

THE EFFECT OF MARKETING PROMOTION MANAGEMENT ON PUBLIC SERVICE ADVERTISING IN STRENGTHENING DIGITAL COMMUNICATION

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Abstract

The dynamics of digital communication literacy today cannot be separated from technological advances, also every person or institution/government or other private institution is always faced with the development of human resources. Moreover, related to the planned production, this shows the ability to process marketing propositions and advertisements, both commercial advertisements and public service advertisements (PSA) in the midst of strengthening communication literacy itself. This research was conducted using descriptive qualitative research methodology, namely digging up data by direct observation, and interviews with those who can be used as data sources. The purpose of this research is to provide a clear description of the Effect of Marketing Promotion on Public Service Advertising on Strengthening Digital Communication Literacy, as well as to contribute ideas to policy makers and other researchers in the future, thereby providing significant benefits to these problems.

Keywords: Marketing Promotion, Management, Digital Literacy, Communication

1. INTRODUCTION

The proposition of permanent communication is unanimously accepted, even when it is not consciously led: and if it is stopped, a refusal to communicate is transmitted (Coombs, 2010, p.20). Proper study and management of marketing promotion are essential criteria for the survival of the company in any competitive environment – and sometimes even outside it, as long-term success in monopoly or oligopoly is based, at least in part, on fair promotion (Kreps, 1990, P.236). The exact way this offer fits into the market by completing or extending the range of options is specified in the promotion through specific tools; there is also the theory according to which marketing is the necessary element for balancing macroeconomics (Kotler 2010, p. 11). An inappropriate marketing approach or total lack of marketing can turn all other

components of the marketing mix into inefficient actions with far less mediocre results. In addition, the importance of promotion is directly proportional to the size of the assortment available in a particular market.

Facing competitive markets in the extremely dynamic economic environment, companies are forced to promote their operations by more efficient and effective planning (Nemati, Madhoshi, & Ghadikolaei, 2017). The first mobile network with international roaming was launched in 1981 in Sweden, Denmark, Finland/, and Norway. And despite passing less than four decades, the number of mobile users in today's world is going to reach 5 billion by the end of 2017. Subsequently, Mobile Value Added Services (VAS) is the most commonly used practice in the telecom industry, which is

affordable for mobile phone users, while has the potential for value creation in many areas for mobile operators (Chen & Hu, 2010). Mobile VAS, in short, refers to any services that go beyond the voice service. Despite the variety of VAS types worldwide, the Short Messaging System (SMS) is the most commonly used type of VAS for Iranian subscribers (Kaushik, 2013; Irpan et al., 2021).

Digital marketing utilizes electronic media to promote products and services (Yasmin et al., 2015). Digital marketing in Africa has been documented about digital statistics such as internet users and usage in platforms like Facebook (Digital Statistics in South Africa, 2017; Internet World Stats, 2019). For example, digital statistics in South Africa show that 28.6m (52 percent) utilize the internet and 15m users make use of the social media platforms with a record of nearly 70 percent weekly activities on social media platforms and, therefore, this highlights how important social media marketing is (Digital Statistics in South Africa, 2017).

Research studies have shown that in the last two decades wine production has become increasingly competitive and globalized, while wine marketing is considered to be information-intensive (Stricker et al., 2007). During the years, trade barriers have diminished, communication has become almost instantaneous, and consumer behavior has evolved from traditional to experimental. Producers concerned with marketing have had to adjust production, distribution, and marketing strategies to cope with these changes. Due to the rapid development of e-commerce technologies (Quinton and Harridge-March, 2003) which is coupled with the global consumption of wines (Bernetti et al., 2006), there are many opportunities for the wineries which decide to use direct marketing channels, such as the Internet (Bruwer and Wood, 2005). Its tools and applications have allowed small and

medium-sized wineries to become highly competitive in the global market.

Today's dynamic business society uplifts standards for effective and sustainable communication among stakeholders. The effectiveness of a company's marketing communication strategy is highly dependent on the proper combination of integrated communication elements: advertising, public relations, sales promotion, direct marketing, and personal sales. For several decades the most frequently used tool for mass marketing communication of companies was and still is advertising. The advertising, as a leading component of the promotional mix, earned its popularity; both in practice and literature due to the level of its predominant usage equated to other promotional mix components. The trend of advertising and particularly the dominant part of the marketing budget captured in advertising activities was so much exploited that has led even to a stage of confusion to the term marketing. Using other words, advertising became a synonym for marketing (Solomon 2010). However, due to many drivers, external and internal, the business environment is changing; accordingly, companies are tailoring their business model and hence adapting their marketing integrated communications strategy. Customers are more educated and research-oriented. The most dominantly use method for marketing communications—advertising, is not based on credibility and the receiver is aware of the fact the sender has paid for the message (Koushiki 2015). Furthermore, advertising is a one-way mass communication method that lacks the function of interactions—an aspect required by today's customers. The modern customer is associative with a certain brand only when the relation is founded on trust, which requires sustainable marketing communication and memorable experiences (Clow and Donald 2010). Customers nowadays seek personal, niche-oriented communication based on facts, evidence, and

trustworthiness—aspects that advertising cannot longer obtain because of its functional limitations. This paper will present the urge of promotional mix restructuring with much stronger exploitation of public relations versus advertising due to its advantages and functionalities based on trustworthiness. The replacement of the leading role of marketing communications strategy from advertising to public relations will be elaborated in this paper as a model for successful and effective marketing communication. The research is based the quantitative research of the business segment. To reach this finale, a range of arguments and models used in theory is elaborated. Previously, the paper exploits the reasons why certain marketing approaches and models, neglect public relations mainly due to the poor understanding and lack of know-how as the main driver for low PR awareness. To emphasize its importance, firstly, the distinctive role of PR in communication mix is discussed, and then the public relations functionality is stressed out via comparative analyses with advertising disadvantages brought up by the modern market trends. Then, the new role of advertising is elaborated by new market trends. The theoretical and qualitative research in this paper is revealing a new marketing communication model with different structuring of the existing components in favor of increased public relations usage and decreased advertising efficiency.

2. RESEARCH METHODS

The qualitative research (Manic 2017) was carried out through the method of individualized depth interview, in which discussions were held with representatives of Romanian companies that are currently conducting promotional activities. The theme of the research was the identification of the promotion strategies used by the economic agents on the current Romanian market.

The interviews took place between September and October 2015, with an average duration of about 45 minutes each, being performed face-to-face with each subject. Due to financial and time constraints, the main criterion taken into account in sampling was the availability of the representatives. As a trend, marketing in small and medium-sized firms is practical, linear, lacking “sophistication”, but it is also aimed at thorough planning or rigorous pursuit of results.

There was even a very direct response, namely, “we do not measure the results”, which suggested the idea that marketing was a quasi-obligatory activity, imposed by a general tendency, and not just some theory verified by practical studies. Specialized language is only used sporadically, and people who manage this activity sometimes have experience, but in the majority of cases no studies in the field.

Analysis of public service advertisements about the environment with the study of visual communication semiotics based on (1) Charles Sanders Peirce Semiotics (Icons, Indexes, Symbols) (2) Roland Barthes Semiotics (Hermeneutic Code, Semantic Code, Symbolic Code, Narrative Code, and Cultural Code) (3) Saussure's semiotics to see the denotative meaning and connotative meaning.

An icon is a sign that has the same characteristics as the object it represents. An index is a sign that has a causal relationship with what it represents or is also called a sign as evidence. Symbols are signs based on conventions, regulations or mutually agreed agreements (Tinarbuko, 2010:16-17). Code according to Piliang (1998:17) is a combination of socially agreed signs to allow one message to be conveyed from one person to another. Barthes suggests the codes for reading communication as follows: meaning.

The Cultural Code, namely collective voices, anonymous, myth, moral, literary art, legend (Tinarbuko, 2010:18). Spradley (1997:122) describes denotative meaning

including things indicated by words (meaning referential). While the connotative meaning includes all the suggestive significance of the symbol which is more than its referential meaning.

3. DISCUSSION

3.1. Advertising

Advertising, as an important component of the promotion mix and integrated marketing communication efforts, is used by various organizations in products and services marketing, and in communicating messages to target markets (Dyer, 1982). Shimp (1993) defined advertising as a paid communication tool designed to persuade the receiver to take some action/, and adds that it can be used to promote new brands or to improve the competitive advantages of established ones. Belch and Belch (2003) listed the universal aims of advertising as: to increase the number of sales, to promote the image of a brand, to make a corporate announcement, and to boost awareness of a brand. In other words, advertisements are often used to fulfill the marketing efforts of brand identity, brand positioning, and demand creation (Mittal & Baker, 2002). Event organizers use advertising to inform target participants of an event, to collect customer feedback, or to create a brand image (Hoyle, 2002; Wagiono et al., 2022).

Advertising can also be used to attract the attention of potential participants, to create awareness of an event, and to increase ticket sales (Getz, 1997; Wijaya et al., 2021). Masterman and Wood (2011) listed the primary benefits of advertising for events as stimulating action, creating or awareness, and building event brands. For events, advertising often involves more than just organizers, as sponsors and other stakeholders may expect their products or services to be visible on any promotional material., there are some examples of official and main sponsor brands being highly

associated with specific events and their branding strategies (Gwinner & Eaton, 1999). Although such arrangements may complicate the messages portrayed in advertising and create various sponsor–event fit issues for both organizers and sponsors, it may as well strengthen the brand image of an event with the help of well-established brand images of sponsors. In advertising, messages portrayed and media type used are crucial decisions, as these often determine the success of an advertisement and its achievement with regards to informing, persuading, and involving customers (Shimp, 1993; Arizal et al., 2021).

Therefore, the marketing communication process starts with the understanding of target markets, and their comprehension of and likely attitude toward the messages and propositions of an advertisement. Although the messages could be in visual, textual, and symbolic forms, they could also present explicit or hidden meanings through the use of denotations and connotations. Whatever form is chosen by marketers to convey a message within an advertisement, its success relates to its influence on altering the attitude and behavior of potential customers towards the brand advertised (Dyer, 1982). Shimp (1993) defined a message in advertising as a sum of symbolic expressions of encoders or corporates, creatively constructed to induce target markets' attention toward a specific product/service, through the use of propositions. In the marketing literature, studies examining the factors influencing the success of advertisements. Although the early studies have focused on classifying the types of messages as textual, visual, and symbolic ones (Krugman, 1965; Nelson, 1973; Rossiter & Percy, 1987), Raj (1982) argued that the primary propositions of an advertisement should be transmitted through the use of recognizable messages with a high recall impact on target markets. Various other studies have also investigated the textual and visual components of

promotional material, and their importance in creating and conveying persuasive messages (Mackay & Fesenmaier, 2000; Stafford, Stafford & Day, 2002). For example, McQuarrie and Mick (1999) argued that textual and visual elements can both convey explicit as well as hidden messages. Frey (1953) argued that verbal elements in an advertisement, as in headlines and central body texts, and visual elements as in the use of colors, shapes, and images, all have essential roles in grasping the attention of potential markets. There is no doubt that messages conveyed solely with textual elements are easier to decode by target customers than messages using both textual and visual elements. However, visual representations enhance the impacts of advertisement in attracting attention, creating associations, and launching and maintaining product or service symbols and logos, hence enhancing brand identity (Moriarty, 1987; Fadilurrahman et al., 2021).

Lutz and Lutz (1977) argued that visual components are easier to remember, hence strengthening the potential recall effect of advertisements. Similarly, in recent years, research seems to have focused on the importance of visual elements in advertising “intangible” services (Mittal & Baker, 2002). The physical representation of services through the use of physical evidence images is argued to overcome the shortcomings of the “intangible” characteristic of services, hence providing target customers with a sound idea of what to expect from their consumption experience (Cutler, Javalgi & Erramilli, 1992; Stafford, 1996; Ramadhani et al., 2021). Yet, Bang and Moon (2002) stated that a combination of both visual and textual representation is more likely to achieve the anticipated results in facilitating the comprehension of an intangible service by target markets. In the meantime, the visual components of an advertisement are found to be essential in communicating connotative messages through the use of metaphors, signs, and icons. Moriarty (1987)

classified visual components of advertisements into two groups, literal and symbolic visuals. Literal visuals include those visuals with denotative messages associated with the product or service as in brand logos, packaging, schematics, and figures, and help marketers to identify, compare, describe, and/or demonstrate the product or service promoted. On the other hand, symbolic visuals consist of visuals with hidden meanings of the advertised product or service that aim to convey connotative messages. Metaphors, storytelling, aesthetics, and reliance on a celebrity within advertisements are considered as the constituents of symbolic visuals. To strengthen the accurate reception of connotations, various techniques such as the use of colors and altering camera depth of focus are often practiced when using symbolic visuals (Patrick & Hagtvedt, 2011). studies investigating the impact of such techniques in advertisements.

For example, Cutler et al. (1992) identified the headline typology as one of the important visual components of printed advertisement in services, alongside appealing rational and emotional contents, accurate portrayal of target markets, and visual processes. Similarly, Kumar (2000) addressed the importance of contextual elements in visuals, including, and size of textual information and the size and color of visual information portrayed in advertisements. Moreover, eye-tracking studies support the fact that the size, vividness, and color of visual elements influence the memorability and visibility of advertisements (Duchowski, 2002; Lohse, 1997; Rayner, Rotello, Stewart, Keir, & Duffy, 2001; Iyansyah et al., 2021). Lester (2013) further argued that color, form, depth, and movement of viewed objects are pivotal cues determining the reception of messages and the memorability of advertisements. Color, on its own, has also attracted research attention. Colors are found to have different effects in creating intended emotions,

attracting attention, generating good feelings toward the product/service advertised, increasing recall rates, leading to behavioral change, and increasing the persuasiveness of advertisements (Clarke & Honeycutt, 2000; Gorn, Chattopadhyay, Yi, & Dahl, 1997; Schindler, 1986; Tucker, 1987). For example, Nelson (1973) argued that red symbolizes emotional states of ambitiousness, coziness, and cheerfulness, while yellow is one of the most attractive colors in grasping attention in advertisements. Using celebrity endorsers is another technique widely used in advertisements. The attractive and likable qualities of endorsers can be transferred to products and services via communication efforts (Spry, Pappu, & Cornwell, 2011). Furthermore, Petty, Cacioppo, and Schumann (1983) argued that using reference people helps marketers to achieve high recall rates and to ensure the personal involvement of target markets. Here, the perceived attractiveness and trustworthiness of the person used to play an important role in the transmission and reception of intended messages (Ohanian, 1990). Another factor considered to have an influential impact on the success of advertisements is the message appeal, which is divided into two groups: emotional and rational appeals (Kotler & Armstrong, 2010). Message appeal adjusts according to the characteristics of the product or service advertised and target markets. Rational appeals relate to the advertisements of those products or services, of which the buying process is centered around, logical decision making.

Therefore, advertisements portray product or service information and the benefits of consumption. Such information could be the quality, price, value, performance, and technical data of the product/service advertised (Mortimer, 2008). In the meantime, emotional appeal aims to generate positive feelings toward the product or service advertised among potential customers. Therefore, advertisements aim to

associate the product or service with feelings such as enjoyment, humor, love, and pride in the minds of customers (Kotler & Armstrong, 2010). Both rational and emotional appeals are used when marketing services. However, some research indicates that service marketing is more inclined to use emotional appeals than rational ones, as services often propose experiences to their customers, which can be easily described in emotional terms (Abernethy & Butler, 1992; Cutler & Javalgi, 1993; Turley & Kelley, 1997; Kurniawan et al., 2021).

3.2. Marketing Communication for Events

Events have unique characteristics that require the execution of systematic and well-planned marketing communication efforts (Hede & Kellet, 2011; Masterman & Wood, 2011). Therefore, it is especially important for ongoing cultural events to develop loyal participants as well as to attract performers. However, cultural events vary in terms of participant catchment area, theme, duration, and aims. The number of organizations involved in the process further complicates marketing efforts and requires event marketers to engage in a series of activities aiming to meet the expectations and needs of all stakeholders.

To start with, event marketing efforts should assure the accurate and proper transmission of the event information to potential receivers. Event venues, performance and activity schedules, performers and guests, and ticket prices are some examples of such information influencing the participation decision of potential markets (Masterman & Wood, 2011; Kurniawan et al., 2021; Habibah et al., 2021). In addition to information provision, event advertisements can aim to use some visual elements and emotional appeal to achieve competitive advantages over counterparts. After all, cultural events often propose pleasant and memorable experiences

to their target markets. It is this “experience proposition” that encourages event marketers to consider influencing potential participants’ attitudes and behavior through their emotional involvement with the event. In other words, event marketers also engage in various marketing communication.

Techniques in branding such events (Allen, O’Toole, McDonnell, & Harris, 2011). For example, Saget (2006) supported the fact that visual images help event advertisements to reveal real meanings of the message, and symbols, icons, and logos used in advertisements help an event to create an identity. In addition to the content of advertisements, the media used for message transmission also plays a crucial role in event marketing. Although digital and social marketing efforts seem to dominate the marketing environments of today, cultural events still heavily use several print media such as flyers, posters, event programs, brochures, magazines, and event venue or area maps (Masterman & Wood, 2011). This is mainly because event marketers are obliged to provide potential participants with some sort of textual information. Print media is the ideal tool to flow such information among both existing and potential participants (Getz & Sailor, 2006). Although flyers, maps, and brochures can include various types of information about an event, posters can convey creative and practical messages and help events to increase their visibility and establish a brand identity. Hoyle (2002) stated that posters hung in places where potential participants are found in large numbers help an event to enhance awareness and encourage target markets to act on their attendance decision-making. For most special and hallmark events, posters also turn into collectible items and continue to strengthen the image and brand of an event during post-event periods (Getz, 1997). Suggesting that poster messages should be short and straightforward, Moriarty (1987) argued that the primary aim of using posters in marketing events should be to announce

an event and to create awareness. This, to a certain extent, also explains why posters contain fewer textual elements and are usually made attractive with colorful, enticing, and sometimes surprising visual elements. As mentioned above, visual elements help diminish the disadvantages of intangible characteristics of events and can embrace physical representation of what is on offer for potential participants (Mortimer, 2008; Wanidison & Shaddiq, 2021).

3.3. The Marketing Communications Mix

The company communicates with its target by every means of its internal and external operations and activities: advertising, promotions, pricing policies, CEO’s public exposure, media statements, employee behavior, packaging, designs, etc. Some of these marketing communication elements are well integrated, planned, and carefully performed, but some are less or not controlled at all. In many cases, companies fail to control their external interactions and hence, jeopardize their reputation and image. every single aspect of a company’s interaction with the public may influence its image and thus on customer’s willingness to undertake transactions in favor of purchasing the company’s products or services (Giannini 2010).

Therefore, companies, being part of one system have no choice whether to practice marketing communications or not. Hence, the biggest challenge of each company is to structure the right marketing communication model within its elements: advertising, public relations, direct marketing, personal sales and promotions (Coviello, Winklhofer, and Hamilton 2006). The coordination and integration of all marketing communication tools within the company into a program that maximizes the impact on a customer and other stakeholders at a minimal cost is the integrated marketing communication plan. The promotional mix

or the IMC (Integrated marketing communication) plan is composed of the following elements (Solomon 2010): (1) Advertising (2) Sales promotion (3) Public relations, (4) Personal selling, (5) Direct marketing Each element of the promotional mix has its distinguished role, benefits, and usage. Today's challenge is to mix them effectively to achieve the communicational goals and ultimately, profitable and long-term relationships with the targeted public (Papasolomou & Yioula, 2012).

3.4. Public Service Advertising Strategy

There are two main focuses in advertising formation strategies in social marketing. The first is the strategy of making persuasive messages and the second is the strategy of selecting the type of advertising media that will be used in conveying the message. This paper will describe creative strategies that can be used in both focuses of PSA strategies in social marketing. Characteristics of persuasive messages include message content, language style, message complexity, drawing conclusions and various types of messages (Mowen & Minor, 2002: 411). The types of messages can include emotional appeal, humor, rationale, fear and so on. Of the various strategies for making persuasive messages, there is one thing that is most important so that the message can be conveyed properly to the target adopter, namely the element of creativity. A creative advertising message strategy can be seen from the elements contained in it.

Ideally, according to Kasali in Jaiz (2014: 58) a persuasive message must meet the criteria of all AIDCA elements which include attention (attention), interest (interest), desire (need), conviction (desire), action (action). The creativity of PSA message makers is required to create advertisements that are able to attract the attention of target adopters. Furthermore, advertising must also be able to create

interest, so as to be able to move people's desire to change behavior as suggested in the advertisement. In this way, creative advertising can shape the needs of its target adopter. And lastly, the advertisement must be able to encourage the target adopter to make behavioral changes as desired by social marketers. Creating creative advertisements is not easy, because basically making advertisements is a form of collaboration between script makers, art directors, and also companies that will advertise their products. In addition, like advertising in general, PSAs also have elements of verbal and non-verbal messages. Even to strengthen the ad itself, the combination of the two is felt to be able to create a change effect. Smart Public Service Ads are ads that can make the target adopter appreciate the ad and finally absorb the message conveyed.

According to Pujiyanto (2013:154-158) creative strategies in PSAs must be built in various ways, the first is the courage to take risks, the courage to challenge assumptions, the courage to take opportunities for change and the ability to see in new ways. PSAs that are made different from similar advertisements are usually able to attract the target adopter's heart to see it. So social marketers must take risks to be able to create ads that 'deviate' from the tendency of other forms of advertising for the same theme. Until now, advertisements with 'deviant' messages are still very rare to find in PSAs in Indonesia, and we see it more familiarly in various PSAs made abroad.

Next is the message that you must dare to challenge the assumptions that develop in society in general. For example, an advertisement for deforestation is no longer depicted as causing a flood, but creates another message with more or less the same meaning. As is the case with the image of a tiger raging in residential areas because its house (forest) can no longer be a shady place to live (Pujiyanto, 2013; Rizal et al., 2020). The creative team can also offer

new, unexpected, surprising and horrendous views that can make the target adopter wonder. Not repeating old ways of communicating is more likely to attract the attention of the target adopter. An example of this creative process can be seen from the PSA created by a Singaporean non-profit organization called Crisis Relief Singapore (CRS) about caring for children who are victims of war. It offers a new perspective and is packaged differently. The theme 'Liking Isn't Helping' is specifically aimed at people who like to give likes/love on social media with satire sentences which mean that giving sympathy alone does not help solve the problems of war victims' children. Furthermore, it is this creative message that encourages the audience of the ad to think for themselves what to do.

In addition to the creative strategies described above, Kotler and Lee (2008: 276-283) also provide tips for creating creative messages, including: the message must be clear and simple, the message must be in accordance with the benefits of the target adopter, such as the message "Stop Global Warming", for a better life". If using a scary message, it must be accompanied by a real solution to the problem with a credible message source.

Furthermore, the message must be personal, clear and tangible. Messages should also be easy to remember, for example, "Smoking is Killing You". Sometimes messages are given a sense of humor, such as funny sentences or pictures that create laughter. Finally, message with an interrogative question like "Are you going to drink 8 glasses of water today?", and highlight prevailing social norms. After the creative strategy for the PSAs message, the next thing that is no less important is to determine the strategy for placing the message into various types of advertising media. Like commercial advertising, PSAs can also be distributed to various groups of advertising media such as above the line (ATL), below the line (BTL) and through the

line (TTL) media. The development of technology in this world has finally created a new media group in advertising, namely the use of internet sites. Above the line (ATL) advertising media is a type of advertising media whose installation requires marketers to pay for using mass media in advertising (Jaiz, 2014: 89).

Media incorporated in ATL are print media such as magazines and newspapers, electronic media such as television and radio, as well as outdoor media and cinema. Unfortunately, in Indonesia, the use of ATL media for PSAs is less intense because the installation costs are quite large. Below the line (BTL) advertising media is usually in the form of activities such as merchandising and sales promotions combined with various information and communication media such as brochures, pamphlets, catalogs, stickers, gifts, and so on (Pujiyanto, 2013: 181). The purpose of BTL advertising is to bring the product closer to the target adopter, build a special experience, invite purchase, and maintain loyalty. In addition to the two advertising media, there is the use of internet technology which is currently often used in social campaigns, including the installation of PSAs on various websites. Utilization of the internet can actually be used for free in advertising such as using social media.

However, there are times when PSAs have to rent a website to promote the desired behavior change. One of the advantages of using this media is that the cost is not too expensive, the reach is wide globally, the target adopter is clearer in capturing information and is closer to the minds of the audience (Pujiyanto, 2013: 181). Through the line (TTL) is an advertising medium whose communication uses a selective approach to media that is chosen very carefully based on a comprehensive approach to target human insight (Pujiyanto, 2013; Hidayat et al., 2021). This approach in TTL media is considered to have a more creative strategy and must have a more striking effect on the hearts of its target

adopters. Examples of media used in TTL are follow-up advertising, pop ups, and ambient that take advantage of the surrounding environment.

The top-line media or ATL initially were far more dominant than the bottom-line media or BTL. However, in the advertising media selection strategy, it is actually divided into two, namely primary media, namely media that is prioritized in advertising campaigns, while secondary media is media that is supportive or complementary (Jefkins, 1997: 86). The determination of primary and secondary media is of course determined by the type of target adopter to be targeted. Creative strategy according to Rangkuti (2009: 68) is not only by making ideas that are in accordance with product positioning, but also placing the right media so that it can attract attention and involve the target market and motivate prospects to try the products/services offered. The importance of this persuasive communication message placement strategy will also have a good influence on the product image in the eyes of the target adopter. According to Kotler and Lee (2008: 310-315), several factors must be considered in a media selection strategy, including: the purpose of the social campaign, the desired reach and frequency, who is the target adopter, when is the right time to advertise, when is the supporting event. the campaign is ongoing, combining with other IMC programs, knowing the advantages and disadvantages of each media, and adjusting to the budget you have.

Based on the media selection strategy for PSAs, social marketers who in this case are non-profit organizations or governments are usually constrained by funding for advertising costs which are quite expensive. PSAs shown have the advantage of changing the behavior of individuals and society towards a better life, not getting financial benefits like commercial marketers. Thus, more creative strategies are needed in order to save the cost of making and displaying

PSAs in the mass media, which are usually quite costly. Actually, it is not only cost reasons that require social marketers to think more creatively in determining their advertising media, but also the level of boredom of the public in watching advertisements that are considered disturbing when watching television or billboard advertisements that are only briefly seen from the vehicle.

According to Pujiyanto (2013: 195) advertisements with through the line (TTL) media were created to provoke and arouse someone's will when they saw the media that informed them, one of which was ambient. Ambient is an advertising media that utilizes the surrounding environment in a unique way, so that the audience who passes and sees/reads the advertisement can smile, laugh, and be moved by their hearts and feelings but not offended by the message conveyed (Pujiyanto, 2013: 199). PSAs with ambient media are felt to be more able to speak, be creative, and conceptualized by considering the active reaction of the direct presence of the target adopter. Furthermore, Pujiyanto (2013: 199) explains that the type of advertisement with ambient media must be supported by high creativity with psychological, behavioristic, emotional, surprised, segmented and impact support. Psychological means that the ad must dare to be different to provide a new experience. Behavioristic is a different treatment that makes a new thing in the PSA view.

Emotional means high dramatization in advertising such as criticism, satire and memory. These ads also have a shock effect and are performed only on a specific, specific segment. Finally, the impact is that there is a clash between advertising experiments and the beauty of the environment. Unfortunately, in Indonesia, the use of ambient media for PSAs is still very minimal. In contrast to overseas who use this creative strategy to help people change behavior for the better as social marketers desire. Installation of PSAs with

this ambient method sometimes comes unexpectedly. Usually these ads can be found in city parks, highways, cars/trucks, parking lots, bus stops, public toilets, malls and other public places.

3.5. ILM Visual Communication Semiotics Analysis

Poster Concept: This poster design is a form of Propaganda or Affirmation which has the aim of motivating the reader to do something useful for life. The poster with the theme of the environmentally friendly movement is expected to motivate readers to apply the concept of green architecture to buildings in order to protect the surrounding environment. The environmentally friendly concept is a design concept that reads an environment by minimizing damage to the natural environment so as to produce a better and healthier place to live, which is done by utilizing energy and natural resources efficiently and optimally. This PSA seems to socialize the concept of environmentally friendly and awareness of protecting the environment starting from now for a better life in the future. The use of persuasive words, namely trying to invite someone by giving convincing reasons to prove an opinion. This ILM Poster Design invites its readers to start implementing the concept of green architecture from now on and to continue to do so for the common good. This persuasive sentence is emphasized by an invitation to take care of the environment through the application of environmentally friendly concepts.

1. Verbal sign (headline): "Sustaining Nature for Greener Future" (sustainability of nature for a greener future).
2. Subheadline: "Start caring and make a change today, for any better tomorrow" (start caring and making a change today, for a better tomorrow).
3. Visual Signs: Icons of lush trees and buildings in urban areas.

4. Visual Communication Semiotics Analysis: Based on the verbal signs and visual signs of the PSAs message, the message can be captured through the help of hermeneutic codes, symbolic codes, narrative codes, sematic codes and cultural codes. The hermeneutic visual code can be seen in a row of verbal signs that are "Sustaining Nature for Greener Future" (natural sustainability for a greener future), which is then visualized as an icon of a shady tree and a row of silhouettes of buildings in urban areas. Followed by enigma in the next visual. The answer is seen in the subheadline text: "Start caring and make a change today, for any better tomorrow". Thus, an activity that starts with caring will bring about tomorrow's change.

The symbolic code for the aspect of the conflict between the two elements is seen in the visual sign or the icon of a shady tree and the silhouette icon of a row of tall buildings. Narrative code is the code that contains the story seen in the headline text: "Sustaining Nature for Greener Future" (sustainability of nature for a greener future). The word "Sustaining (Sustain)" means to maintain or maintain in Indonesian, denotatively means to try to keep it unchanged from its original state; keep or protect in order to be safe (KBBI, 2008: 1460). Connotatively means an effort that must be carried out or expected to be carried out by the general public regarding the maintenance or preservation of the built environment around buildings or architectural products. Denotative Meaning, the word "Nature" means nature in Indonesian, denotatively means everything that exists in the heavens and the earth; living environment; the world (KBBI, 2001: 34). Connotatively means the environment around the area or residence of the general public or the built environment in architecture. The word "Greener (Green)" means greener in Indonesian, denotatively means a basic color similar to the color of the leaves; shows a color similar to leaf color

(KBBI, 2008: 544). Connotatively, it means that the results are endeavored to make the environment or the surrounding nature better (greener) because a beautiful and healthy environment is likened to green nature. The word "Future" means future in Indonesian, denotatively means the future; time that hasn't happened yet. Connotatively means the future which is a reflection of what is being done now.

Connotative Meaning. Emphasis on the words "Nature" and "Greener" with different colors using green to emphasize and clarify the meaning of the poster that invites to improve the environment or nature around the community. The green color was chosen because it is synonymous with nature. The black silhouette of tall buildings at the bottom of the poster emphasizes that this poster has an architectural theme. The silhouette of the building with a green outline in the middle of the poster illustrates the concept of building design that is desired to be carried out and applied by poster readers. Namely a building that applies the concept of Green Architecture in its design. The semantic code on the loyalty aspect is seen in the verbal sign that reads: "Start caring and make a change today, for any better tomorrow" (start caring and making a change today, for a better tomorrow). Connotatively, it means that what we are doing now by starting to apply environmentally friendly concepts to the design or an urban environment will have a positive effect on environmental conditions in the future.

The Cultural Code implies psychological influences related to interests, while socio-cultural influences are influences related to lifestyle, ethics, and aesthetics. This PSA poster has a psychological impact, to make people aware of the natural conditions in which we live, which are getting worse and worse. Readers to pay more attention to the importance of applying environmentally friendly concepts in urban environments. This poster is also expected to

have a socio-cultural influence, namely influencing the lifestyle of the general public towards the concept of Environmentally Friendly, how people take care of the environment around them. Figure 3. Various visual signs: tree silhouette icons and building silhouette icons rows of black buildings.

The silhouette of a tree with green color illustrates or becomes a symbol of an environmentally friendly concept, this is because the tree itself is a symbol of nature and the green color is synonymous with good natural colors. Through this image, the creator seems to remind us that the environment around us must be preserved and maintained for the sake of common interests in the future. The black silhouette of tall buildings at the bottom of the poster illustrates the number or design of buildings that do not care about the surrounding environment. The black color is often identified with things that are not good and not right, so the black color here illustrates that the environmentally friendly concept has not been implemented in buildings that exist today. If there is a building that implements it, it is still few and far from being enough to help improve the built environment around us. Thus there is a close relationship between verbal signs and visual signs.

Verbal signs have the connotation that the silhouette of a green shady tree is a symbol of hope. That with the presence of a tree they will get an environmentally friendly environment. From the PSA analysis above, it can be concluded that the sign is meaningful as knowledge that emphasizes the need to care for the environment from now on. In designing a building should apply the concept of Green Architecture or Green Architecture. The concept of Green Architecture itself was actually created as a response to the destruction of nature and the surrounding environment, such as the destruction of the ozone hole and increasing global warming. The application of the concept of Green Architecture is expected to

help reduce the negative effects of environmental damage and improve it into a better environment.

The poster actually wanted to show an image of a very large tree, which was shown by the appearance of large roots. The top of the tree, was replaced by a factory. ILM is designed with a static and symmetrical lay-out and composition. The composition of the letters gives the impression of being uneasy as a result of unwanted conditions, so the choice of letters does not use a variety of Roman or Latin letters but uses a hand drawing technique model. Ease of reading is indicated by the choice of red and green colors, so that the target audience can easily understand the messages contained in it.

Based on the verbal signs and visual signs of the PSAs message, the message can be captured through hermeneutic codes and cultural codes, especially the moral and knowledge aspects. Hermeneutic visual code can be seen in a row of verbal signs that read "Where's Your Plants?". Beneath it was a row of pictures of factories with thick, black puffs of smoke under which the roots of trees grew. Visualization like this is impossible to find in actual reality. This code also contains an understanding of what is expected from the visual display, namely the presence of shady trees, which should thrive on healthy/not black soil. The symbolic code on the aspect of the conflict between the two elements is seen in the visual signs of tree roots that should be fertile but instead are gray and grow on black soil as well as the icon of the existence of a factory that replaces the function of a tree that should give freshness to the environment, but instead emits thick and black smoke.

Narrative code is the code that contains the story seen in the headline text: "Where's Your Plants?". The word "plants" in Indonesian can be interpreted as "plants". The connotative meaning of the linguistic message that appears on the poster is that now the earth has been badly damaged. The

earth that should be full of green plants has now been replaced with buildings built by humans to meet their needs. The natural resources available on earth to meet human needs have been damaged and polluted. Trees with the process of photosynthesis are able to provide the needs of clean water and air for the needs of living things. However, now humans have replaced trees with buildings that have high levels of pollution, which disrupt the balance of human life itself. With this PSAs poster, it is hoped that the readers will be moved and interested in starting to preserve the natural surroundings. Iconic messages that are not encoded denote a "literal" denotation, a direct understanding of an image, without considering the broader social code. In a picture or photo, the denotative message is the message that is conveyed as a whole.

The semantic code on the loyalty aspect can be seen in the verbal sign that reads: "Where's Your Plants?". It can be seen that the tree at the bottom of the poster should have complete parts, starting from the roots, trunk, branches, and leaves. However, the stems and leaves were replaced by a factory that stood firmly on the roots and it was seen that the factory emitted smoke with a high pollutant content. The Cultural Code looks at the aspects of knowledge and morals. This PSA invites us to uphold the issue of environmental cleanliness from the aspect of air pollution. This means that if we do not heed the existence or importance of the meaning of a tree in this environment, then this earth will be damaged because of air pollution. Figure 5. Variety of visual signs: tree root silhouette icon and factory icon and smoke Visual signs in the form of root propagation icon and factory presence. Image of tree roots. Roots are part of the plant that is in the soil as a place of entry of water and minerals from the soil to all parts of the plant. Roots also function to attach and support the body so that it is strong. Factory image. A factory which in foreign terms is known as a factory or plant is any place

where factors such as humans, machines and other production equipment (facilities), materials, energy, money (capital/capital), information, and natural resources (land, water, etc.), minerals, etc.) are managed together in a production system to produce a product (KBBI, 2008: 1097).

Visualization of roots and plant activities provides education and knowledge about all things that are good and bad from a cause and effect, right and wrong and holy. This kind of education is very necessary for children, especially so that they can feel the future atmosphere of a green and clean world. While the knowledge aspect that is implied is in the text: "Where's Your Plants?", which makes it clear that the conditions shown are the result or answer of the text. The answer to poster visualization is the need for trees. Thus there is a close relationship between verbal signs and visual signs. Verbal signs have the connotation that the silhouette of a shady tree is green. Journal of PPKM II (2016) 106-113 ISSN: 2354-869X 113 is a symbol of hope. That with the presence of a tree they will get an environmentally friendly environment. Thus there is a close relationship between verbal signs and visual signs. Verbal signs have the connotation that the tree roots that live on the ground are dead/black as a result of the presence of the plant.

Based on the PSA analysis above, it can be concluded that the sign is meaningful as knowledge that emphasizes the importance of living clean and paying

attention to the environment by cultivating tree planting. This poster seeks to influence us, especially architects, to start more to protect the environment around us. Now the earth has suffered very severe damage. The earth that should be full of green plants has now been replaced with buildings. With this poster, it is hoped that the readers will be able to be moved and interested in starting to preserve their own natural surroundings. With continuous efforts, no matter how small, it will certainly have a big impact on human survival.

4. CONCLUSION

Visual communication has significance in conveying a concept, content or meaning. Study of Public Service Advertising (PSA) in the form of environmental-themed posters, containing persuasive visual messages as an invitation to care for the increasingly severe environmental damage. The cultural code from the aspect of knowledge provides education about everything that is good and bad from a cause and effect, right and wrong and holy and evil. This kind of education is very necessary for children, especially so that they can feel the future atmosphere of a green and clean world. The Cultural Code implied in the poster is also directed to give influence related to lifestyle, ethics, and aesthetics.

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