam-Webster.com Dictionary, write "n.d" as the publication year and include the retrieval date / access date.

Example:

Merriam-Webster. (n.d.). *Merriam-Webster.com dictionary*. Retrieved November 28, 2019, from <https://www.merriam-webster.com/>

Citation format:

Merriam-Webster (n.d.) ...

or ... (Merriam-Webster, n.d.)

### **3. Articles Published Periodically**

Articles published periodically include: (i) journals, (ii) magazines, (iii) newspapers, (iv) bulletins, (v) blogs, and (vi) other online platforms that publish articles. Journals and magazines are identified by having volume/issue numbers. For example, a journal with the identity of volume 6, issue 2. In this case, the volume number is italicized, followed by the issue number in parentheses but not italicized. For example, *6* (2).

**a. Journal Article with DOI**

Capitalize the sentence case in the article title. Use initial caps for each major word in the journal title. Italicize the journal title and volume number. Add the issue number if available, and include the DOI; usually found on the first page of the article.

Format:

Author, A. A., Author, B. B., & Author, C. C. (year). Title of article. Title of Periodical, xx, pp-pp.  
<https://doi.org/xxxx>

Example:

Montayre, J., Dimalapang, E., Sparks, T., & Neville, S. (2019). New Zealand nursing students' perceptions of biosciences: A cross-sectional survey of relevance to practice, teaching delivery, self-competence and challenges. *Nurse Education Today*, 79, 48-53.  
<https://doi.org/10.1016/j.nedt.2019.05.013>

Citation format:

Berman et al. (2012, p. 537) ...  
or ... (Berman et al., 2012, p.537)

**b. Journal Article without DOI, and no available URL (including URLs accessible only to a specific group)**

Format:

Author, A. A., Author, B. B., & Author, C. C. (year). Title of article. Title of Periodical, xx, pp-pp.  
<https://xxxxx>

Example:

Akin, D., & Huang, L. M. (2019). Perceptions of college students with disabilities. *Journal of Postsecondary Education and Disability*, 32(1), 21-33. <https://www.ahead.org/professional-resources/publications/jped/archieved-jped/jped-volume-32>

Citation format:

Akin and Huang (2019, p.21) state ... or ... (Akin & Huang, 2019, p.21)

**c. Journal Article without DOI, from an academic research database**



Journal articles found in an institutional academic database. The URL for the database is provided as a substitute for DOI, for example, <http://ezproxy.sit.ac.nz:xxxxx>

In this case, do not replace the database name or URL.

Example:

Whitehead, A., & Gould Fogerite, S. (2017). Yoga treatment for chronic non-specific low back pain. *Explore: The Journal of Science & Healing*, 13(4), 281-284.

Citation format:

Whitehead & Gould Fogerite (2017, p. 282) state... or ... (Whitehead & Gould Fogerite, 2017, p. 282)

d. **Journal article with DOI and 21 or more authors**

Since the original DOI is long and complex, a shortened DOI is used. Both the long and short forms of DOI are acceptable. List the first 19 authors, then use ellipses (...) and include the last author's name.

Example:

Gaudinski, M. R., Coates, E. E., Houser, K. V., Chen, G. L., Yamshchikov, G., Saunders, J. G., Holman, L. A., Gordon, I., Plummer, S., Hendel, C. S., Conan-Cibotti, M., Lorenzo, M. L., Sitar, S., Carlton, K., Laurencot, C., Bailer, R. T., Narpala, S., McDermott, A. B., Namboodiri, A. M., ... Ledgerwood, J. E. (2018). Safety and pharmacokinetics of the Fc-modified HIV-1 human monoclonal antibody VRC01LS: A phase 1 open-label clinical trial in healthy adults. *PLoS Med*, 15(1), e1002493. <https://doi.org/10.1371/journal.pmed.1002493>

e. **Journal article with DOI, Individual Author, or Group Author**

Example:

Eysenbach, G., & CONSORT-EHEALTH Group. (2011). CONSORT-EHEALTH: Improving and standardizing evaluation reports of web-based and mobile health interventions. *Journal of Medical Internet Research*, 13(4), e126. <https://doi.org/10.2196/jmir.1923>

f. **Journal article in press**

Articles in press are peer-reviewed, accepted for publication in a journal but not assigned to a specific volume/issue. Although articles in press may lack complete bibliographic details, they can be cited using the online publication year and DOI.

Example:

Kreuzer, M., Cado, V., & Raïes. (2019). Moments of care: How interpersonal interactions contribute to the luxury experience of healthcare consumers. *Journal of Business Research*. <https://doi.org/10.1016/j.jbusres.2019.11.033>

**g. Magazine article, online**

Include the month and day of the magazine's publication after the year of publication.

**h. Newspaper article, online**

Online newspaper articles can be used as references. The writing format is in italics for the month and date, and it is included after the publication year.

Reference:

Harding, E. (2019, November 21). Invercargill Kmart ready to open. *The Southland Times*. <https://www.stuff.co.nz/national/117596378/invercargill-kmart-ready-to-open>

Citation format:

Harding (2019) stated ... or ... (Harding, 2019)

**i. Article on a webpage - not categorized as a newspaper**

Example:

Taunton, E. (2019, December 2). Low methane New Zealand sheep coming to a farm near you. *Stuff*. <https://www.stuff.co.nz/business/farming/117862851/low-methane-sheep-coming-to-a-farm-near-you>

Citation format:

Taunton (2019) ... OR ... (Taunton, 2019)

## **5.12 Author's Biodata**

Written on the last page, it contains the author's resume, including place and date of birth, educational history, notable activities, organizations, achievements, etc. In the top-left corner, the author's

most recent close-up photo (4 x 6 cm) is displayed, preferably in color. An example of biodata can be seen in Appendix 11.

# APPENDIX

## APPENDIX 1: EXAMPLE OF COVER PAGE OF PROPOSAL FINAL PROJECT/FINAL PROJECT

### LAMPIRAN 1: Contoh Halaman Sampul Proposal Tugas Akhir



APPENDIX 2: EXAMPLE OF APPROVAL PAGE PROPOSAL FINAL PROJECT/FINAL PROJECT

**LAMPIRAN 2: Contoh Halaman Pengesahan Proposal Tugas Akhir**

**LEMBAR PENGESAHAN**

**JUDUL PROPOSAL TUGAS AKHIR DITULIS SINGKAT JELAS DAN MENGGAMBARAKAN TEMA POKOK**

**PROPOSAL TUGAS AKHIR**

Diajukan untuk memenuhi salah satu syarat memperoleh gelar <Nama Gelar> pada Program Studi S-1 <Nama Program Studi> Departemen <Nama Departemen> Fakultas <Nama Fakultas> Institut Teknologi Sepuluh Nopember

Oleh : <NAMA MAHASISWA>  
NRP. <XXXXXXXXXX>

Disetujui oleh Tim Penguji Proposal Tugas Akhir :

- |   |               |
|---|---------------|
| 1. Nama dan gelar pembimbing            | Pembimbing    |
| 2. Nama dan gelar ko-pembimbing/penguji | Ko-pembimbing |
| 3. Nama dan gelar penguji               | Penguji       |
| 4. Nama dan gelar penguji               | Penguji       |
| 5. Nama dan gelar penguji               | Penguji       |

**SURABAYA**  
**Bulan, Tahun**

**APPROVAL SHEET**

**THE TITLE OF THE FINAL PROJECT PROPOSAL IS WRITTEN BRIEFLY,  
CLEARLY AND DESCRIBING THE MAIN THEME**

**FINAL PROJECT PROPOSAL**

Submitted to fulfill one of the requirements  
for obtaining a degree <name of degree> at  
Undergraduate Study Program of <name of Study Program>  
Department of <name of Department>  
Faculty of <name of Faculty>  
Institut Teknologi Sepuluh Nopember

By: <NAME OF STUDENT>  
NRP. <XXXXXXXXXX>

Approved by Final Project Proposal Examiner Team:

- |   |            |
|---|------------|
| 1. Name of Advisor and academic title             | Advisor    |
| 2. Name of Co-Advisor/Examiner and academic title | Co-Advisor |
| 3. Name of Examiner and academic title            | Examiner   |
| 4. Name of Examiner and academic title            | Examiner   |
| 5. Name of Examiner and academic title            | Examiner   |

**SURABAYA**  
**Month, Year**

**PERANCANGAN PROMOSI BRAND FASHIONISTAS DENGAN  
KONSEP TIMELESS FASHION SEBAGAI UPAYA  
MENINGKATKAN PENJUALAN**

Nama Mahasiswa : Siti Faradhila Ranita  
NRP : 08511940000013  
Departemen : Desain Komunikasi Visual ITS  
Dosen Pembimbing : Dr. Sabar, SE, M.Si.

**Abstrak**

Fashionistas merupakan *local brand* Indonesia dengan spesifikasi kebutuhan fashion wanita yang telah berdiri selama 15 tahun. *Brand* ini mengangkat konsep *Timeless Fashion* yang belum banyak dilakukan oleh *local brand* lain. Fashionistas telah melakukan promosi, namun berdasarkan data yang berhasil dikumpulkan, promosi yang dilakukan belum dapat meningkatkan penjualan. Oleh karena itu diperlukan sebuah perancangan promosi untuk meningkatkan penjualan tersebut.

Perancangan ini dilakukan melalui beberapa metode penelitian antara lain studi literatur mengenai topik industri *fashion*, promosi *brand*, dan *timeless fashion*, Studi eksiting dan studi komparator tentang Promosi Brand Fashion sejenis di Indonesia dilakukan untuk menambah referensi dan wawasan. Observasi *offline store* Fashionistas dilakukan untuk mengetahui keadaan toko secara langsung. *Depth interview* dilakukan kepada founder dan *team* dari Fashionistas untuk mendapatkan data yang lebih detail. *Kuisoner* dilakukan untuk menggali data mengenai target segmen. Studi eksperimental untuk menentukan konsep desain yang terdiri dari konsep komunikasi, konsep visual, dan konsep media, kemudian dilakukan evaluasi rancangan desain dengan narasumber ahli.

Tujuan dari perancangan ini adalah sebagai media promosi untuk meningkatkan penjualan Fashionistas dengan konsep *timeless fashion*. Selain itu, melalui perancangan ini diharapkan dapat memberikan edukasi tentang *timeless fashion* sendiri. Implementasi media yang digunakan pada perancangan promosi ini antara lain adalah *video ads*, konten sosial media, dan kartu promosi.

**Kata Kunci** : Promosi, Fashionista, *Timeless fashion*, Penjualan

#### APPENDIX 4: EXAMPLE OF ABSTRACT FORMAT IN ENGLISH

### ***DESIGN OF FASHIONISTAS BRAND PROMOTION WITH THE CONCEPT OF TIMELESS FASHION AS AN EFFORT TO INCREASE SALES***

**Student Name** : Siti Faradhila Ranita  
**NRP** : 0851194000013  
**Department** : Visual Communication Design  
**Advisor** : Dr. Sabar, SE, M.Si

#### **Abstract**

*Fashionistas is a local Indonesian brand with specifications for women's fashion needs that have been established for 15 years. This brand raises the concept of Timeless Fashion which has not been done by many other local brands. Fashionistas have carried out promotions, but based on the data collected, the promotions have not been able to increase sales. Therefore we need a promotional design to increase these sales.*

*This design was carried out through several research methods including literature studies on the topic of the fashion industry, brand promotion, and timeless fashion. Existing studies and comparative studies on the promotion of similar fashion brands in Indonesia were carried out to add references and insight. Observation of the Fashionistas offline store was carried out to find out the state of the store directly. Depth interviews were conducted with the founder and team from Fashionistas to obtain more detailed data. Questionnaires were conducted to gather data regarding the target segment. Experimental studies to determine design concepts consisting of communication concepts, visual concepts, and media concepts, then an evaluation of the designs was carried out with expert sources.*

*The purpose of this design is as a media campaign to increase Fashionistas sales with the concept of timeless fashion. In addition, through this design it is hoped that it can provide education about timeless fashion itself. The implementation of the media used in designing this promotion includes video ads, social media content, and promotional cards.*

**Keywords:** *Promotion, Fashionista, Timeless fashion, Sale*



APPENDIX 5: EXAMPLE OF ACTIVITY SCHEDULE

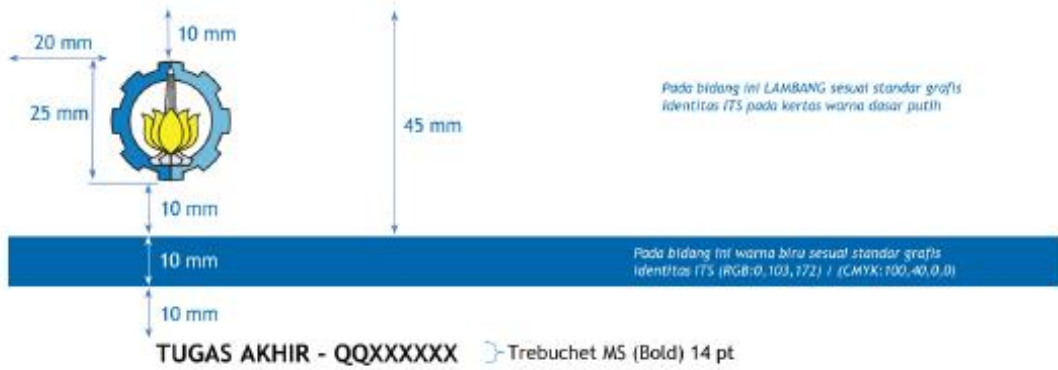
JADWAL KEGIATAN

Penelitian	Minggu ke-															
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Perumusan Masalah																
Studi Literatur																
Studi Eksisting																
Observasi																
Kuesioner																
Depth Interview																
Big Idea																
Studi eksperimental																
Wawancara Ahli																
Evaluasi																
Final Desain																
User Test																

APPENDIX 6: EXAMPLE OF FRONT COVER PAGE OF FINAL PROJECT/FINAL PROJECT



APPENDIX 7: EXAMPLE OF TITLE PAGE OF THE FINAL PROJECT BAHASA INDONESIA



← 30 mm → **JUDUL TUGAS AKHIR DITULIS SINGKAT, JELAS DAN MENGGAMBARAKAN TEMA POKOK**  
Trebuchet MS (Bold) 18 pt

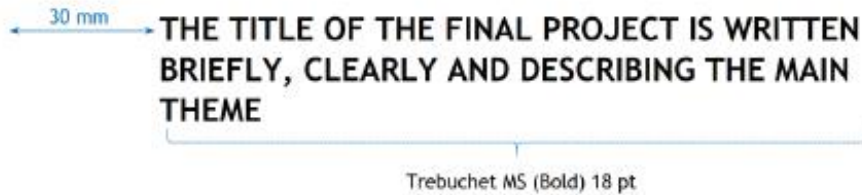
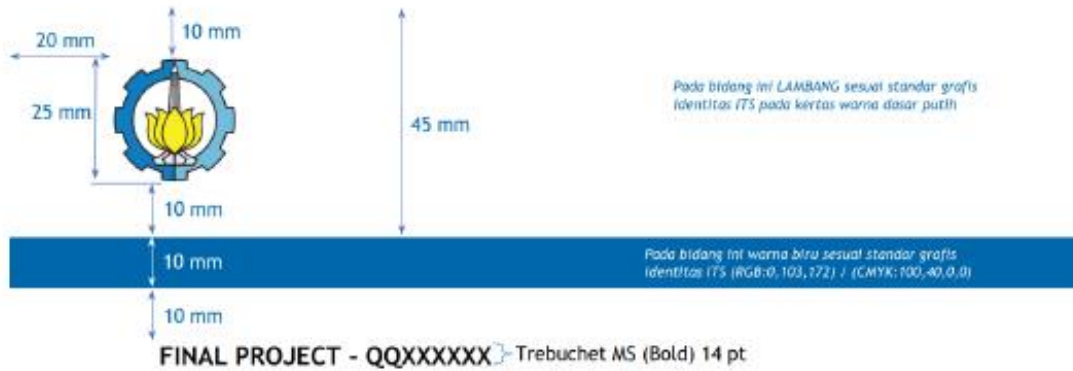
**NAMA MAHASISWA** Trebuchet MS (Bold) 14 pt  
NRP XXXXXXXXXXXXX Trebuchet MS 14 pt

Dosen Pembimbing Trebuchet MS 14 pt  
**Nama Pembimbing dan Gelar** Trebuchet MS (Bold) 14 pt  
NIP XXXXXXXXXXXXX Trebuchet MS 14 pt

**Program Studi <Nama Program Studi>** Trebuchet MS (Bold) 12 pt  
Departemen <Nama Departemen>  
Fakultas <Nama Fakultas>  
Institut Teknologi Sepuluh Nopember  
Surabaya  
Tahun  
20 mm

} Trebuchet MS 12 pt

APPENDIX 8: EXAMPLE OF TITLE PAGE OF THE FINAL PROJECT ENGLISH



**STUDENT NAME** Trebuchet MS (Bold) 14 pt

NRP XXXXXXXXXXXXXXXX Trebuchet MS 14 pt

Advisor Trebuchet MS 14 pt

**Advisor Name and Academic Title** Trebuchet MS (Bold) 14 pt

NIP XXXXXXXXXXXXXXXX Trebuchet MS 14 pt

**Study Program <Name of Study Program>** Trebuchet MS (Bold) 12 pt

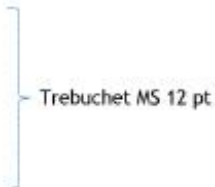
Department of <Name of Department>

Faculty of <Name of Faculty>

Institut Teknologi Sepuluh Nopember

Surabaya

Year



**LEMBAR PENGESAHAN**

**JUDUL TUGAS AKHIR DITULIS SINGKAT JELAS DAN MENGGAMBARAKAN  
TEMA POKOK**

**TUGAS AKHIR**

Diajukan untuk memenuhi salah satu syarat  
memperoleh gelar <Nama Gelar> pada  
Program Studi S-1 <Nama Program Studi>  
Departemen <Nama Departemen>  
Fakultas <Nama Fakultas>  
Institut Teknologi Sepuluh Nopember

Oleh : <NAMA MAHASISWA>

NRP. <XXXXXXXX>

Disetujui oleh Tim Penguji Tugas Akhir :

- |   |               |
|---|---------------|
| 1. Nama dan gelar pembimbing            | Pembimbing    |
| 2. Nama dan gelar ko-pembimbing/penguji | Ko-pembimbing |
| 3. Nama dan gelar penguji               | Penguji       |
| 4. Nama dan gelar penguji               | Penguji       |
| 5. Nama dan gelar penguji               | Penguji       |

**SURABAYA**

**Bulan, Tahun**

**APPROVAL SHEET**

**THE TITLE OF THE FINAL PROJECT IS WRITTEN BRIEFLY, CLEARLY AND DESCRIBING THE MAIN THEME**

**FINAL PROJECT**

Submitted to fulfill one of the requirements  
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Faculty of <name of Faculty>  
Institut Teknologi Sepuluh Nopember

By: <NAME OF STUDENT>  
NRP. <XXXXXXXXXX>

Approved by Final Project Examiner Team:

- |   |            |
|---|------------|
| 1. Name of Advisor and academic title             | Advisor    |
| 2. Name of Co-Advisor/Examiner and academic title | Co-Advisor |
| 3. Name of Examiner and academic title            | Examiner   |
| 4. Name of Examiner and academic title            | Examiner   |
| 5. Name of Examiner and academic title            | Examiner   |

**SURABAYA**  
**Month, Year**

APPENDIX 10: EXAMPLE OF ORIGINALITY STATEMENT PAGE

**PERNYATAAN ORISINALITAS**

Yang bertanda tangan di bawah ini:

Nama mahasiswa / NRP : \_\_\_\_\_  
Departemen : \_\_\_\_\_  
Dosen Pembimbing / NIP: \_\_\_\_\_

dengan ini menyatakan bahwa Tugas Akhir dengan judul “\_\_\_\_\_”  
adalah hasil karya sendiri, bersifat orisinal, dan ditulis dengan mengikuti kaidah penulisan ilmiah.

Bilamana di kemudian hari ditemukan ketidaksesuaian dengan pernyataan ini, maka saya bersedia menerima sanksi sesuai dengan ketentuan yang berlaku di Institut Teknologi Sepuluh Nopember.

Surabaya, \_\_\_\_\_

Mengetahui

Dosen Pembimbing

Mahasiswa,

(\_\_\_\_\_)

NIP.

(\_\_\_\_\_)

NRP.

## STATEMENT OF ORIGINALITY

The undersigned below:

Name of student / NRP : \_\_\_\_\_  
Department : \_\_\_\_\_  
Advisor / NIP : \_\_\_\_\_

hereby declare that the Final Project with the title of “\_\_\_\_\_” is the result of my own work, is original, and is written by following the rules of scientific writing.

If in the future there is a discrepancy with this statement, then I am willing to accept sanctions in accordance with the provisions that apply at Institut Teknologi Sepuluh Nopember.

Acknowledged

Advisor

Surabaya, \_\_\_\_\_

Student

(\_\_\_\_\_)

NIP.

(\_\_\_\_\_)

NRP.



## APPENDIX 11: EXAMPLE OF AUTHOR'S BIODATA

### BIODATA PENULIS



Siti Faradhila Ranita atau yang biasa dipanggil Dhila merupakan anak ketiga dari tiga bersaudara yang lahir pada tanggal 6 Januari 2001 di kota Bogor, Jawa Barat. Penulis menempuh Pendidikan formal tingkat dasar pada SDN Simokerto 1, kemudian melanjutkan studi ke SMPN 15 Surabaya, dan SMAN 4 Surabaya. Setelah lulus dari Sekolah Menengah Atas pada tahun 2019, penulis melanjutkan perguruan tinggi negeri di Institut Teknologi Sepuluh Nopember (ITS) Fakultas Desain Kreatif dan Bisnis Digital departemen Desain Komunikasi Visual dengan program sarjana (S-1).

Selama masa kuliah, penulis aktif dalam organisasi kemahasiswaan, yaitu sebagai staff Komunikasi Eksternal HIMA RUPA 2020/2021 serta Staff Ahli Komunikasi Eksternal HIMA RUPA 2021/2022. Penulis juga aktif berpartisipasi dalam berbagai kepanitiaan acara baik yang diselenggarakan oleh himpunan, departemen, hingga institut. Pada saat semester 6 Penulis mengikuti magang di Massive Open Online Courses (MOOC) ITS sebagai editor video, disaat yang bersamaan penulis juga menjalankan magang diperusahaan agency creative bernama Fremedia sebagai Creative and Art. Sambil menjalankan perkuliahan selama empat tahun penulis juga aktif menjadi content creator di sosial media pribadinya, dan menerima pekerjaan dibidang Desain Komunikasi Visual.

Dalam bidang ilmu Desain Komunikasi Visual, penulis cenderung fokus dan tertarik dalam bilang promosi terutama dalam pembuatan konten. Karna ketertarikannya dalam bidang tersebut penulis memutuskan untuk melakukan perancangan dengan judul "Promosi Brand Fashionistas dengan Konsep Timeless Fashion sebagai Upaya Meningkatkan Penjualan". Penulis berharap semoga melalui perancangan ini dapat memberikan manfaat dan menginspirasi banyak masyarakat.

Instagram : @sitifaradhilaranita  
Nomor HP : 0895394467771  
E-mail : Faradhila.ranita06@gmail.com