

YELLOW BANNER ON A MONUMENT: A DOCUMENTARY ANALYSIS OF VISUAL PROTEST BY GREENPEACE AT BUNDARAN HI, JAKARTA (2019 TO 2026)

Firaz Yazar^{1*}, Moch. Abdullah Faqih², Eka Firmansyah³

¹English Language Education
Universitas Muhammadiyah Surabaya, Surabaya, Indonesia
e-mail : feerazyzro@gmail.com

²Communication Media
Universitas Airlangga Surabaya, Surabaya, Indonesia
e-mail : moch.abdullah.faqih-2024@fisip.unair.ac.id

³Communication & The Provision Of Islam
Universitas Muhammadiyah Palu, Indonesia
e-mail : ekafirmansyah@unismuhpalu.ac.id

DOI: <https://doi.org/10.30651/cadj.v2i2.34343>



This work is licensed under a
[Creative Commons Attribution 4.0 International License](https://creativecommons.org/licenses/by/4.0/)

Paper received: 26-10-2026

Revised: 30-10-2026

Published: 30-10-2026

ABSTRACT

Banners are a basic medium of visual communication design, yet protest banners are rarely analyzed as designed objects. This study examines the banner action of Greenpeace Indonesia at the Selamat Datang Monument in Bundaran HI, Jakarta, on 20 October 2026, and compares it with two earlier Greenpeace actions at the same site in 2019 and 2023. The study uses qualitative documentary analysis of news reports and statements published between 2019 and 2026. Each action was coded for visual form, staging, message frame, official response, and media wording. The concepts of image events, framing, and the semiotics of color and place guide the interpretation. The findings show five patterns. The banners combine a yellow ground, black letters, and short parallel slogans. The monument and the early hour gave the banners a stage and wide visibility. The slogans bridge climate with a current national issue, and in 2026 the issue was the cost of living. Officials answered in the language of order, safety, and heritage. News outlets described the same event with different verbs, such as arrested, secured, held, and evacuated, and with different counts of six or eleven people. The study offers a method for reading protest banners as design objects and implications for designers of campaign visuals. The findings are preliminary because the events are recent. The analysis rests on news descriptions and not on direct viewing of the banners, and it does not assess the legality of any action.

Keyword: Banner Design, Greenpeace, Image Events, Protest, Public Space, Visual Communication Design

INTRODUCTION

A banner is a designed object. It has text, color, scale, and a place where people can see it. A protest banner also decides how a protest appears in photos and headlines. On 20 October 2026, six activists of Greenpeace Indonesia unfurled two large banners from the Selamat Datang Monument in Bundaran HI, Jakarta, between 06.05 and 06.15 (CNN Indonesia, 2026). The action fell on the second anniversary of the Prabowo and Gibran government. Police, soldiers, and the fire service evacuated the six from the monument. A legal aid worker said

that 11 people were taken in total, and five of them, who were the rescue team and the press, were allowed to go home (CNN Indonesia, 2026, Kompas.com, 2026b).

The site matters. Bundaran HI is a central roundabout of the capital. The police described it as a cultural heritage structure under a governor's decree of 2024 (CNN Indonesia, 2026). It is also a common site of protest. Students demonstrated there in June 2026 to demand an end to a free meal program and a cut in fuel prices (Bisnis.com, 2026). Greenpeace had used the same monument in 2019, when activists hung yellow banners on it (Gunadha, 2019), and the fountain pool in 2023, when activists installed an oligarchy monster there (Tempo.co, 2023).

Communication scholars give tools to read such actions. DeLuca (1999) describes image events, which are staged visual acts that activists design in order to enter public debate through the media. Doerr et al. (2013) argue for visual analysis in the study of social movements. Entman (1993) explains framing, and Benford and Snow (2000) apply framing to social movements. Mitchell (2003) and Lefebvre (1991) treat public space as a place that people contest. Gitlin (1980) shows that media coverage shapes how a protest is seen. These works rarely address the design of the banner itself, which includes its color, typography, and slogan.

Studies in Chester show how visual designs carry meaning. Setiyawan et al. (2025) analyze color as a sign in environmental campaigns in Indonesia. Faqih and Nasrillah (2026) analyze visual rhetoric in online callouts. Yuniar and Yazar (2026) analyze how a design debate negotiates legitimacy in an art event. These studies do not address protest banners in public space.

This study aims to describe the visual form, staging, message frame, official response, and media wording of the Greenpeace banner action at Bundaran HI on 20 October 2026, and to compare it with two earlier Greenpeace actions at the same site. It also draws implications for designers of campaign visuals. The study does not assess the legality of any action.

RESEARCH METHOD

Research Design

This study uses qualitative documentary analysis. Document analysis examines and interprets documents to produce understanding (Bowen, 2009). The study follows a qualitative orientation that treats meaning as constructed (Creswell & Poth, 2018). It does not use interviews or surveys of its own. All documents are public.

Corpus

The corpus has three actions of Greenpeace Indonesia at Bundaran HI. They are the yellow banners of 23 October 2019, the oligarchy monster of 6 October 2023, and the banners of 20 October 2026. The researcher chose them because they involve one organization, one site, and different years. The 2026 action is covered by eight news outlets published on 20 and 21 October 2026. The earlier actions are covered by reports from 2019 and 2023. Table 1 describes the actions. The researcher could not open some pages directly, so a few reports were read from the excerpts that search results displayed. The study uses no photographs.

Table 1. The three actions of Greenpeace Indonesia at Bundaran HI

Year	Staging	Messages as reported	Main documentation
2019	Banners hung on the Selamat Datang Monument from early morning. Five people were secured by police	Orang baik pilih energi baik (front). Lawan perusak hutan (back). A hashtag, Reformasi dikorupsi	Gunadha (2019), Kumparan (2019a, 2019b), Suara.com (2019)
2023	A giant octopus monster holding masked mannequins of three presidential contenders was placed in the fountain pool. Twelve activists entered the water with placards	Vote for the earth, not the oligarchy. Elections without the oligarchy. Vote for the climate, not the oligarchy	NU Online (2023), Tempo.co (2023), Mongabay Indonesia (2023)

Year	Staging	Messages as reported	Main documentation
2026	Two banners hung from the top of the Selamat Datang Monument toward the pool. Six activists climbed the monument and were evacuated	Bencana makin parah, hidup makin susah, apa kerja pemerintah? Tangani krisis iklim, turunkan biaya hidup	CNN Indonesia (2026), Kompas.id (2026), Wamanews.id (2026), and others

Analytical Framework

The analysis uses three groups of concepts. The first is the image event (DeLuca, 1999) and visual analysis of movements (Doerr et al., 2013). The second is framing. Entman (1993) describes framing as selecting and making salient some aspects of a problem. Benford and Snow (2000) separate diagnostic, prognostic, and motivational framing tasks, and Snow et al. (1986) describe frame bridging, which links a movement frame to another issue. The third group is the semiotics of color, text, and place. Kress and van Leeuwen (2006) explain color and salience in visual composition. Barthes (1977) explains how text anchors the meaning of an image, and Chandler (2017) explains the icon, index, and symbol. For legibility, the study computes the contrast ratio of black text on yellow with the formula of the Web Content Accessibility Guidelines (Kirkpatrick et al., 2018).

Coding and Analysis

The researcher coded each action on five dimensions. These are visual form, staging, message frame, official response, and media wording. The analysis followed five steps, as shown in Figure 1. The researcher compared the actions across years and compared the 2026 reports across outlets. The researcher then grouped the interpretations into patterns by following thematic analysis (Braun & Clarke, 2006).

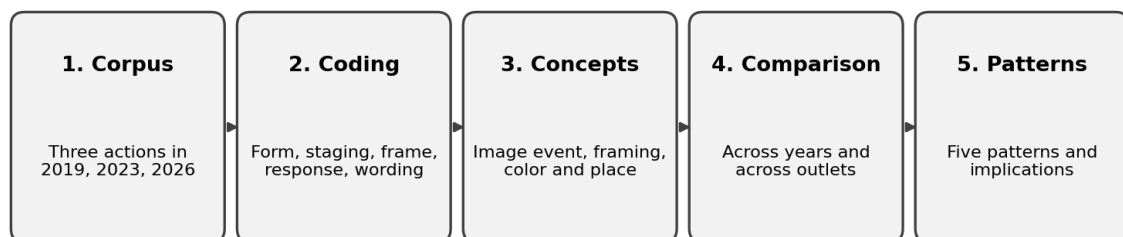


Figure 1. Analytical framework of the study

Trustworthiness and Limits of the Data

The study applies the criteria of Tracy (2010). Transparency is pursued by listing the sources and codes. Credibility is pursued by tying each claim to a named source and by noting where sources differ. The data have clear limits. The events are recent, and the legal process was still ongoing at the time of writing. The analysis rests on news descriptions and not on direct viewing of the banners. News reports differ on some details, and the study states these differences. The study takes no position on whether the actions or the responses were lawful.

RESULTS AND DISCUSSION

Table 2 shows the coding of the two banners of 2026. Table 3 shows how eight outlets worded the event. Figure 2 shows the contrast computation. The sections below describe five patterns and then discuss their meaning.

Table 2. Coding of the two banners of 20 October 2026

Banner	Text as reported	Visual form as reported	Framing task
B1	Bencana makin parah, hidup makin susah, apa kerja pemerintah? (Disasters get worse, life gets harder, what is the government doing?)	Large yellow banner with black letters (Kompas.id, 2026)	Diagnosis of a problem and a question of responsibility
B2	Tangani krisis iklim, turunkan biaya hidup (Handle the climate crisis, lower the cost of living)	Giant banner on the front of the monument (Kompas.id, 2026, Wamanews.id, 2026)	Prognosis and a demand for action

Pattern 1: A Yellow Ground, Black Letters, and Short Parallel Slogans

Reports describe the main banner as a yellow ground with black letters (Kompas.id, 2026). Yellow was also the color of the Greenpeace banners of 2019, which carried a 5 by 5 meter yellow banner at another monument (ANTARA Bengkulu, 2019, Kumparan, 2019a). The color therefore shows continuity across actions. Reports do not state the exact shade, so Figure 2 computes the contrast of black and white text on five signal yellows. Black text reached 12.1 to 16.0 to 1, and white text reached only 1.3 to 1.7 to 1. Black on yellow is therefore far above the 4.5 to 1 level that the guidelines set for normal text (Kirkpatrick et al., 2018), and it suits reading from a distance. Yellow with black is also a common combination in warning signs. The computation is illustrative and does not describe the actual shade.

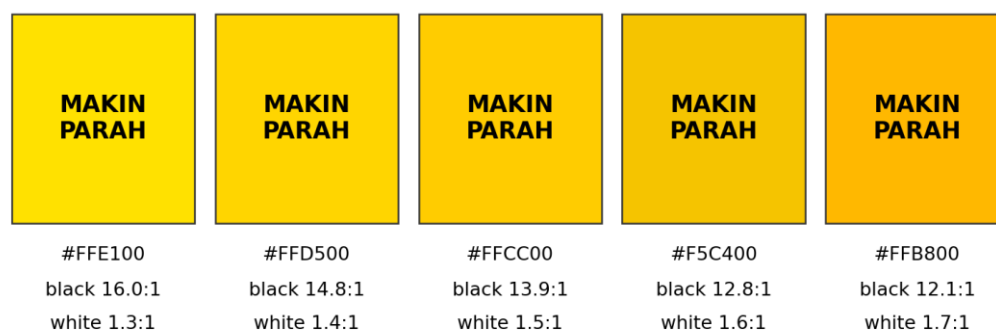


Figure 2. Contrast ratio of black and white text on five signal yellows (illustrative computation)

The text uses parallel structure. In B1, the repeated word *makin*, which means increasingly, links two clauses of worsening, and a short question ends the slogan. In B2, two imperatives pair a climate demand with a cost demand. Short parallel clauses are easy to read in one glance and to quote in a headline, and the news reports quoted both slogans in full. Setiyawan et al. (2025) show that color functions as a sign in Indonesian environmental campaigns. The banner adds that typography and sentence structure also carry the message.

Pattern 2: The Monument and the Hour Serve as Stage and Frame

The banners hung from the top of the monument toward the pool (Kompas.id, 2026, CNN Indonesia, 2026). The action took place at 06.05 to 06.15, which is before the heavy morning traffic (CNN Indonesia, 2026). The monument gave a high point that is visible from the roundabout, and the pool and the roads gave a clear line of sight. This fits the idea of an image event, in which the staging serves the camera (DeLuca, 1999). The same monument served in 2019, when banners hung on it from the early morning and remained for several hours (Gunadha, 2019).

The site also gave officials a frame for their response. Police stressed the heritage status of the roundabout and cited the law on cultural heritage, and they also said that they respected the right to express opinions under the law of 1998 (CNN Indonesia, 2026). Mitchell (2003) argues that public space is a place where claims to the city are contested. In this case, the same site was both a stage for a claim and an object of protection.

Pattern 3: Climate Is Bridged to a Current National Issue

Each action linked climate to an issue of that moment. In 2019, the banners called on the president to leave dirty energy and protect forests, and they carried a hashtag of the student protests of that month (Kumparan, 2019a, ANTARA Bengkulu, 2019). In 2023, the placards linked climate to the coming elections and the power of oligarchs (Tempo.co, 2023, Mongabay Indonesia, 2023). In 2026, the banners linked climate to the cost of living and to government performance on the day of the second anniversary of the government (CNN Indonesia, 2026). A spokesperson of Greenpeace Indonesia said that the heaviest impact falls on workers who live in economic vulnerability (Bitvonline, 2026).

Snow et al. (1986) call this frame bridging. The bridge links an environmental frame to a concern that many people feel in daily life. It also places the action in a news cycle of protest, since students demonstrated in Jakarta and other cities on the same day (CNN Indonesia, 2026). The design consequence is that the slogan contains the bridge. Climate and cost of living share one banner.

Pattern 4: Officials Answered in the Language of Order, Safety, and Heritage

Official statements used a limited set of frames. The police chief of Central Jakarta said that the police put the safety of the activists first, that expression must not damage cultural heritage, and that the police would review camera footage and the personnel on duty (CNN Indonesia, 2026, Kompas.com, 2026b). The governor of Jakarta said that Indonesia is a democracy, and he gave respect and appreciation for such expression, but he asked that public order not be disturbed (CNN Indonesia, 2026). In 2019, the police pointed to danger from electrical installations on the monument (Kumparan, 2019b), and the governor of that time said that he understood the action (Suara.com, 2019). In 2023, the police said that the action had no permit (Tempo.co, 2023).

These statements address the manner of the action and not the content of the banner. This is an interpretation, and it needs further study. Greenpeace described its 2023 action as peaceful and non-violent (Mongabay Indonesia, 2023). The law of 1998 on freedom of expression in public (Undang-Undang Nomor 9 Tahun 1998) and the law on cultural heritage (Undang-Undang Nomor 11 Tahun 2010) form the legal background that the police cited. This study does not assess how they apply.

Pattern 5: Outlets Described the Same Event with Different Words and Counts

Table 3 shows the verb in the main headline of eight outlets and the number of people in the headline. Three outlets used ditangkap, which means arrested. Three used diamankan, which means secured. One used evakuasi, which means evacuated. One used ditahan, which means held. Five headlines counted 11 people, and three counted six. The two numbers refer to different groups. Six activists climbed the monument, and 11 people were taken to the regional police headquarters, including the rescue team and the press (CNN Indonesia, 2026). The outlets also differed on when the banners came down. CNN Indonesia reported about 08.00, and Kabarindo reported about 09.30.

Table 3. Headline wording of eight outlets on the 2026 action

Outlet	Headline verb	Count in headline	English meaning
Kompas.com (2026a)	ditangkap	11	Arrested
Kompas.id (2026)	ditangkap	11	Arrested
Nusantara Info (2026)	ditangkap	11	Arrested
Wamanews.id (2026)	diamankan	11	Secured
Bitvonline (2026)	diamankan	11	Secured
Kabarindo (2026)	diamankan	6	Secured
CNN Indonesia (2026)	evakuasi	6	Evacuated
Grid.ID (Chasanah, 2026)	ditahan	6	Held

Entman (1993) explains that framing works through word choice and selection. A headline with ditangkap places the event in a frame of law enforcement. A headline with evakuasi places it in a frame of safety. A headline with 11 emphasizes the scale of the police response, and a headline with six emphasizes the climbers. A later headline of Kompas.com reported that police denied arresting the activists and said that they gave medical handling (Kompas.com, 2026a). The study does not judge which word is correct. It shows that the choice of word

is part of how the banner reached readers. Gitlin (1980) makes a related point, that coverage shapes the public image of a protest.

Discussion

The five patterns show that a protest banner works inside a chain. The design of the banner, the staging at the monument, the response of officials, and the wording of the media each shape what the public sees. The design part is within the control of the campaigner. The other parts are not. A banner with a clear, high-contrast, quotable slogan gives the media a short text to repeat, and the 2026 reports did repeat the slogans in full.

The reports also show that the banner was on view for a short time. It hung for about two to three and a half hours before police removed it, depending on the report. The image event then continued through the reports. The coverage of the policing, as Table 3 shows, may have shifted part of the attention from the slogan to the arrests. This is a hypothesis and not a finding. Testing it would need a content analysis of a larger set of reports and data on audience attention.

Studies in Chester describe visual designs as places where meaning and legitimacy are negotiated (Yuniar & Yazar, 2026). The banner action fits this view. The campaigner claimed that climate and daily cost of living are linked, and officials answered with order and heritage. Faqih and Nasrillah (2026) show that visual forms shape public opinion online. The same banner image would circulate online after the action, but this study did not examine online circulation.

Implications for Design Practice and Education

Four implications follow for designers of campaign visuals. First, use high contrast and large letters, and test legibility at the distance of the audience and in a photograph. Second, write short slogans with parallel structure that can be quoted in a headline. Third, design the bridge between issues into the slogan, as the 2026 banners did with climate and cost of living. Fourth, expect that officials and media will frame the event in their own terms, and prepare a clear message that stays readable when the story shifts. Designers who work with campaigners should also consider the legal and safety conditions of a site. This study does not assess legality. In design education, teachers can use the five coding dimensions to analyze banners and posters from any campaign.

Limitations

The study has clear limits. The events are recent, and facts may change as the legal process continues. The analysis rests on news descriptions and not on the banners themselves. The study covers one organization and one site. Some reports were read from excerpts. Interpretations of the intent of the campaigner and of officials are possible readings. Future studies can examine the banner images, interview designers and campaigners, analyze a larger set of reports, and study online circulation and audience reception.

CONCLUSION

This study analyzed the Greenpeace banner action at Bundaran HI on 20 October 2026 and compared it with actions in 2019 and 2023. The banners used a yellow ground, black letters, and short parallel slogans. The monument and the early hour gave a stage and visibility. The slogans bridged climate and the cost of living. Officials answered in the language of order, safety, and heritage. Outlets described the event with different verbs and counts, which shows that wording is part of how a protest reaches the public.

The study contributes a method for reading protest banners as design objects across form, staging, frame, response, and wording. Future research should examine the banners directly, add interviews with designers and campaigners, and study how the banner circulated online and how audiences received it.

REFERENCES

- ANTARA Bengkulu. (2019, October 23). *Bentangkan spanduk di Tugu Pancoran, lima melawan Greenpeace diamankan polisi*. <https://bengkulu.antaranews.com/berita/83103/bentangkan-spanduk-di-tugu-pancoran-lima-relawan-greenpeace-diamankan-polisi>
- Barthes, R. (1977). *Image, music, text* (S. Heath, Trans.). Fontana Press.
- Benford, R. D., & Snow, D. A. (2000). Framing processes and social movements: An overview and assessment. *Annual Review of Sociology*, 26, 611–639. <https://doi.org/10.1146/annurev.soc.26.1.611>

- Bisnis.com. (2026, June 13). *Fakta-fakta demo Bundaran HIuntut setop MBG dan turunkan harga BBM*. <https://kabar24.bisnis.com/read/20260613/15/1980693/fakta-fakta-demo-bundaran-hi-tuntut-setop-mbg-dan-turunkan-harga-bbm>
- Bitvonline. (2026). *Protes krisis iklim di Bundaran HI, 11 aktivis Greenpeace diamankan polisi dan 5 dibebaskan*. <https://amp.bitvonline.com/peristiwa/81036/protes-krisis-iklim-di-bundaran-hi-11-aktivis-greenpeace-diamankan-polisi-dan-5-dibebaskan/>
- Bowen, G. A. (2009). Document analysis as a qualitative research method. *Qualitative Research Journal*, 9(2), 27–40. <https://doi.org/10.3316/QRJ0902027>
- Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative Research in Psychology*, 3(2), 77–101. <https://doi.org/10.1191/1478088706qp063oa>
- Chandler, D. (2017). *Semiotics: The basics* (3rd ed.). Routledge.
- Chasanah, W. H. (2026, October 21). *Kronologi 6 aktivis Greenpeace ditahan usai bentangkan spanduk di Bundaran HI*. Grid.ID. <https://www.grid.id/read/044423264/kronologi-6-aktivis-greenpeace-ditahan-usai-bentangkan-spanduk-di-bundaran-hi-sempat-diminta-tes-urine-dan-ditahan-8-jam>
- CNN Indonesia. (2026, October 20). *Polisi evakuasi enam aktivis Greenpeace pasang spanduk di Bundaran HI*. <https://www.cnnindonesia.com/nasional/20261020151840-12-1417559/polisi-evakuasi-enam-aktivis-greenpeace-pasang-spanduk-di-bundaran-hi>
- Creswell, J. W., & Poth, C. N. (2018). *Qualitative inquiry and research design: Choosing among five approaches* (4th ed.). SAGE Publications.
- DeLuca, K. M. (1999). *Image politics: The new rhetoric of environmental activism*. Guilford Press.
- Doerr, N., Mattoni, A., & Teune, S. (Eds.). (2013). *Advances in the visual analysis of social movements* (Research in Social Movements, Conflicts and Change, Vol. 35). Emerald Group.
- Entman, R. M. (1993). Framing: Toward clarification of a fractured paradigm. *Journal of Communication*, 43(4), 51–58. <https://doi.org/10.1111/j.1460-2466.1993.tb01304.x>
- Faqih, M. A., & Nasrillah, F. (2026). Visual rhetoric of cancellation: A semiotic analysis of digital callout design and public opinion formation on social media platforms. *Chester: Art and Design Journal*, 2(1), 15–23. <https://doi.org/10.30651/cadj.v2i1.33471>
- Gitlin, T. (1980). *The whole world is watching: Mass media in the making and unmaking of the new left*. University of California Press.
- Gunadha, R. (2019, October 23). *Occupy HI! Greenpeace masih bertahan bentangkan sepanduk di atas patung*. Suara.com. <https://www.suara.com/news/2019/10/23/133306/occupy-hi-greenpeace-masih-bertahan-bentangkan-sepanduk-di-atas-patung>
- Kabarindo. (2026, October 20). *6 aktivis Greenpeace diamankan usai bentangkan spanduk protes di Bundaran HI*. <https://www.kabarindo.com/berita-utama/4033132497/6-aktivis-greenpeace-diamankan-usai-bentangkan-spanduk-protes-di-bundaran-hi>
- Kirkpatrick, A., O'Connor, J., Campbell, A., & Cooper, M. (Eds.). (2018). *Web content accessibility guidelines (WCAG) 2.1*. World Wide Web Consortium. <https://www.w3.org/TR/WCAG21/>
- Kompas.com. (2026a, October 20). *11 aktivis Greenpeace ditangkap imbas bentangkan spanduk di Bundaran HI, 5 orang dibebaskan*. <https://megapolitan.kompas.com/read/2026/10/20/16292651/11-aktivis-greenpeace-ditangkap-imbis-bentangkan-spanduk-di-bundaran-hi-5>
- Kompas.com. (2026b, October 20). *5 aktivis Greenpeace yang ditangkap usai bentangkan spanduk di Bundaran HI dibebaskan*. <https://megapolitan.kompas.com/read/2026/10/20/18023991/5-aktivis-greenpeace-yang-ditangkap-usai-bentangkan-spanduk-di-bundaran>
- Kompas.id. (2026, October 20). *Kritik pemerintah di Bundaran HI, sebelas aktivis Greenpeace ditangkap polisi*. <https://www.kompas.id/artikel/kritik-pemerintah-di-bundaran-hi-polisi-periksa-11-aktivis-greenpeace>
- Kress, G., & van Leeuwen, T. (2006). *Reading images: The grammar of visual design* (2nd ed.). Routledge.
- Kumparan. (2019a, October 23). *Spanduk kuning Greenpeace di Bundaran HI dan Pancoran untuk Jokowi*. <https://kumparan.com/kumparannews/spanduk-kuning-greenpeace-di-bundaran-hi-dan-pancoran-untuk-jokowi-1s6qk0gqLFt>

- Kumparan. (2019b, October 23). *5 aktivis Greenpeace diamankan usai pasang spanduk kuning di HI*. <https://kumparan.com/kumparannews/5-aktivis-greenpeace-diamankan-usai-pasang-spanduk-kuning-di-hi-1s6rU1Q2Vk5>
- Lefebvre, H. (1991). *The production of space* (D. Nicholson-Smith, Trans.). Blackwell.
- Mitchell, D. (2003). *The right to the city: Social justice and the fight for public space*. Guilford Press.
- Mongabay Indonesia. (2023, October 14). *Jelang pemilu, desak calon pemimpin peduli krisis iklim*. <https://mongabay.co.id/2023/10/14/jelang-pemilu-desak-calon-pemimpin-peduli-krisis-iklim/>
- NU Online. (2023, October 6). *Gelar aksi “Monster Oligarki” di Bundaran HI, belasan aktivis Greenpeace diamankan polisi*. <https://nu.or.id/nasional/gelar-aksi-monster-oligarki-di-bundaran-hi-belasan-aktivis-greenpeace-diamankan-polisi-0JubK>
- Nusantara Info. (2026, October 20). *11 aktivis Greenpeace ditangkap usai bentangkan spanduk protes di Bundaran HI, 5 orang sudah dibebaskan*. <https://nusantarainfo.com/11-aktivis-greenpeace-ditangkap-bundaran-hi/>
- Setiyawan, R., Khasanah, S. U., Setiawan, A., & Ferdinand, R. (2025). Semiotika warna dalam kampanye kesadaran lingkungan di Indonesia. *Chester: Art and Design Journal*, 1(1), 28–45. <https://doi.org/10.30651/cadj.v1i1.28798>
- Snow, D. A., Rochford, E. B., Jr., Worden, S. K., & Benford, R. D. (1986). Frame alignment processes, micromobilization, and movement participation. *American Sociological Review*, 51(4), 464–481. <https://doi.org/10.2307/2095581>
- Suara.com. (2019, October 23). *Kibarkan spanduk berakhir ditangkap, Anies justru dukung aktivis Greenpeace*. <https://www.suara.com/news/2019/10/23/192212/kibarkan-spanduk-berakhir-ditangkap-anies-justru-dukung-aktivis-greenpeace>
- Tempo.co. (2023, October 6). *Police disperse Greenpeace’s oligarchy monster action*. <https://en.tempo.co/amp/1780547/police-disperse-greenpeaces-oligarchy-monster-action>
- Tracy, S. J. (2010). Qualitative quality: Eight “big-tent” criteria for excellent qualitative research. *Qualitative Inquiry*, 16(10), 837–851. <https://doi.org/10.1177/1077800410383121>
- Undang-Undang Republik Indonesia Nomor 9 Tahun 1998 tentang Kemerdekaan Menyampaikan Pendapat di Muka Umum.
- Undang-Undang Republik Indonesia Nomor 11 Tahun 2010 tentang Cagar Budaya.
- Wamanews.id. (2026, October 20). *Bentangkan spanduk di Bundaran HI, 11 aktivis Greenpeace diamankan Polda Metro Jaya*. <https://wamanews.id/bentangkan-spanduk-di-bundaran-hi-11-aktivis-greenpeace-diamankan-polda-metro-jaya/>
- Yuniar, M. R., & Yazar, F. (2026). Negotiating artistic independence: Design discourse in the ARTJOG 2026 sponsorship debate. *Chester: Art and Design Journal*, 2(1), 34–49. <https://doi.org/10.30651/cadj.v2i1.33498>