

Beyond the Stereotypes: Unveiling Signs in “Flip the Script” Video Campaign for Sustainable Development Goals

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Abstract

This study employs semiotic analysis to examine the verbal and visual signs within the "Flip the Script" video campaign and explore their interplay in conveying the campaign's intended message. Additionally, the research categorizes the United Nations Sustainable Development Goals (SDGs) depicted in the campaign, drawing from Chandler's (2007) and Leech's (1981) theories. The findings highlight the presence of connotative meanings that significantly enhance communication strategies. Through linguistic and visual exploration, the study analyzes how signs and metaphor-driven words resonate deeply with viewers. The process of categorizing SDGs bolsters the campaign's mission of advancing sustainable development, harnessing semiotics to foster nuanced comprehension and forge meaningful connections. The findings of the study shed light on how the campaign video effectively confronts stereotypes and disrupts ingrained societal biases by presenting diverse narratives. This contribution ignites inclusive dialogues and steers positive transformation, enhancing the understanding of the campaign's impact on societal perceptions and behaviors.

INTRODUCTION

A campaign stands as a strategic and coordinated form of communication that aims to achieve specific goals by reaching and influencing target audiences through various methods and channels (Kotler & Andreasen, 2006). Campaigns are prevalent in realms such as marketing, politics, social causes, public health, and other contexts to raise awareness, drive positive change, and engage communities. These campaigns are designed to deliver messages that resonate with their intended audiences.

In this era, the elaboration of verbal and visual communication in campaigns has garnered increasing attention. Chandler (2007) argues that the synergy between verbal and visual signs serves to reinforce the core message of a campaign. The verbal message conveyed through slogans, taglines, or catchphrases, provides a clear and concise statement of the campaign's objective. Complementing this, visual elements such as images, graphics, and videos vividly represent the campaign's theme, making it more memorable and impactful.

In some cases, campaigns need to be adapted to different mediums and formats. According to Hutchinson (2019), the prevalence of social media platforms, including

Instagram and YouTube, has made visual content a dominant force in communication. Hargittai (2010) argues particularly among younger audiences, who are active on these platforms, who prefer visually-oriented content and shorter videos. Campaigns adapt their strategies to resonate with these demographics, through visually captivating content and succinct messaging.

The interrelation between campaigns and semiotics yields profound insights. A mastery of semiotic language empowers campaign creators to effectively tailor their messages for their target audiences. Lakoff (1993) argues that "metaphor" was defined as a novel or poetic linguistic expression where one or more words for a concept are used outside of its normal conventional meaning to express a "similar" concept. This dynamic is exemplified in the "Flip The Script Campaign Video" by the UN SDG Action. As mentioned by McFarlane (2014:146) Through the mass media – television and radio, as well as the Internet via modern broadcasting channels and social media, drama and role-playing become more widely dispersed depicting stereotypes by models (actors and presenters) we observe and imitate, even when it is simply “acting” for these celebrity endorsers of stereotyping and stereotypes, and does not reflect their true values or nature. The mentioned sentence established that employing metaphors in "Flip The Script" campaign video can be an effective framework for presenting and challenging stereotypes. Metaphors have the power to convey complex ideas and concepts in a relatable and engaging manner. Through this approach, a campaign video can spark critical reflection, foster awareness, and promote conversations that lead to positive societal change.

As the foundation for comprehensive analysis, this study aims to analyze the verbal and visual signs used in the campaign, exploring the intricate interactions that convey intended meanings. By delving into the interpretation of these signs, the study probes into their emotive capacity, communicative efficacy, and lasting impact on the audience. Moreover, this study classifies the set of goals related to the United Nations Sustainable Development Goals (SDGs) present in campaign data. By categorizing the SDGs in the campaigns, aims to identify the specific global goals for sustainable development that are being addressed or promoted through the communication strategies.

The literature review provided offers a comprehensive overview of three studies: the first article by Anggela (2022) "Semiotic Verbal and Visual Sign Found in Kuta Five Star Hotel Advertisements" provides a comprehensive analysis of the messages conveyed by verbal and nonverbal signs in the context of hotel advertisements in Bali. The study utilized qualitative methods and drew on theories of semiotics from Saussure, the theory of meaning by Barthes, and the theory of color terms from Cerrato to uncover the connotative and denotative meanings of verbal signs and the various meanings of visual signs in advertisements. The findings revealed that both verbal and visual signs carried meaningful messages to the reader, with visual signs displaying various images and colors that conveyed different meanings based on the context of the advertisements. The article offers valuable insights into the semiotic analysis of hotel advertisements, making it a good source for understanding the interplay of verbal and visual signs in this context.

The second article by Suardani (2022) entitled "An Analysis of Verbal and Visual Signs Found in the Posters of Korean Pop Idol" specifically explored the verbal and visual signs found in the posters of Korean pop idols. The study employed descriptive qualitative methods and drew on semiotic theory to uncover the meanings conveyed by the signs in the posters. The findings revealed the significance of both verbal and visual

signs in conveying connotative meanings and attracting the interest of the audience. The use of members of the idol group as models in the non-verbal signs of the Korean pop idol posters was highlighted as a strategy to capture the audience's attention through the visual appeal of the idols. This study contributes to a deeper understanding of the messages communicated through verbal and nonverbal signs in the context of poster advertisements.

The third article by Suryani (2023) entitled "Semiotic: Analysis of Verbal and Nonverbal Signs of Canggu Weekly Advertisement" delves into the semiotic analysis of a specific advertisement, the Canggu Weekly advertisement, with a focus on the utilization of verbal and nonverbal signs for promotional purposes. The research aims to identify and elucidate the meanings conveyed by the verbal and nonverbal signs within the advertisement. Employing a qualitative descriptive method, the study draws on Saussure's Semiotic theory (1893) and Barthes' theory of meaning (1977) for analysis. The findings reveal that the signs in the Canggu Weekly advertisement predominantly carry a literal or denotative meaning, particularly in explaining the promoted product. This characteristic is also observed in the nonverbal signs, where the dominant usage pertains to denotative meanings, aimed at facilitating the audience's comprehension of the message conveyed through print or online advertisements.

These studies collectively contribute to the understanding of semiotic analyses of verbal and nonverbal signs in various forms of advertising and communication, offering insights into the strategic use of literal meanings in promotional communication and the interplay of verbal and visual signs in different contexts.

METHOD AND THEORY

This study employs a qualitative analysis approach to examine the "Flip The Script Campaign Video" by the UN SDG Action. First, the video was obtained from the official YouTube channel of the UN SDG Action Campaign using the link: (<https://youtu.be/iDM03BDJv4g>). The next step was to identify the verbal content of the video, including dialogues, and written language, and note down non-verbal signs such as gestures, and visual elements used in the video. To conduct the analysis, the study draws upon two primary theoretical frameworks: Semiotic Theory (Chandler, 2007) to analyze the signs and their meanings in the video. Focus on how various signs (verbal and non-verbal) convey messages and create meaning. Additionally, the Theory of Meaning (Leech, 1981) is the umbrella to analyze the stereotypes conveyed through the meaning of the verbal and non-verbal signs. In the presentation of the analysis, discuss the impact of both verbal and non-verbal signs on the overall communication and meaning construction in the video, and support the analysis with specific examples from the "Flip The Script Campaign Video" to illustrate the interpretation of signs and meanings.

Semiotic Theory from Saussure as cited in Chandler (2007)

The Semiotic theory, as cited in Chandler's (2007) "The Basics of Semiotics," introduces the concept of the signifier and the signified. Semiotic is a sign that is traditionally defined as something which represents something else. According to Saussure (1995: 158), a sign consists of a signifier and a signified.

1. a signifier: a mental representation of a perceptible pattern of sound,
2. a signified: the relational concept it represents.

The relationship between the signifier and the signified is fundamental in semiotics. The signifier and the signified are two inseparable components of a sign, and they coincide to create the whole sign. The signifier represents the "plane of expression" or the observable aspects of the sign itself, while the signified represents what the sign refers to, known as the "plane of content." Therefore, the representation of the signifier and signified through a sign cannot be separated from each other, as they work together to convey meaning.

Theory of seven meaning from Leech (1981)

According to Leech (1981), theory of meaning, as outlined in "Semantics: The Study of Meaning," identifies seven types of meaning present in language. These are:

1. Conceptual meaning

Leech (1981) calls conceptual meaning the same as the basic, literal definition of a word or phrase.

2. Connotative meaning

According to (Leech 1981, 12), connotative is the type of meaning that involves the emotional, social, or cultural associations that a word or phrase carries beyond its literal definition.

3. Social meaning

According to Leech (1981: 14), Languages associated with social languages. It pertains to the social context in which a word or phrase is used and the social relationships it reflects.

4. Affective meaning

Leech (2003: 27-28) stated affective meaning is the type of meaning that relates to the emotions and attitudes associated with a word or phrase.

5. Reflective meaning

according to Leech (1981), reflective meaning involves the way language reflects the speaker's or writer's attitude or viewpoint.

6. Collocative meaning

Leech (2003: 30) states collocative meaning refers to the associations a word has with other words based on how they are commonly used together.

7. Thematic meaning

According to Leech (1981: 19), thematic meaning is the type of meaning concerns how words and elements in a sentence are arranged to indicate the central theme or topic of the communication.

RESULT AND DISCUSSION

The analysis of the "Flip the Script Video Campaign" encompasses the interpretation of both verbal and visual signs to understand their intended meanings and explore the representation of Sustainable Development Goals (SDGs) in the campaign. The study's important findings include the identification of how verbal and visual

elements convey messages, the impact of these messages on the audience, and the effectiveness of the campaign in promoting awareness and action towards the SDGs. The analysis also delves into the synergy between verbal and visual signs in communicating the campaign's narrative and its alignment with the principles of sustainable development.

In this study, the data consists of content from the "Flip The Script" video campaign, including both visual and verbal elements as the analysis focus. The objective is to construct a unified narrative by processing and organizing the data into multiple quotations, utilizing text snippets and images from the video campaign that align with the campaign's impressions. The study is systematically categorized into four distinct sections, ensuring a structured approach to the subsequent discussion.

Data 1



Screenshot 1: Flip the Script Video Campaign

Verbal and Non-verbal Signs

The first data, a statement emerges: "Women and Girls Can't Change the World Without Help". This verbal expression signifies a negative belief or stereotype, suggesting that women and girls lack the capacity to effect significant change without external support. In parallel, non-verbal cues manifest through the actions of fictional princess characters from the Cinderella animation. These characters attempt to fit into Cinderella's shoes, which are incompatible. The visual representation depicts each girl, one after the other, placing their feet onto the glass shoes positioned atop a small chair.

Within the campaign video's initial data, a verbal sign surfaces: "Women and Girls Can't Change the World Without Help". The verbal sign contains metaphors according to Lakoff and Johnson (1980) "Change the World" phrase metaphorically represents making a significant impact on society, culture, or circumstances, implying a transformative action rather than a literal alteration of the planet. "Without Help" metaphorically implies dependence on external support, indicating that women and girls are incapable of achieving substantial change on their own.

These metaphors contribute to the overall meaning of the statement by conveying a belief that women and girls lack the inherent ability to bring about significant positive change without relying on assistance from others. The verbal expression perpetuates a detrimental belief or negative stereotype, disheartening narrative erodes their agency and potential influence in driving constructive transformation.

The visual representation involves the actions of fictional princess characters from the Cinderella animation. They attempt to fit into Cinderella's glass shoes, which are incompatible. This visual metaphor symbolizes the societal expectations and constraints

placed on girls and women, forcing them to conform to unrealistic standards that don't align with their individuality and capabilities. The act of trying to fit into the glass shoes represents the struggle to conform to a limiting narrative, just as the campaign aims to challenge this narrative. This further strengthens the notion that women and girls should depend on others rather than seize control of their own destinies.

According to Leech (1981), the first data encompasses various layers of meaning. The social meaning is evident, as it spotlights the unequal treatment of women and girls within society, resulting in constrained opportunities and limited empowerment. By exposing the negative assumptions surrounding women's capabilities, this scene critiques societal attitudes and established norms that impede progress and gender parity. Aligned with the UN's Sustainable Development Goals 5 Gender Equality, this scene urges viewers to challenge these preconceived notions and back endeavors aimed at empowering women and girls, enabling them to break free from constrictive stereotypes.

Data 2



Figure 2: Flip the Script Video Campaign

Verbal and Non-verbal Signs

The analysis delves into both verbal and non-verbal cues present in the data. Contrary to previous negative assumptions, data two inverted verbal signs that introduce a message of empowerment. The written phrase "The World Can't Change Without Women and Girls' Help" prominently conveys the significance of women and girls as catalysts for positive transformation.

The non-verbal content portrays women in a teaching capacity within a classroom, accompanied by the presence of children – a potent non-verbal symbol.

The written phrase "The World Can't Change Without Women and Girls' Help" functions as a metaphor, likening women and girls to catalysts of change. Within the data, a verbal sign takes an assertive and empowering stance in advocating gender equality and the empowerment of women. Through the flipped script, it challenges an earlier negative stereotype established in the first set of data. The verbal sign implies that they are instrumental in initiating and driving positive transformation. Here, the notion of “women and girls” assistance becomes a metaphor for the potent force required to enact global progress. The campaign metaphorically positions them as vital elements, enabling change on a larger scale.

The non-verbal sign of "Women as Educators and Knowledge-Sharers" depicting women in a teaching capacity, with children present, also functions as a metaphor. The classroom becomes a setting for empowerment through education and knowledge-

sharing. Just as teachers impart knowledge to students, women in the campaign are portrayed as educators who contribute to societal growth and transformation. The presence of children symbolizes the transmission of positive values and the shaping of the next generation, further reinforcing the metaphor of empowerment through education.

Together, these metaphors imbue the campaign's verbal and non-verbal cues with layered meanings. They infuse the narrative with a deeper understanding of women's and girls' roles as agents of positive change and empowerment. The metaphors not only challenge negative assumptions but also provide a conceptual framework that encourages the audience to view women and girls in a new light—as vital contributors to global progress and transformation.

According to Leech (1981), the scene effectively addresses broader social meaning, conveying a potent message concerning societal values and norms. It underscores the paramount importance of gender parity, women's empowerment, and education as primary agents driving favorable social evolution. It further reinforces the notion that women's empowerment via education stands as a cornerstone in constructing a more impartial world.

The communicated message in the data reflects on positivity and empowerment, harmoniously aligning with the United Nations' Sustainable Development Goals 5, 4, and 1. This goal centers on attaining gender parity and enhancing the well-being of women and girls. These goals are all centered around achieving gender equality, promoting quality education, and no poverty. The data synergistically aligns with the broader global aspiration to cultivate inclusivity and cultivate a world where every individual, regardless of gender, can actualize their fullest potential.

Data 3



Figure 3: Flip the Script Video Campaign

Verbal and Non-verbal Signs

The written statement "You Are Too Small To Help Do Anything That's Important" within the data reflects a prevalent negative belief or stereotype. This suggests that individuals, particularly those viewed as small or unimportant, are perceived as lacking the capacity to contribute significantly or enact change in important affairs. The animated cartoon portraying the diminutive character David, wielding a stick while gazing up at the towering figure of Goliath, embodies symbolic meaning. This data alludes to the biblical narrative of David and Goliath, wherein a seemingly frail and small individual will lose over a formidable and potent adversary.

The verbal representation in question highlights a pervasive negative stereotype found in society, discouraging individuals by propagating feelings of insignificance and limited influence. It stereotypes people based on their size, suggesting that their contributions are not valuable or impactful. This type of statement seeks to undermine people's confidence and dissuade them from engaging in efforts to enact change.

The non-verbal representation of David and Goliath metaphorically represents a situation where a small or seemingly weak individual confronts and challenges a much larger or more powerful adversary. The story of David and Goliath from the Bible is often used metaphorically to describe instances where an underdog overcomes great odds. This portrayal conveys the idea that even those who may be deemed small or unimportant by societal standards can conquer significant challenges and achieve extraordinary accomplishments. The data encourages its audience to question the validity of feeling too small or powerless to make meaningful contributions. It underscores the importance of recognizing personal agency and potential impact, irrespective of apparent constraints. The scene delivers an empowering message, urging viewers to reject self-doubt and societal stereotypes. By drawing inspiration from the narrative of David and Goliath, the scene showcases the potency that arises from determination, bravery, and the belief that seemingly minor actions can yield substantial repercussions.

Regarding Leech's perspective (1981), the data prominently showcases social meanings. It delves into how the scene addresses broader societal issues linked to disempowering stereotypes and empowerment. Within the context of the United Nations' SDG's 10 - Reduced Inequalities, the data resonates strongly. This goal spotlights the rectification of various inequalities, encompassing social, economic, and political realms. It stresses the detrimental impact of disempowering stereotypes, acknowledging that some individuals may perceive themselves as too insignificant or powerless to contribute meaningfully. This aligns with the broader theme of inequalities, wherein societal norms and stereotypes can perpetuate an uneven distribution of resources and opportunities, leading certain individuals or groups to experience marginalization and exclusion.

Data 4



Screenshot 4: Flip the Script Video Campaign

Verbal and Non-verbal Signs

The reimagined narrative with a positive connotation as a verbal sign, "Do Anything Small To Helo That's Important, You Are Too" aims to dispel the notion that

individuals lack the capability to enact meaningful change, particularly in the realm of data five.

Non-verbal signs within the data, vividly depict in fast-movement clips gestures of people hailing from different ethnicities, professions, cultures, and hues, radiating boldness and self-assuredness. This portrayal exalts diversity and inclusiveness, spotlighting a mosaic of individuals from assorted backgrounds who stand poised to take initiative and effect transformative change.

The verbal sign presented here counters the discouraging belief that individuals lack the capacity or influence to enact substantial change, a notion highlighted in the preceding data. "Do Anything Small to Help That's Important" This phrase uses a reversal of the typical order of words to create a metaphorical representation. It suggests that even small or seemingly insignificant actions have the potential to be important and impactful. It metaphorically conveys that the size or scale of an action does not determine its significance.

By orchestrating a narrative shift, the video prompts viewers to acknowledge their inherent ability and potential impact. This transformation urges them to overcome self-limiting doubt and embrace the conviction that their contributions hold weight in pivotal causes.

The visual sign portrays a mosaic of fast-movement video clips of individuals representing diverse ethnicities, professions, cultures, and hues. These metaphors are used to convey the message that everyone, regardless of their perceived limitations or differences, has the ability to contribute meaningfully to important causes. The metaphors serve to reshape the narrative around individual capacity and empowerment, promoting the idea that even small actions and diverse backgrounds can collectively lead to transformative change. This scene becomes a tribute to the potency of communal efforts and the relevance of multifarious voices in steering affirmative transformation.

Drawing from Leech's (1981), this data conveys connotative meaning, delving into the manner by which both verbal and non-verbal indicators evoke sentiments of empowerment, solidarity, diversity, and the potential for constructive evolution. The scene's intention is to evoke precise emotional reactions in viewers, counteracting disempowering notions and fostering inclusiveness. Manifesting an uplifting and empowering message, the scene aligns harmoniously with the United Nations' Sustainable Development Goals. Among these, Goal 10 (Reduced Inequalities) and Goal 16 (Peace, Justice, and Strong Institutions) stand out prominently. The scene ardently advocates for dismantling barriers, embracing diversification, and recognizing to the individual's role in realizing an equitable and sustainable future that encompasses all strata of society.

CONCLUSION

In conclusion, the Semiotic Analysis of the "Flip the Script" Video Campaign for Sustainable Development Goals (SDGs) has illuminated the intricate interplay between verbal and non-verbal signs, unveiling their profound underlying meanings. A notable revelation from the study is the prevalence of connotative meanings discovered in the study adds a crucial layer of understanding to the campaign's communication strategies, showcasing the potency of semiotics in crafting impactful narratives. Through an extensive exploration of the campaign's linguistic and visual elements, the research deciphers how signs and words, guided by metaphor, unite to resonate deeply with viewers.

Categorizing the portrayed SDGs reinforces the campaign's aim of advancing sustainable development across varied domains. This highlights semiotics' effectiveness in fostering nuanced comprehension of global challenges and meaningful connections between individuals and their aspirational goals. Moreover, addressing the topic of stereotypes in this study, the campaign video becomes a powerful tool as significantly dismantling lingering societal stereotypes. By presenting a diverse range of perspectives and narratives, the video works to disrupt these stereotypes and promote a more inclusive and accurate portrayal of individuals and communities. It sparks conversations for positive societal change.

The practical contributions of this analysis lie in its demonstration of the power of semiotics in sustainable development communication and its ability to uncover connotative meanings, which are crucial for understanding and enhancing the impact of communication strategies. Furthermore, by categorizing the portrayed SDGs, the campaign's aim of advancing sustainable development across varied domains is reinforced, emphasizing the meaningful connections it creates between individuals and their aspirational goals.

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