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Evaluation of Anime-Based Banking Advertisements on YouTube with AIDA Model Approach

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Abstract

Amid the growing competition in digital banking, advertisements are increasingly required to employ creative and engaging content to capture audience attention and encourage consumer responses. This study analyzes the effectiveness of a banking service advertisement featuring Nichijou anime animation on YouTube, based on the Attention, Interest, Desire, Action (AIDA) model. A descriptive quantitative approach was employed, utilizing purposive sampling to select 168 respondents who met the criterion of having watched the Nichijou-themed banking advertisement on YouTube. Data were collected through a 1–4 Likert-scale questionnaire and analyzed using an effectiveness index for each AIDA dimension. The results indicate an overall effectiveness rate of 86%, placing it in the “Excellent” category. The findings reveal that the advertisement elicited a strong audience response across the stages of attention, interest, desire, and action intention. This study offers implications for the development of digital marketing communications in the banking sector, particularly regarding the use of popular culture and audiovisual content to reach digital audiences.

Keywords

Action, AIDA, Banking Service Advertisement, Digital Marketing, Interest, Nichijou Anime.

1. Introduction

The rapid development of digital technology has transformed the banking industry, particularly in the way financial institutions communicate with customers and promote their products and services. Digital banking has shifted marketing communication from conventional, one-way advertising toward interactive and visually oriented communication through social media and digital platforms. In this increasingly competitive environment, the effectiveness of marketing communication depends not only on the information delivered but also on the ability of advertising content to attract attention, generate interest, stimulate desire, and encourage consumers to act. Social media has become an important strategic marketing channel because it enables organizations to communicate with audiences through diverse and engaging forms of content (Hassan et al., 2015; Mumtaz, 2019).

Among digital platforms, YouTube provides particular opportunities for marketing communication because it integrates visual, audio, narrative, and interactive elements within a single medium. The platform has also become an important environment for the production and circulation of animated content. Ribes (2020) demonstrates that YouTube's technological and algorithmic environment influences the development and distribution of animation, while Kellett (2021) highlights the growing relationship between anime, audience engagement, and the monetized YouTube ecosystem. In Indonesia, anime has also emerged as an advertising genre on YouTube, indicating that anime-based visual communication can function beyond entertainment and become part of contemporary promotional practices (Andari & Litaay, 2022). The cultural familiarity of anime among Indonesian audiences further provides a relevant context for examining its potential as an advertising appeal (Hidayat & Hidayat, 2020).

The effectiveness of advertising can be systematically examined through the Attention–Interest–Desire–Action (AIDA) model, which provides a systematic framework for examining advertising effectiveness. AIDA conceptualizes consumer response as a sequential process beginning with attention, followed by interest, desire, and ultimately action. Although originally developed in the context of advertising and selling, the model remains applicable to contemporary digital marketing because it provides a framework for examining different stages of audience response (Ghirvu, 2013; Lee & Hoffman, 2015). Empirical studies have applied AIDA to social media advertising, demonstrating its usefulness in explaining consumer awareness, engagement, and purchasing responses (Abdelkader & Rabie, 2019; Kurniawati et al., 2022; Kapoor et al., 2024). Similarly, Pratiwi et al. (2021) found that AIDA can be used to examine how promotional communication on Instagram contributes to purchasing decisions, while Wong et al. (2024) extended the model to customer segmentation and user-journey analysis in digital advertising.

The relevance of AIDA is also supported by research examining advertising through different media and creative formats. Ullal and Hawaldar (2018) demonstrate the applicability of AIDA in evaluating advertising influence on customers, while Pashootanizadeh and Khalilian (2018) employ the model to assess the effectiveness of television programs in encouraging behavioral responses. Montazeribarforoushi et al. (2017), from an applied neuroscience perspective, further indicate that consumer responses involve hierarchical processes of attention, interest, and preference. More recent research has also adapted AIDA to sensory and experiential advertising, suggesting that the model can accommodate contemporary forms of audience engagement (Wei et al., 2022).

Despite these developments, a research gap remains. Existing AIDA studies have extensively examined conventional advertising, social media promotion, television, crowdfunding, and other digital advertising contexts (Fortenberry & McGoldrick, 2020; Baber, 2022). Meanwhile, studies on anime have primarily discussed it as a

cultural, communication, or advertising phenomenon rather than systematically measuring its effectiveness across the full AIDA sequence (Bîrlea, 2021; Andari & Litaay, 2022). Consequently, limited empirical attention has focused on anime-style animation as a creative appeal in YouTube advertising for banking services, particularly in relation to how audiences progress through the Attention, Interest, Desire, and Action stages.

This study addresses the identified gap by providing a descriptive assessment of audience responses to YouTube banking advertisements featuring Nichijou anime-style animation through the AIDA framework. The study focuses on the extent to which the advertisements elicit responses across the four AIDA stages: Attention, Interest, Desire, and Action. Accordingly, the study aims to characterize audience responses at each stage and provide an empirical description of how this anime-based creative approach is received in digital banking advertising.

2. Literature Review

2.1. Marketing Communication

Marketing communication refers to the strategic process through which organizations communicate information, persuade consumers, and reinforce awareness of their products, services, and brands. Firmansyah (2020) explains that marketing communication informs, persuades, and reminds consumers while linking organizations and consumers in delivering product or service value. Therefore, marketing communication extends beyond information transmission, as organizations must develop relevant messages that capture attention, generate interest, and encourage consumer responses. Effective communication also helps organizations establish meaningful interactions with consumers and strengthen their understanding of the value offered. In digital environments, marketing communication has become increasingly important for building brand awareness and reaching consumers through interactive social media platforms (Segarwati et al., 2023).

The emergence of digital platforms has further expanded the scope of marketing communication by enabling organizations to deliver promotional messages through interactive, audiovisual, and easily accessible channels. Social media and video platforms provide opportunities for brands to communicate with broader audiences while encouraging greater consumer engagement. Hassan et al. (2015) emphasize the strategic role of social media in marketing communication, particularly in supporting consumer engagement through structured and interactive communication processes. Recent research also demonstrates that social media marketing can influence consumer purchase intention, highlighting the importance of digital communication in shaping consumer responses (Mauliza & Fadhillah, 2025). In this environment, creative content becomes increasingly important because audiences are exposed to numerous promotional messages competing for their attention. Consequently, contemporary marketing communication requires organizations to integrate clear and relevant information with engaging creative formats to attract attention, maintain interest, stimulate consumer desire, and encourage behavioral responses.

2.2. Advertising

Advertising is a form of marketing communication that delivers information and persuasive messages about products, services, brands, or organizations to a targeted audience. Its function extends beyond informing consumers, as advertising can create awareness, develop favorable perceptions, stimulate interest, and encourage behavioral responses. Thariq (2021) emphasizes the strategic role of advertising and media management in determining how promotional messages are designed and delivered to target audiences. Effective advertising therefore requires not only clear

information but also creative messages that can attract attention and influence consumers throughout the decision-making process.

The growing use of digital media has transformed advertising practices by enabling organizations to employ audiovisual, interactive, and creative formats that are more suited to contemporary audiences. In particular, animation provides opportunities to communicate promotional messages through visual narratives, characters, movement, music, and storytelling, making advertisements more distinctive and engaging. Putra (2019) demonstrates the potential of promotional animation on YouTube as a medium for delivering marketing messages, while Andari and Litaay (2022) identify anime as an emerging advertising genre on Indonesian YouTube. These developments indicate that creative visual formats can strengthen advertising communication by making promotional content more memorable and appealing. Accordingly, the use of popular visual culture, such as anime, represents a relevant strategy for digital advertising to capture audience attention and encourage further consumer responses.

2.3. Digital Media in Marketing Communication

Digital media has become an essential component of contemporary marketing communication, particularly as consumers increasingly access information and promotional content through internet-based platforms. Digital marketing involves the use of digital technologies and online channels to promote products, services, and brands, enabling organizations to reach broader audiences through websites, social media, video platforms, and other digital formats (Widahartana et al., 2021; Agustiani et al., 2024). Compared with conventional media, digital platforms provide greater flexibility in presenting promotional content while enabling direct audience interaction and feedback. These characteristics allow advertisers to adapt their communication strategies to changing consumer preferences and increasingly digital consumption patterns.

YouTube remains a relevant platform for digital marketing communication because its audiovisual nature enables promotional messages to integrate visual, verbal, auditory, and narrative elements. This format allows advertisers to deliver information in ways that are more engaging, memorable, and compatible with contemporary audiences' media consumption habits. Animation further expands these possibilities by incorporating fictional characters, movement, visual narratives, and storytelling to communicate promotional messages creatively (Putra, 2019). The growing use of anime as an advertising genre on Indonesian YouTube also demonstrates the integration of popular visual culture into digital promotional content (Andari & Litaay, 2022). Therefore, in today's increasingly competitive digital environment, creative formats such as anime-based advertising are relevant for capturing audience attention and strengthening marketing communication through YouTube.

2.4. AIDA Model

The AIDA model conceptualizes consumer responses to advertising through four sequential stages: Attention, Interest, Desire, and Action (Danaei & Sanei, 2019; Jordan, 2021). Attention represents the initial ability of an advertisement to attract audience focus; Interest reflects the development of curiosity and engagement with the message; Desire concerns the emergence of motivation or preference toward the advertised product; and Action represents the behavioral response encouraged by the advertisement. The model provides a structured framework for examining how advertising messages are processed across different stages of consumer response (Montazeribarforoushi et al., 2017; Ullal & Hawaldar, 2018).

The applicability of AIDA has been demonstrated across conventional and digital advertising contexts. Research has used the model to examine social media advertising, purchasing decisions, and audience awareness (Abdelkader & Rabie,

2019; Pratiwi et al., 2021; Kapoor et al., 2024). In the banking context, Kusumaningsih et al. (2024) specifically applied AIDA to assess the effectiveness of mobile banking television advertising. More recent studies have also extended AIDA to sensory and digital advertising environments, demonstrating its relevance for understanding contemporary audience responses (Wei et al., 2022; Wong et al., 2024). Therefore, AIDA provides an appropriate descriptive framework for assessing audience responses to anime-style banking advertisements on YouTube across the attention, interest, desire, and action stages.

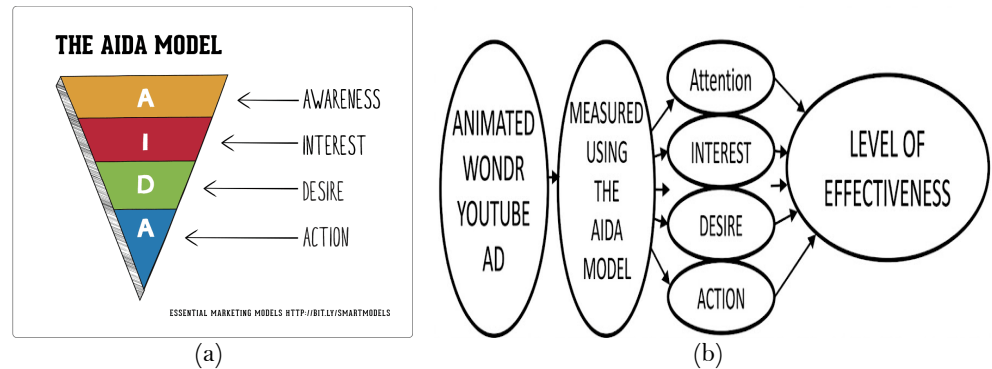


Figure 1. (a) AIDA Model and (b) Research Model

Figure 1(a) illustrates the AIDA model, which describes the stages consumers typically go through in the advertising and purchasing process: attention, interest, desire, and action. The model suggests that effective marketing communication first captures consumers' attention, builds interest, creates desire for the advertised product, and ultimately encourages action. Figure 1(b) presents the research model, which examines the effectiveness of the animated wondra YouTube advertisement using the AIDA framework. The advertisement is evaluated through four dimensions: attention, interest, desire, and action, which are then used to assess the overall level of advertising effectiveness. Thus, the model indicates that each AIDA dimension contributes to determining how effective the advertisement is in influencing its audience.

3. Methods

This study employed a descriptive quantitative research design to assess the effectiveness of a banking service advertisement featuring Nichijou anime animation on YouTube. The quantitative approach was selected because the study aimed to obtain measurable responses from viewers and evaluate the advertisement based on the four stages of the AIDA model: Attention, Interest, Desire, and Action (Riyanto & Hatmawan, 2020). The descriptive design described respondents' evaluations of the advertisement without examining causal relationships among variables. The population consisted of banking service users who had viewed the Nichijou anime-style banking advertisement on YouTube. Purposive sampling was used based on criteria aligned with the research objectives: respondents who were banking service users and had watched the advertisement. A total of 168 respondents who met these criteria were included in the study.

Primary data were collected through an online questionnaire developed based on the AIDA model, consisting of four dimensions with five indicators for each dimension. Attention measured the advertisement's ability to attract viewers through its visual presentation, audio, characters, colors, and creative concept. Interest assessed message clarity, memorability, attractiveness, and viewers' interest in the banking services and promotions presented. Desire measured perceived usefulness, attractiveness, convenience, and appeal of the banking application and its

promotions. Action assessed viewers' intentions to use, try, download, activate, and engage with the banking application after viewing the advertisement. Each indicator was measured using a four-point Likert scale, ranging from 1 (strongly disagree) to 4 (strongly agree). This measurement structure enabled the study to assess audience responses systematically across each stage of the AIDA model.

The collected data were analyzed using the Statistical Package for the Social Sciences (SPSS) through validity, reliability, and descriptive statistical analysis. Validity testing determined whether each questionnaire item appropriately measured its respective AIDA dimension by comparing the calculated r -value with the r -table value based on degrees of freedom ($df = n - 2$). An item was considered valid when the calculated r -value exceeded the r -table value. Reliability was assessed using Cronbach's alpha, with a coefficient greater than 0.70 indicating acceptable internal consistency (Ghozali, 2006). After confirming the instrument's validity and reliability, descriptive analysis was used to calculate the effectiveness of the advertisement for each AIDA dimension. The effectiveness was measured using an effectiveness index, calculated by comparing the total obtained score with the maximum possible score and expressing the result as a percentage. The effectiveness scores were interpreted using five categories: 0–20% = Poor, 21–40% = Fair, 41–60% = Average, 61–80% = Good, and 81–100% = Excellent. The scores for Attention, Interest, Desire, and Action were subsequently combined to determine the overall effectiveness of the advertisement, providing a clear quantitative assessment of its ability to generate audience responses through the AIDA stages.

4. Results

The bank utilizes the Nichijou anime concept in its YouTube advertisements to capture audience attention through a unique visual approach that differs from conventional banking ads. The use of an anime style creates a lighter, more creative, and emotional atmosphere, fostering a sense of closeness with the target market, particularly the younger generation. Dynamic visuals, vibrant colors, and an accessible storyline make the message more engaging and memorable. Beyond serving as entertainment, the use of the Nichijou anime concept reflects the bank's effort to build an image as a modern, innovative financial institution that is in tune with pop culture trends. Through this marketing communication strategy, the bank aims to introduce its digital application as a service relevant to the needs of the digital generation, who prioritize convenience, speed, and an interactive user experience. Thus, the use of Nichijou anime serves not only as a visual draw but also as a means to reinforce the brand message, boost audience engagement, and cultivate a positive perception of the bank's digital products and services.

The characteristics of the 168 respondents indicate that women constituted the majority, accounting for 60% of the sample, while men represented 40%. In terms of age, most respondents were 18–25 years old, representing a young and productive demographic that is generally active in using digital media and banking services. This age group is therefore considered relevant for evaluating the effectiveness of the banking advertisement featuring Nichijou anime through the AIDA model. Regarding occupation, the majority of respondents were employees of State-Owned Enterprises (*Badan Usaha Milik Negara/BUMN*) or private companies, indicating that most participants were active banking service users. These characteristics support the relevance of the respondents in assessing the effectiveness of the Nichijou anime-based banking advertisement across the Attention, Interest, Desire, and Action dimensions.

Table 1. Validity Test Results

Variable	Item	r-statistics	r-table	Information
Attention	X1.1	0.711	0.151	Valid
	X1.2	0.640		
	X1.3	0.730		
	X1.4	0.610		
	X1.5	0.661		
Interest	X2.1	0.684	0.151	Valid
	X2.2	0.787		
	X2.3	0.787		
	X2.4	0.778		
	X2.5	0.801		
Desire	X3.1	0.745	0.151	Valid
	X3.2	0.726		
	X3.3	0.803		
	X3.4	0.783		
	X3.5	0.835		
Action	X4.1	0.714	0.151	Valid
	X4.2	0.764		
	X4.3	0.710		
	X4.4	0.734		
	X4.5	0.747		

Table 1 shows that all questionnaire items across the Attention, Interest, Desire, and Action dimensions are valid, as their r-statistic values range from 0.610 to 0.835 and consistently exceed the r-table value of 0.151. The highest correlation is in the desire dimension (0.835), while the lowest is in the attention dimension (0.610). These results indicate that all 20 items adequately measure their respective dimensions and are suitable for further analysis.

Table 2. Reliability Test Results

Variable	Cronbach's Alpha	N of Items	Decision
Attention	0.892	5	Reliable
Interest	0.907		
Desire	0.902		
Action	0.914		

Table 2 indicates that all four dimensions demonstrate high internal consistency, with Cronbach's alpha values ranging from 0.892 to 0.914, exceeding the minimum threshold of 0.70. The highest reliability value is observed for Action (0.914), followed by Interest (0.907), Desire (0.902), and Attention (0.892). Therefore, all 20 questionnaire items are considered reliable and suitable for further analysis.

Based on the AIDA analysis, the Attention variable achieved an effectiveness score of 86%. According to the effectiveness categories defined by Kristianto (2011), this value falls within the 81%–100% range, classifying it as “Excellent.” These results indicate that the banking advertisement featuring the anime Nichijou successfully captured the audience's attention in the initial stage of the marketing communication process. The majority of respondents expressed agreement or strong agreement with all indicators of the Attention variable. Respondents felt that the use of the Nichijou anime concept created a unique, creative impression that distinguished the ad from typical banking advertisements. This unique concept served as a distinct draw, allowing the ad to stand out amidst the multitude of marketing messages the public receives daily.

Furthermore, the use of engaging visual elements such as vibrant colors, expressive anime characters, and a lighthearted, easy-to-follow storyline helped capture audience attention. Beyond visuals, the music and audio effects were also

perceived as creating an enjoyable atmosphere, encouraging respondents to watch the advertisement to the end. This combination of visual and audio elements made the conveyed message more readily accepted by the audience.

Based on the AIDA analysis, the Interest variable achieved an effectiveness score of 84%. According to the effectiveness categories defined by Kristianto (2011), this value falls within the 81%–100% range, classifying it as “Excellent.” These results demonstrate that the banking advertisement featuring the anime Nichijou not only succeeded in capturing audience attention but also effectively fostered interest in the products and services offered by the banking application. Questionnaire results show that the majority of respondents agreed or strongly agreed with all indicators of the Interest variable. Respondents found the message conveyed in the advertisement easy to understand, ensuring that information regarding the banking application was effectively communicated and received. Furthermore, respondents considered the information in the advertisement sufficiently clear and memorable, helping them recognize the application’s benefits and features.

The highest-scoring indicator was associated with the statement that information regarding the banking application in the advertisement was easy to remember, demonstrating that the message successfully resonated with the audience. These findings indicate that the communication elements in the advertisement conveyed information effectively without confusing viewers. The memorability of an advertisement’s message is a crucial factor in generating consumer interest, as it increases the likelihood of consumers seeking further information about the advertised product. Additionally, the display of transaction and payment features, along with the various service conveniences showcased in the advertisement, successfully piqued respondents’ curiosity about the banking application. Respondents expressed interest in learning more about payment features, digital transactions, and the various promotions offered. This demonstrates that the advertisement served not merely as a medium for conveying information but also as a catalyst for encouraging the audience to explore the product further.

The high score for the “Interest” variable also indicates that utilizing the Nichijou anime concept as a creative element contributed positively to generating audience interest. The unique visual style, expressive characters, and a lighthearted storyline rooted in everyday life made the advertisement more engaging than conventional banking ads. This approach created an enjoyable viewing experience, making the audience more receptive to information about the promoted product. From the perspective of the AIDA model, the “Interest” stage is when attention captured in the preceding stage evolves into deeper interest in the product or service. The study results indicate that the bank managed this transition successfully. After capturing audience attention through the anime concept and engaging visuals, the advertisement maintained engagement by presenting information that was relevant, easy to understand, and aligned with the needs of digital banking users.

Based on the AIDA analysis, the “Desire” variable achieved an effectiveness score of 85%. According to the effectiveness categories defined by Kristianto (2011), this score falls within the 81%–100% range, classifying it as “Excellent.” These results demonstrate that the banking advertisement featuring the anime Nichijou not only succeeded in capturing attention and generating audience interest but also effectively created a desire to use the banking application. In the AIDA model proposed by Kotler and Keller, the “Desire” stage represents the phase where established interest evolves into a stronger psychological drive toward a product or service. At this stage, consumers begin to recognize the offered benefits and compare them with their needs and other product alternatives available in the market. Consequently, success at the “Desire” stage is a crucial indicator that the marketing message has transformed interest into a desire to own or use the product.

Based on the questionnaire results, the majority of respondents expressed agreement or strong agreement with all indicators of the “Desire” variable. The indicator with the highest score revealed that respondents viewed the banking application as beneficial for their financial activities. This finding indicates that the advertisement successfully communicated the product’s value proposition, enabling the audience to understand the benefits of using the application. From a marketing perspective, the perception of benefits plays a pivotal role in shaping consumer preferences and intentions regarding a product.

Furthermore, respondents perceived the banking application as well-suited to daily transaction needs, which increasingly rely on digital services. The ease of transactions and payments, along with the features showcased in the advertisement, suggested that the application supports a lifestyle that prioritizes speed, efficiency, and convenience. This demonstrates that the message conveyed in the advertisement successfully linked product characteristics with actual consumer needs, a factor marketing theory identifies as key to fostering the desire to purchase or use a product. The success of the “Desire” variable in this study is also attributable to the use of the Nichijou anime concept as a creative approach to message delivery. Compelling visuals, expressive characters, and a lighthearted storyline that resonates with everyday life make it easier for the audience to form an emotional connection with the advertisement. According to marketing communication theory, emotional engagement can reinforce positive perceptions of a brand and increase the likelihood of consumers developing a desire for the promoted product. Consequently, the use of anime serves not merely as a form of entertainment but also as a means to build an emotional bond between the brand and the audience.

Based on the AIDA analysis, the “Action” variable achieved an effectiveness score of 85%. According to the effectiveness categories defined by Kristianto (2011), this score falls within the 81%–100% range, placing it in the “Excellent” category. These results indicate that the banking advertisement featuring Nichijou anime not only succeeded in capturing attention and generating audience interest but also effectively created a desire to use the banking application.

5. Discussion

The findings show that the Nichijou anime-style banking advertisement on YouTube achieved an overall effectiveness score of 86%, which falls within the “Excellent” category according to Kristianto (2011). Across the four AIDA dimensions, Attention reached 86%, Interest 84%, Desire 85%, and Action 85%, indicating consistently strong audience responses throughout the framework. The overall result aligns with previous advertising studies that use AIDA to describe progressive audience responses through attention, interest, desire, and action (Ghirvu, 2013; Ullal & Hawaldar, 2018; Pramita & Manafe, 2022). It also supports research demonstrating the relevance of AIDA for evaluating audience awareness, engagement, and behavioral responses in digital and social media advertising (Abdelkader & Rabie, 2019; Kapoor et al., 2024). Thus, the findings indicate that the advertisement was not only effective in attracting attention but also generated strong responses across the subsequent stages of the AIDA framework.

The Attention score of 86% indicates that the advertisement successfully captured viewers’ initial attention. This finding is consistent with Montazeribarforoushi et al. (2017), who position attention as the initial stage of the AIDA hierarchy, and with Ullal and Hawaldar (2018), who emphasize the role of advertising characteristics in attracting consumer attention. The strong Attention response may be related to the distinctive anime-based presentation, including expressive characters, dynamic scenes, colors, movement, and storytelling. This interpretation corresponds with Birlea (2021), who demonstrates the strategic use of cute or *kawaii* fictional characters in Japanese advertising, and Hidayat and

Hidayat (2020), who highlight the cultural relevance of anime among Indonesian audiences, particularly younger generations. This also aligns with Munawar et al. (2025), who emphasize animation as a creative element in marketing communication for younger consumers. These comparisons suggest that the advertisement's visual distinctiveness likely helped it attract audience attention.

The Interest score of 84%, although the lowest among the four dimensions, remained within the Excellent category. This indicates that viewers moved beyond initial exposure and demonstrated strong interest in the advertising message and banking service. This finding aligns with the conceptual progression of AIDA, in which attention develops into curiosity and engagement (Lee & Hoffman, 2015; Pramita & Manafe, 2022). It also corresponds with Abdelkader and Rabie (2019) and Kapoor et al. (2024), who demonstrate the applicability of AIDA to social media advertising and audience responses, while Hassan et al. (2015) emphasize the importance of engaging social media communication. In this study, the combination of anime storytelling and banking information may have provided both entertainment and informational value, supporting continued audience engagement.

The Desire score of 85% demonstrates a strong perceived response toward the advertised banking service. This result aligns with Montazeribarforoushi et al. (2017), who describe Desire as the stage where interest develops into perceived value and motivation. Pratiwi et al. (2021), Weng et al. (2021), and Wei et al. (2022) further support this by showing the relevance of advertising content and sensory elements in shaping promotional responses. More specifically, Kusumaningsih et al. (2024) confirm the applicability of AIDA to mobile banking advertising. Therefore, the 85% score suggests that the advertisement successfully communicated sufficient relevance and service value to generate a strong desire-related response.

The Action dimension recorded an effectiveness score of 85%, indicating a very strong audience response among the four dimensions. Based on the effectiveness categories defined by Kristianto (2011), this score falls within the 81%–100% range and is categorized as “Excellent”. This result suggests that respondents expressed relatively strong intentions to further engage with the advertised banking service, such as exploring, downloading, registering for, or considering using the application. This finding aligns with Ghirvu (2013) and Ullal and Hawaldar (2018), who identify Action as the final stage of AIDA. It also corresponds with Pratiwi et al. (2021), Kapoor et al. (2024), and Wong et al. (2024), who demonstrate the usefulness of AIDA for understanding audience responses and movement across digital promotional stages. Nevertheless, because the present study uses descriptive analysis, the 85% score should be interpreted as an excellent reported action-oriented response rather than evidence of a causal effect on actual consumer behavior.

The relatively narrow range of scores (84%–86%) shows a balanced response across all AIDA dimensions, with no stage showing substantially weaker performance. This pattern supports the usefulness of AIDA as a descriptive framework for mapping responses to digital advertising and complements previous findings on social media and digital advertising (Abdelkader & Rabie, 2019; Wei et al., 2022; Kapoor et al., 2024). The strong Attention and Action scores further highlight the potential contribution of creative visual presentation and perceived service relevance. In line with Hidayat and Hidayat (2020), Bîrlea (2021), and Andari and Litaay (2022), the findings indicate that anime-based communication can serve as a promising creative format for banking advertising on YouTube, while the descriptive design limits the conclusions to reported audience responses rather than causal advertising effects.

6. Conclusion

The study concludes that the banking advertisement featuring Nichijou anime-style animation on YouTube demonstrated a high level of effectiveness, achieving an overall score of 86%, categorized as “Excellent.” The four AIDA dimensions also showed excellent results, with Attention at 86%, Interest at 84%, Desire at 85%, and Action at 85%. These findings indicate consistently strong audience responses from initial attention to action-oriented intention, suggesting that anime-based visual elements, entertainment, storytelling, and banking information represent a promising creative approach to digital banking advertising.

The findings imply that banks can incorporate anime-based visual concepts into digital advertising to differentiate promotional content and attract digitally active audiences. However, entertainment elements should be balanced with clear explanations of banking features, benefits, convenience, and relevance to users’ needs. The Nichijou concept can also be adapted into short-form content on Instagram and TikTok, while collaboration with content creators, influencers, or anime communities may expand audience reach and engagement.

This study is limited by its 168 respondents, who were predominantly BUMN or private-sector employees and users of banking applications from state-owned banks. Therefore, the findings may not fully represent audiences with different demographic, occupational, or banking characteristics. In addition, the study assessed advertising effectiveness solely through the AIDA model and did not consider other factors such as brand awareness, brand image, satisfaction, or loyalty. Future research should involve larger and more diverse samples across different banking institutions and demographic groups. Further studies may incorporate additional variables beyond AIDA and compare anime-based advertising with other creative concepts across digital platforms. Such research could provide broader insights into audience responses and support the development of more targeted digital marketing communication strategies in the banking sector.

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