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Multimodal Construction of AIDCA Persuasion in Islamic Philanthropic Video Advertising: An Analysis of Lazismu's *Kisah Ais*

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ABSTRACT

Islamic philanthropic institutions increasingly rely on audiovisual persuasion to mobilize charitable giving, yet the semiotic architecture of their video advertising remains underexplored. This study examines how the AIDCA persuasion model, which comprises Attention, Interest, Desire, Conviction, and Action, is operationalized through multimodal resources in Lazismu's philanthropic video advertisement *Kisah Ais*. Using a qualitative descriptive-interpretive design grounded in multimodal discourse analysis, the study subjected a single purposively selected video to systematic scene-by-scene analysis with a deductively constructed AIDCA codebook that mapped visual, auditory, narrative, and cinematic resources onto the five persuasion stages. The findings show that all five stages are fully and sequentially realized across nine analytically distinct scenes. Attention is achieved through a non-chronological narrative hook, Interest through purely visual contextualization of hardship, and Desire through accumulated domestic vignettes and a prosocial child action. Conviction is built through two distinctive mechanisms: direct verbal testimony at the Desire-to-Conviction boundary and a television-within-film validation device. Action is delivered through an integrated institutional call to action. The study offers a preliminary, case-based elaboration of AIDCA for analyzing digital *dakwah* advertising, with tentative design implications for Islamic philanthropic communication that require further testing across a broader corpus.

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INTRODUCTION

The transformation of global media ecosystems has reshaped how advertising operates across commercial, cultural, and philanthropic contexts. Contemporary advertising is no longer confined to unimodal textual strategies, but is constituted through combinations of visual, auditory, and linguistic resources whose persuasive potential emerges from their joint deployment (Xing & Feng, 2023). Within media studies, video-based advertising has become one of the most influential formats for audience engagement, especially as digital platforms and streaming services have restructured content-consumption behavior worldwide (Liu et al., 2024). As cinema, advertising, and digital media converge, audiovisual rhetoric has grown more sophisticated, with semiotic modes interacting to perform affective

and persuasion-oriented functions rather than merely informational ones (Bateman & Tseng, 2023).

This development is especially evident in non-profit and philanthropic communication, where organizations use emotionally charged video narratives to cultivate donor trust, motivate charitable action, and construct institutional credibility (Sandoval & García-Madariaga, 2024). In the Indonesian Islamic context, such communication is inseparable from *dakwah*. Institutions such as Lazismu, the *zakat, infaq,* and *sadaqah* agency of Muhammadiyah, increasingly use digital video as a medium of *dakwah bil-hal*, that is, an invitation to virtue enacted through charitable practice rather than through verbal preaching alone (Sikumbang et al., 2023). Understanding how multimodal meaning-making operates within these campaigns therefore matters for advertising studies, media discourse analysis, and digital *dakwah* alike.

Three strands of scholarship frame this study. The first concerns the persuasive architecture of advertising models. The AIDA sequence of Attention, Interest, Desire, and Action is the oldest and most durable of these frameworks, although its authorship is contested. Strong (1925) credited E. St. Elmo Lewis with formulating the sequence in 1898, and that attribution circulated in the advertising literature for almost a century (Barry, 1987). Recent archival research disputes this account, showing that Dukesmith and Sheldon formalized the model earlier and more completely (Iwamoto, 2023). This correction matters here for one specific reason: Dukesmith's prototype was AIDC, in which the closing term was conviction rather than action (Iwamoto, 2023). Conviction is therefore not a later embellishment of AIDA but an element present in its earliest formulations and subsequently displaced by action. The AIDCA variant reinstates it as a distinct layer between Desire and Action, on the premise that audiences must believe a claim before they act on it. The usage of the fourth term is not settled, because some accounts gloss the C in AIDCA as confidence rather than conviction. This study adopts conviction, because the persuasive work at issue is the construction of belief in the truth of a claim rather than trust in a transaction. AIDCA is adopted here, rather than AIDA or other persuasion sequences, precisely because its reinstated Conviction stage foregrounds the belief-construction work that this study argues is central to philanthropic, as distinct from commercial, persuasion.

Contemporary applications of the AIDA family are dominated by outcome measurement. Song et al. (2021) integrate AIDA with the technology acceptance model to explain purchase decisions in food-delivery applications, while Lee and Trim (2022) couple AIDA with machine learning to model the consumer confidence that precedes purchase. Both demonstrate that engagement proceeds through sequential cognitive and affective stages that strategic communicative design can shape. Both also treat the message itself as a black box, so they rarely examine in detail the communicative work performed within each stage.

The second strand concerns multimodal discourse analysis and social semiotics. Kress and van Leeuwen's (2020) grammar of visual design provides tools for reading how camera angle, social distance, salience, and color construct meaning and position viewers. Building on this foundation, recent studies analyze how visual and verbal resources combine to persuade in advertising discourse (Xing & Feng, 2023), while bibliometric mapping confirms that multimodal discourse analysis has become a productive orientation in media research (Liu et al., 2024). Bateman and Tseng (2023) extend these tools to audiovisual and narrative texts, making them suitable for analyzing video advertisements. This strand offers rich descriptive frameworks, yet it seldom connects its analyses to an explicit model of persuasive sequencing.

The third strand concerns Islamic philanthropy and digital *dakwah*. Research on *zakat* institutions in Indonesia shows that perceived institutional credibility and transparency decisively shape donor trust and giving intention (Bin-Nashwan et al., 2023), while social-media content linking organizations to verifiable community impact increases *muzakki*'s intention to donate (Hamdani et al., 2024). Hudaefi and Beik (2021) document how *zakat* institutions ran digital campaigns during the COVID-19 pandemic, and Sikumbang et al. (2023) show how Indonesian preachers construct authority in digital spaces. Studies of

charitable crowdfunding likewise find that multimodal design features shape funding outcomes (Du et al., 2025). Even so, this literature concentrates on adoption, trust, and fundraising efficiency, and it rarely examines the audiovisual rhetoric of the campaigns themselves.

Across these strands, a shared concern with emotion and narrative recurs. Neurophysiological evidence indicates that visual emotional appeals raise empathy and giving in charity advertising (Sandoval & García-Madariaga, 2024), while experimental work confirms that the emotional content of project images predicts donation intention (Bak et al., 2024). The balance of hope and shame also shapes donation quality (Yousef et al., 2022). A meta-analysis of narrative transportation shows that transportation reliably drives persuasion and story-consistent attitudes across contexts (van Laer et al., 2014), while more recent work explains why immersive, character-driven stories persuade (Thomas & Grigsby, 2024) and links emotional shifts, moral exemplarity, and storytelling mode to prosocial behavior (Kaczorowska et al., 2025; Tan et al., 2026; Winkler et al., 2023). Experimental evidence also shows that charities raise donations when the appeal's moral domain matches a congruent positive emotion (Goenka & van Osselaer, 2019). These findings supply the affective mechanisms that a stage-based model must account for, but they are not yet integrated with a semiotic reading of how each stage is built.

Even within a single strand, findings are not uniform. Evidence on emotional appeal design is instructive: some studies report that sad or distress-laden imagery raises empathy and donation intention (Bak et al., 2024; Sandoval & García-Madariaga, 2024), while others show that sustained distress imagery can instead read as manipulative and depress the very credibility it seeks to build (Kang et al., 2022). The balance between hope- and shame-based framing also shapes donation quality differently depending on execution (Yousef et al., 2022). This inconsistency indicates that emotional appeal alone is an unreliable predictor of persuasive success, and that semiotic execution, not merely emotional valence, requires closer analytical attention than existing quantitative AIDA-family studies provide.

Read together, the three strands remain largely separate. Applications of AIDA-family models, including the AIDCA variant, are predominantly quantitative and measure attitudinal or behavioral outcomes without attending to the multimodal mechanisms through which each stage is discursively realized (Lee & Trim, 2022; Song et al., 2021). Multimodal studies of advertising, in turn, provide rich frameworks for reading visual and verbal meaning-making. Still, they seldom anchor their analyses in an explicit model that maps semiotic choices onto the full hierarchy of persuasive effects (Liu et al., 2024). This disconnection is most acute in philanthropic advertising, whose distinctive objectives, evoking compassion, constructing legitimacy, and motivating altruistic action, require a framework that accounts for both the sequencing of audience responses and the resources through which each stage is built (Yousef et al., 2022).

Meanwhile, research on Indonesian Islamic philanthropic institutions such as Lazismu focuses on fundraising efficiency, platform adoption, and donor trust, leaving the audiovisual rhetoric of their *dakwah* campaigns unexamined (Bin-Nashwan et al., 2023; Hamdani et al., 2024; Hudaefi & Beik, 2021). Researchers have applied AIDCA outside this setting, for instance, to evaluate the effectiveness of website copywriting (Rochman et al., 2024) and to explain tourist destination choice in survey-based marketing research (Traichok et al., 2024). These applications confirm the model's cross-domain applicability, but it has not yet been extended to multimodal video analysis or Islamic philanthropic advertising. To the best of our knowledge, no published study operationalizes AIDCA through multimodal analysis in Islamic philanthropic advertising. This study addresses this gap at the intersection of persuasion-model research, multimodal discourse analysis, and digital *dakwah*.

Building on this gap, the study is guided by one research question: How does Lazismu operationalize the AIDCA persuasion model through multimodal semiotic resources in its philanthropic video advertisement*, Kisah Ais*? Addressing this question matters for three reasons. First, digital video has become a primary channel for *dakwah* and philanthropic mobilization in Indonesia, so understanding its persuasive design has practical value for institutions that compete for online attention (Hamdani et al., 2024; Sikumbang et al., 2023).

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Second, although the AIDCA model is widely used in practice, it is rarely tested against the text itself so that a mode-by-mode account would strengthen its analytical value for communication research (Lee & Trim, 2022). Third, philanthropic persuasion carries distinctive ethical stakes, including trust, credibility, and the dignified representation of beneficiaries, making the mechanisms of its Conviction stage important for studying Islamic communication (Bin-Nashwan et al., 2023).

This study's novelty lies in operationalizing the AIDCA model as an applied framework for multimodal video analysis. Whereas earlier work treats AIDCA mainly as a measurement instrument or a marketing heuristic, this research uses it as an interpretive lens that maps each persuasion stage onto specific semiotic resources, including visual composition, color, music, voice-over, participant gesture, and cinematic editing, as they function within *Kisah Ais*. The analysis is grounded in the social semiotics of Kress and van Leeuwen and the multimodal discourse analysis of Bateman and Tseng. Three related moves define the contribution. First, it develops a multimodal AIDCA framework and codebook as a proof of concept for later studies to test and refine. Second, it applies that framework to Islamic philanthropy, specifically digital *dakwah and* video advertising, a genre whose semiotic logic remains uncharted. Third, it shows how cinematic and linguistic resources build the Conviction stage. This feature most distinguishes AIDCA from earlier models, through credibility and trust strategies specific to religious philanthropic discourse. Accordingly, the study aims to analyze how the five AIDCA stages are constructed and sequenced through visual, auditory, linguistic, and cinematic mechanisms, and to reconstruct the integrated communicative strategy through which the advertisement pursues its philanthropic and *dakwah* aims.

METHOD

This study uses a qualitative, descriptive-interpretive design to examine communicative and semiotic phenomena in their contextual settings (Sommer, 2021). Specifically, it employs multimodal discourse analysis to investigate how visual, linguistic, auditory, and cinematic modes interact to construct meaning (Liu et al., 2024). The research focuses on Lazismu's video advertisement *Kisah Ais*, distributed through the institution's official digital channels. The unit of analysis is the video, while the analytical object is the operationalization of the AIDCA persuasion model through its multimodal semiotic resources.

The advertisement was selected through criterion-based purposive sampling, which prioritizes a case's theoretical and analytical relevance over its representativeness of a broader population (Campbell et al., 2020). Three criteria guided selection: production by an established, nationally recognized Indonesian Islamic philanthropic institution; a narrative format of at least ninety seconds to allow the five AIDCA stages to unfold; and public dissemination through digital platforms with clear audience engagement. The single-case design suits multimodal discourse analysis, which prioritizes intensive close reading over statistical aggregation (Xing & Feng, 2023). This approach also has methodological precedent in CHANNEL: Jurnal Komunikasi, where Haq and Yahdini (2024) examine a single music video through close semiotic reading. Because the study analyses a publicly distributed institutional video without human participants, personal data, or intervention, it did not require formal ethical clearance. The material is used exclusively for non-commercial scholarly analysis, and no private information beyond that disclosed in the advertisement is collected or reported.

We collected data through systematic observation and library research. Systematic observation was the primary method, involving repeated, structured viewings of the advertisement to document its visual, auditory, narrative, and cinematic features (Bateman & Tseng, 2023). This process produced field notes, a shot-by-shot transcript recording camera angles, character gestures, color palettes, background music, voice-over, and on-screen text, as well as representative frame grabs to support the visual analysis. Library research served as the secondary method and involved reviewing peer-reviewed, Scopus-indexed literature on multimodal discourse analysis, advertising-persuasion models,

philanthropic communication, and Islamic media studies. This literature informed the theoretical framework and analytical codebook (O'Connor & Joffe, 2020).

The primary analytical instrument was a deductively developed AIDCA codebook, with five categories corresponding to the model's stages. Each category included descriptors for four types of semiotic resources: visual composition (camera distance, angle, color saturation, and salience); auditory resources (music tempo, volume, and emotional register); narrative resources (voice-over tone, dialogue, and storytelling arc); and cinematic resources (editing rhythm, transitions, and scene duration). Codebook development followed established procedures for theory-driven coding (Saldaña, 2021). To clarify category boundaries and reduce ambiguity, the authors pilot-tested the codebook on two scenes excluded from the final analysis (Roberts et al., 2019). The first author coded all nine scenes in the final corpus, after which the second author reviewed the complete coding against the codebook and video. The authors discussed divergent interpretations until they reached consensus and documented decisions in an audit trail. Both coders have graduate-level training in media and communication studies and prior experience in multimodal or discourse analysis. This sequential verification supports coding dependability but does not constitute independent double-coding or yield an inter-coder agreement statistic. Future applications could incorporate independent coding and a formal agreement measure, such as Cohen's kappa. Repeated viewings, pilot testing, and the audit trail further support dependability and confirmability (O'Connor & Joffe, 2020).

The analysis proceeded in four stages. First, the advertisement was viewed at least five times, with each viewing focusing on a particular analytical layer: visual composition, auditory elements, narrative structure, cinematic technique, and overall persuasive sequencing (Sommer, 2021). Second, the video was segmented into scenes, defined as continuous segments with a consistent setting and narrative purpose. Third, each scene was coded against all five AIDCA categories, and its semiotic resources were interpreted in relation to the persuasion stage they served. A scene received a single-stage label when markers across the four analytical categories converged on one stage. When markers of two adjacent stages co-occurred within a continuous scene, it was labeled transitional, with the sequence indicating the stage dominant at its opening and the stage dominant at its close (e.g., Desire to Conviction). Transitional labels therefore represented handover points between stages rather than coding ambiguity, preserving the sequential logic of AIDCA.

Finally, the coded data were synthesized into an interpretive account tracing the AIDCA trajectory across the advertisement's nine scenes, drawing on the analytical principles of Kress and van Leeuwen and Bateman and Tseng. Because the codebook was deductively derived from AIDCA, the analysis specified in advance what would constitute evidence against the model: a stage would be considered unrealized if no convergent markers appeared across the four analytical categories in any scene. In contrast, the sequence would be considered broken if a later stage preceded an earlier one in the advertisement's timeline. Neither condition was observed. Accordingly, the completeness of the AIDCA trajectory is interpreted as a characteristic of this advertisement, not as a general claim about philanthropic video advertising. We did not use statistical software, as the analysis relied on close, theoretically informed interpretation guided by the codebook.

FINDINGS AND DISCUSSION

The AIDCA Trajectory Across the Nine Scenes

The scene-by-scene analysis shows that the AIDCA stages are not merely discrete persuasive functions but are connected through a sequential narrative in which each stage advances the advertisement's persuasive appeal. Attention and Interest establish the central problem and contextualize the family's circumstances, while Desire develops emotional involvement through the accumulation of domestic hardship and Ais's act of generosity. Conviction emerges as the narrative shifts from emotional engagement toward justifying philanthropic intervention, particularly through dialogue and the television-within-film device. The final scenes connect the representation of philanthropic outcomes to an

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explicit call for action. Table 1 summarizes the scene-level mapping of the AIDCA stages and the multimodal resources through which each stage is constructed.

Table 1. Multimodal AIDCA analysis of Lazismu's *Kisah Ais*

Segment	Timecode	AIDCA Stage	Scene Description	Visual and Audio	Analytical Note
S1 (Hook)	00:00–00:05	Attention	School confrontation: Ais is asked why she has not eaten; the teacher explains her father's stroke; the mother's eyes well with tears.	Close-up faces; emotional score begins.	Core-conflict hook plus strong affect seize attention from the first second.
S2	00:05–00:07	Interest	Establishing shot of Ais's modest, unfinished house.	Wide shot; light ambient audio.	Builds the family's socioeconomic context through visuals.
S3	00:07–00:10	Interest	The mother cooks with scarce ingredients: rice nearly gone, cassava used instead.	Close-up of simple food; light melancholic music.	Deepens the reality of scarcity as a basis for empathy.
S4	00:10–00:30	Desire	Father, disabled by stroke, is helped to walk; mother feeds him; a photo recalls healthier days; mother finds the last savings in an empty wallet.	Close-up family interaction; retrospective photo; intensifying music.	Empathy built through family relations and everyday sacrifice.
S5	00:30–00:35	Desire	On the way to school Ais gives her allowance to an elderly beggar; a silhouette watches from a car.	Action of giving; moral framing; soft musical peak.	The protagonist's prosocial act intensifies viewer involvement.
S6	00:36–00:59	Desire → Conviction	Ais does not eat her school meal; she wants to bring it home; the teacher explains the family's condition to the principal.	Close-up faces; social interaction; emotional music with dominant dialogue.	Emotion reinforced with factual disclosure, bridging toward conviction.
S7	01:00–01:20	Conviction	The mother, working as a laundress, sees a TV broadcast interviewing Ais; she is moved and hurries home.	Television screen and mother's reaction; emotional climax.	External media validation strengthens narrative credibility.
S8 (Res.)	01:20–01:30	Conviction → Action	The family gathers at the table; Ais holds an envelope of money; food packages are present; the mother embraces Ais.	Wide and close-up family joy; resolving music.	Tangible impact of aid as proof of the programme's success.
S9 (CTA)	01:31–01:36	Action	Lazismu's tagline, logo, social-media identifiers, and donation contact appear.	Institutional logo and identity; strong closing music.	Explicit call to action with institutional identity to drive donation.

Source: Authors' analysis of Lazismu's *Kisah Ais* (2025).

The multimodal analysis of *Kisah Ais* (01:36) reveals how the AIDCA model is operationalized across nine scenes (S1–S9) through the coordinated use of visual, auditory, and narrative resources. The advertisement follows a continuous trajectory through all five stages: Attention (S1), Interest (S2–S3), Desire (S4–S5), Conviction (S6–S7), and Action (S8–S9). Two scenes function as transitional moments: S6 bridges Desire and Conviction,

while S8 connects Conviction to Action. These transitions do not interrupt the sequence; rather, they facilitate the progression from one persuasive stage to the next. The advertisement thus provides a complete textual realization of the five-stage AIDCA model within its 96-second duration. However, this finding concerns the advertisement's structure rather than its demonstrated effectiveness with audiences.



Figure 1. Key frames from Kisah Ais: (a) the S1 Attention hook; (b) the S6 dialogue at the Desire-to-Conviction boundary; (c) the S7 television-within-film Conviction device.
Source: Lazismu, Kisah Ais (2025)

The Attention stage is established in S1 (00:00–00:05) through a non-chronological opening that introduces the central conflict before explaining its cause. The advertisement begins with Ais being questioned by her principal about her untouched meal, while her mother's tear-filled eyes and the intensifying musical score establish an emotionally charged atmosphere (Figure 1A). From a visual grammar perspective, close-up shots place the viewer at an intimate social distance. At the same time, the participants averted gazes frame the images as offers for contemplation rather than direct appeals to the viewer (Kress & van Leeuwen, 2020). The opening therefore concentrates affective intensity in the first five seconds, using facial expression and unresolved narrative tension to establish the central problem. Interest subsequently develops across S2 (00:05–00:07) and S3 (00:07–00:10), which contextualize the family's socioeconomic circumstances. A wide establishing shot of the modest, unfinished house in S2 is followed by a close-up of the nearly empty rice container and the mother using cassava as a rice substitute in S3. The absence of dialogue foregrounds visual and ambient information, supported by melancholic music. The wide shot positions the viewer as an observer of the family's living conditions, while the close-up highlights the material sign of scarcity itself (Kress & van Leeuwen, 2020). Together, these scenes extend the initial emotional hook by providing context for the hardship underlying the opening confrontation.

Desire constitutes the longest and most varied stage, spanning S4 (00:10–00:30) and S5 (00:30–00:35). In S4, the advertisement builds emotional involvement through a sequence of domestic vignettes: the father's post-stroke disability is represented through assisted walking; the mother's caregiving is shown through close-up images of feeding him; and a photograph of the father in his former security-guard uniform evokes the family's previous stability. The sequence culminates in the mother discovering that the family's remaining savings amount to only a few thousand rupiah, represented through an empty wallet and her search through a drawer. From a social-semiotic perspective, these scenes employ narrative action processes in which bodily vectors—such as the assisting arm and feeding hand—connect participants and make caregiving itself the represented action (Kress & van Leeuwen, 2020). In S5, the narrative shifts from the family's hardship to Ais's generosity when she gives her school allowance to an elderly beggar. A silhouette in a car window acts as an implied witness and foreshadows the institutional response that follows. This moment matters because it positions Ais not merely as a recipient of sympathy but as a moral agent whose actions shape the advertisement's persuasive narrative.

Conviction emerges through S6 (00:36–00:59) and is consolidated in S7 (01:00–01:20). In S6, the advertisement introduces direct dialogue for the first and only time, as Ais explains that she wants to bring her school meal home for her family (Figure 1B). The close framing creates interpersonal proximity, while the teacher's whispered explanation to the principal provides context that grounds the emotional narrative in the family's circumstances. This

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transition matters because it shifts the narrative from accumulated hardship and empathy to a rationale for intervention. S7 further consolidates Conviction through a television-within-film device: Ais's mother, who works as a laundress, sees a television broadcast featuring an interview with Ais (Figure 1C). By embedding the story within a recognizable broadcast-media format, the advertisement introduces a narrative form of external validation. The television image functions as a modality cue, drawing on televised-news conventions to frame the account as publicly verified information (Kress & van Leeuwen, 2020). The subsequent scene, S8 (01:20–01:30), connects Conviction to Action by depicting the tangible outcome of philanthropic intervention: an envelope of money, food packages, and the family's reunion. Wide and close-up shots of the family's joy, accompanied by resolving music, present assistance as a visible consequence of the preceding narrative. Finally, S9 (01:31–01:36) explicitly operationalizes Action through Lazismu's logo, tagline, social-media identifiers, and donation contact. At this point, the advertisement shifts from an offer image to a demand image, as on-screen text directly addresses viewers and solicits a response (Kress & van Leeuwen, 2020).

Narrative and Multimodal Strategies of Persuasion

The non-chronological opening in S1 can be interpreted in relation to research on emotional appeals in philanthropic advertising. Its use of facial expressions and distress aligns with evidence that sad facial expressions in philanthropic advertisements can increase empathy and giving intentions (Sandoval & García-Madariaga, 2024), and that the emotional content of charitable images predicts donation intention (Bak et al., 2024). However, sustained distress imagery may also be perceived as manipulative and undermine campaign credibility (Kang et al., 2022). *Kisah Ais* frames the distress in relation to structural hardship rather than immediately soliciting donations, which represents a possible design choice for mitigating this risk. Nevertheless, textual analysis alone cannot establish whether this framing reduces perceptions of manipulation. The silent construction of S2 and S3 also illustrates how visual resources can establish social context without verbal explanation. As Kress and van Leeuwen (2020) argue, establishing shots and object close-ups position viewers in relation to represented social realities; this is consistent with Liu et al.'s (2024) finding that visually anchored meaning-making without verbal redundancy can encourage interpretive engagement.

Narrative Transportation Theory explains the Desire stage, which proposes that immersive, character-driven narratives can increase absorption in a story world and contribute to persuasive outcomes (Thomas & Grigsby, 2024; van Laer et al., 2014). The accumulation of domestic scenes in S4, followed by the positive moral action in S5, also resembles the emotional trajectory identified in research showing that campaigns moving from negative emotional content toward positive resolution may elicit greater donation intentions than campaigns relying on a single emotional register (Winkler et al., 2023). However, this comparison should be treated as interpretive rather than confirmatory, since the present study examines one advertisement and does not measure audience response. S5 adds another dimension by reversing the conventional donor–beneficiary relationship: Ais, who is experiencing hardship herself, becomes the giver (Sandoval & García-Madariaga, 2024). This moral exemplarity aligns with findings that charitable narratives featuring morally exemplary characters can increase donation behavior through transportation and self-transcendence (Tan et al., 2026). It also aligns with experimental evidence that persuasive appeals may be more effective when the moral domain they evoke matches a congruent positive emotion (Goenka & van Osselaer, 2019). In this case, Ais's generosity foregrounds care and compassion rather than guilt as the primary moral orientation.

The Conviction stage in S6 and S7 constitutes a distinctive feature of the advertisement because it establishes the grounds for believing in the cause before the explicit call to action. In S6, introducing dialogue at the Desire-to-Conviction boundary gives Ais's explanation a testimonial quality and grounds the emotional narrative in reported information (Lee & Trim, 2022). S7 reinforces this process through the television-within-film device, which borrows the authority conventionally associated with broadcast media to validate the story from

outside the immediate narrative. This strategy relates to research on trust in Islamic philanthropy, which identifies perceived credibility and transparency as key determinants of donor trust in *zakat* institutions (Bin-Nashwan et al., 2023). It shows that content connecting institutions to verifiable impact can increase donation intention (Hamdani et al., 2024). Fadhli et al. (2025) identify a related pattern in their netnographic study of a government-linked Instagram account, where dialogic engagement between an institution and its public strengthens institutional trust.

Kisah Ais, however, takes a different route: rather than relying on direct audience dialogue, it builds third-party validation into the narrative itself. This contrast suggests a possible distinction between interactive and narrative-embedded credibility strategies in institutional communication, but it remains tentative because the studies examine different contexts and methods. More specifically, the television device can be interpreted as enacting, in multimodal form, credibility signals that trust research identifies as important to philanthropic giving. Unlike Fadhli et al.'s netnographic approach, which captures audience engagement, the present analysis focuses only on the advertisement's textual features. Whether narrative-embedded credibility produces trust effects comparable to dialogic engagement remains an empirical question for audience-response or netnographic research.

The resolution in S8 and the explicit Action stage in S9 frame charitable intervention as the outcome of the viewer's emotional investment. This is consistent with Kaczorowska et al. (2025), who find that narratives evoking altruistic intentions are more persuasive when they provide multidimensional transportation and vivid representations of positive change. Notably, the advertisement operationalizes Conviction without product comparisons, price information, or organizational statistics—resources commonly associated with Conviction in commercial AIDCA applications (Lee & Trim, 2022). Instead, belief in the cause is constructed through narrative credibility. This pattern suggests a possible genre-specific adaptation of AIDCA in philanthropic advertising, rather than a general modification of the model. Further testing against other philanthropic video texts is needed to determine whether this pattern recurs. The advertisement can also be interpreted as an instance of digital *dakwah* and *dakwah bil-hal*, as it represents virtue through action and invites viewers to participate through giving (Sikumbang et al., 2023).

Representational Ethics and Strategic Implications for Philanthropic Communication

The analysis of *Kisah Ais* raises an important ethical consideration about representing philanthropic subjects. The advertisement's persuasive mechanisms operate through the image of an identifiable child experiencing material hardship. Ais is named, filmed in her home, shown at a moment of acute family precarity, and then shown on a television screen within the advertisement itself. Its persuasive force is therefore inseparable from the visibility of the child and her family. Research indicating that sustained distress imagery may be perceived as manipulative and undermine campaign credibility provides a strategic rationale for exercising restraint in such representations (Kang et al., 2022). However, the ethical issue extends beyond campaign effectiveness. Within the *dakwah* tradition, protecting the dignity of charity recipients is an intrinsic principle rather than merely a means of enhancing persuasion.

The advertisement mitigates some of these representational risks through two identifiable narrative choices. First, it attributes the family's hardship to structural circumstances, namely the father's stroke and the loss of his employment, rather than to the family's own conduct. Second, it gives Ais moral agency in S5, where she is represented as someone who gives rather than merely receives assistance. These choices position her as an acting subject rather than solely as an object of pity. Although these features may inform the design of other philanthropic campaigns, what informed consent entails when a child is depicted in a fundraising appeal remains beyond the scope of this textual analysis and warrants further attention in research on Islamic philanthropic communication.

Beyond these ethical considerations, the findings offer several strategic implications for designing Islamic philanthropic video campaigns. The advertisement's opening hook in S1

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illustrates how an emotionally salient narrative can introduce the central issue and attract attention early in the video. However, emotionally intense imagery should be balanced with sensitivity to the dignity and privacy of philanthropic subjects, particularly children (Kang et al., 2022; Sandoval & García-Madariaga, 2024). The Desire stage further suggests that beneficiaries' circumstances may be represented through a sequence of varied domestic vignettes rather than a single appeal. As S4 and S5 show, combining hardship with the beneficiary's agency and moral action may offer a more nuanced representation than relying solely on images of suffering.

The Conviction stage also offers insights into how philanthropic campaigns can communicate the legitimacy of intervention. The television-within-film device in S7 illustrates one narrative approach to external validation. At the same time, institutional campaigns may also draw on third-party media coverage, testimonials, and documented program outcomes as credibility resources. These approaches are consistent with research emphasizing transparency and credibility in digital *zakat* fundraising (Bin-Nashwan et al., 2023; Hudaefi & Beik, 2021). Finally, placing institutional branding and donation information at the end of *Kisah Ais* shows how a clear call to action can follow the narrative resolution rather than interrupt the viewer's engagement with the story.

Taken together, these findings suggest that philanthropic video campaign design requires a balance between narrative persuasion, credibility, and the ethical representation of beneficiaries. The AIDCA framework provides a useful basis for examining how these dimensions are organized across an advertisement. At the same time, the analysis of *Kisah Ais* highlights the importance of considering the dignity and agency of philanthropic subjects alongside persuasive objectives. These principles may inform philanthropic advertising beyond *dakwah*-based campaigns, particularly in social-media contexts where narrative attention and credibility must be established within a limited audiovisual format. Nevertheless, the study does not establish the effectiveness of these strategies among audiences or show that platform algorithms favor the advertisement's design. Such claims would require further investigation through audience-response research and comparative analysis of a broader corpus of philanthropic video advertisements.

CONCLUSION

This study examined how Lazismu's *Kisah Ais* operationalizes the AIDCA framework through multimodal narrative and cinematic resources. The analysis identified all five AIDCA stages across nine scenes, each constructed through a combination of visual, auditory, narrative, and cinematic elements. Rather than demonstrating how viewers experience persuasion, the findings show how the advertisement organizes its persuasive appeal at the textual level. A key finding concerns the construction of Conviction. Rather than relying on facts and comparisons, as is typical in commercial AIDCA, *Kisah Ais* builds Conviction through narrative credibility. This is achieved through direct verbal testimony at the transition from Desire to Conviction and a television-within-film device that invokes the legitimizing authority of broadcast media.

The study contributes to the theoretical understanding of AIDCA by offering a preliminary, genre-specific elaboration of the framework in the context of Islamic philanthropic video advertising. As a proof of concept, it shows how AIDCA can examine the sequential organization of persuasive meaning in audiovisual *dakwah*, while also highlighting the role of *dakwah bil-hal* in representing philanthropic action through narrative and visual storytelling. Practically, the findings suggest that Lazismu and similar institutions may consider establishing an emotionally salient opening, sustaining Desire through varied narrative vignettes, incorporating credible sources of validation, and integrating institutional branding and donation information into the narrative resolution. The AIDCA codebook developed for this study may also serve as a preliminary planning and evaluation tool for philanthropic institutions and *dakwah* communicators.

Several limitations should be acknowledged. The analysis is based on a single advertisement and relies exclusively on textual and multimodal interpretation; therefore, it does not establish audience responses or the actual persuasive effects of the identified

strategies. Future research could extend the analysis through comparative studies of philanthropic video advertisements across Islamic and non-Islamic contexts to examine the framework's transferability. Combining multimodal analysis with audience-reception methods, such as eye-tracking, psychophysiological measures, or surveys, would also help investigate how viewers attend to, interpret, and respond to the persuasive strategies identified in this study. Such research would provide a stronger basis for assessing the explanatory and practical value of AIDCA in contemporary philanthropic and *dakwah* communication.

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AUTHOR CONTRIBUTION

Gibbran Prathisara: Conceptualization; Methodology; Investigation; Formal analysis; Data curation; Writing – original draft; Writing – review & editing; Project administration. **Laga Adhi Dharma:** Methodology; Validation; Formal analysis; Writing – review & editing; Supervision. **Huili Li:** Validation; Writing – review & editing; Visualization.

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DECLARATION OF COMPETING INTEREST

The authors declare that they have no known competing financial interests or personal relationships that could have appeared to influence the work reported in this paper.

DECLARATION OF GENERATIVE AI AND AI-ASSISTED TECHNOLOGIES

During the preparation of this manuscript, the authors used Claude (Anthropic) and ChatGPT (OpenAI) between July and November 2026 for language editing and for structuring the manuscript to the journal template. The authors used these tools only to improve clarity, grammar, and formatting, and did not use them to generate empirical data, analytical coding, interpretation of findings, or conclusions; the authors produced and verified all of these. The authors critically reviewed, verified, and revised all AI-assisted outputs. The authors take full responsibility for the accuracy, originality, integrity, and ethical compliance of the manuscript, including any content generated or modified with AI assistance.

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