



E-ISSN [2655-2205](#)

Submitted date : 2024-02-02

Revised date : 2024-04-02

Accepted date : 2024-09-12

Correspondence Address:

ISI Yogyakarta Postgraduate Art Study.

E-mail:

widhartaelyandra@gmail.com

Semiotics of Marketing of Kinanti Sekar Art Studio Yogyakarta

Elyandra Widharta¹,

1ISI Yogyakarta Postgraduate Art Study Program

Email: widhartaelyandra@gmail.com

Abstract: *This study examines the marketing semiotics employed by Kinanti Sekar Art Studio in Yogyakarta, focusing on its use of digital promotion strategies. The research aims to explore the creative use of sign systems—logos, symbols, messages, colors, texts, and meanings—in the studio's marketing efforts. Using a qualitative method, the study collects data through interviews and direct observation. The primary resource persons are Kinanti Sekar Rahina, the studio's founder and artist, and Bagas Arga Santosa, the Program Coordinator. The findings reveal that Kinanti Sekar Art Studio effectively utilizes digital media to target its audience, achieving marketing objectives through a semiotic approach. By incorporating thoughtfully designed sign systems in its promotional materials, the studio enhances its brand identity and resonates with its audience. The use of digital platforms enables precise targeting, expanding reach and engagement with prospective clients and art enthusiasts. This research highlights the significance of semiotics in digital marketing, particularly in the context of creative industries. The study's insights emphasize the role of innovative sign systems in enhancing promotional strategies, offering practical implications for other art-based organizations seeking to optimize their marketing approaches. This study contributes to the discourse on marketing semiotics in the creative sector by illustrating how Kinanti Sekar Art Studio integrates cultural and artistic elements into its digital promotion efforts, setting a benchmark for effective marketing practices in similar contexts.*

Keywords: *art studio, dance, kinanti sekar, marketing, semiotics.*

1. INTRODUCTION

The world is entering a dynamic century of information acceleration. Social media has an important role in becoming an effective information distribution and communication tool. So it is not surprising that today social media is the choice of profit orientation. Various communication strategies have begun to shift from analog to digital. This phenomenon can be seen in the last 3 years that the use of social media

is increasing sharply. According to the We Are Social report, the number of social media users in the world reached 4.2 billion. If analyzed in detail, an average of more than 1.3 million new social media users since 2020. This figure is equivalent to 155 thousand users every second (January 2021).

For some artists or cultural organizations, technological advances can be an opportunity but also a challenge. Especially organizations in the form of art studios. The word *sanggar* still has an old-fashioned connotation for some people. Even in Yogyakarta, there are still many art studios that still exist. However, art studios have not yet fully chosen the right marketing method. Meanwhile, if you look at the interest of the people who are interested in doing art activities in the city of Yogyakarta, there are currently quite a lot of enthusiasts.

Several art studios in Yogyakarta are now using social media as a means of communication. Even some documentation of their activities are uploaded on social media as part of activation and



© 2023 The Author(s). This open access article is distributed under a Creative Commons Attribution (CC-BY-NC-SA) 4.0 license.

existence. Each activity may be recorded in a short video or the publication of the performance is also distributed through Instagram. Instagram was chosen as one of the platforms that has been quite practical. Perhaps the most visible at this time is the uploading of activities through *stories* and even Instagram reels in a duration of 1 minute. On the one hand, social media is an opportunity because of its ease of access. However, for art studios that want to see this kind of phenomenon as an opportunity or even the inability to access it is a choice.

Sanggar Seni Kinanti Sekar is an art studio that was originally established due to the concern of a dance artist named Kinanti Sekar Rahina for the arts in Yogyakarta. This studio was established in order to answer the need for the interest of the people of Yogyakarta who want to actualize about art and culture, especially dance. Open registration for the general public ranging from classical dance, creation dance, Javanese script classes, and pantomime. All classes are open to the public from children to adults. Either by learning privately or in groups.

Since its establishment in 2015, until now it has had and graduated quite a lot of students in each batch. What's interesting about this studio is that every student participant performs the dance they learn in a performance at the end of the school year. The performance is also held like a dance performance in general in a performance hall or in quite representative performance spaces.

In addition, if the studio is offered a performance program with other parties, every student who has the quality to perform will always be involved professionally. This is a medium to train the students mentally when facing a performance that is in fact on a professional scale. In fact, other performance activities are also often carried out by Sanggar Kinanti Sekar in order to build networks that have helped strengthen the studio's productivity. In addition, the studio also accepts private dance classes, usually with prospective students coming from outside Yogyakarta.

Therefore, to support the smooth running of all the studio's activities, a special strategy is needed to market to the public, especially in the city of Yogyakarta. One strategy that is often taken seriously is communication strategy in the context of marketing. The marketing used by this studio also has a strong character in using social media. All kinds of technology are used so that this studio remains widely known and can bring in students every year.

Research on marketing semiotics is still rare, although there are more about marketing the *brand image* of an established company or research on marketing semiotics of popular product advertisements. Meanwhile, what the author is doing is researching the marketing semiotics of art studios. This is of course different from previous research. Art studios have their own characteristics and in terms of brand, art studios are unique. A brand for an art studio is an effort to build and maintain a character that continues to grow to be more attractive and understood by potential customers.

Art studios may have been synonymous with fairly traditional marketing strategies, but Kinanti Sekar Art Studio has reached out to social media to be processed into promotional media and market to a wider audience. The art studio continues to innovate with marketing that involves special designs and uses the creation of a publisher as a

person who controls all posts on its social media accounts, especially Instagram.

The focus of this research is more on the creation and production of sign systems used for social media publications both related to info graphics and sign systems in the publication media. Apparently, there are several sign system productions in particular that are interesting to be analyzed more comprehensively in relation to them as part of the marketing strategy of an Art Studio.

Literature Review

Semiotics

Semiotics is the study of sign systems. Semiotics comes from the Greek word *semeion*, which means sign (Zoest, 1993). Semiotics, also known as semiology, is the study of signs and how they work (Fiske, 2004). A sign is something that consists in something else or adds a different dimension to something, using anything that can be used to mean something else (Pierce 1958, 2:228). The term semiotics actually comes from the word *semeiotics* introduced by Hippocrates (460-377 BC) a western medical scientist as the science of symptoms. Symptom, according to Hippocrates is the Greek *semeion* for "mark" or physical "sign" (Danesi, 2004:6). The two pioneers of the semiotic method are Ferdinand de Saussure (1857-1913) and Charles Sander Peirce (1839-1914). These two scientists have differences in their findings. Saussure refers to (spoken) language, while Peirce refers to logic. Structuralists refer to Saussure, while pragmatists refer to Peirce (Hoed, 2008). According to Saussure, signs have 3 types of elements (Sobur, 2003), among others:

- a. Signs include material images, sounds, letters, shapes, and movements.
- b. The signifier includes the material language that is expressed or said or written or read.
- c. The signified includes thought, mental images, and concepts. In other words, the signified is the mental aspect of language.

That every sign has meaning and conveys information means that every sign is communicative (Broadbent, 1980). Every communication that occurs is actually constructing and making signs. Both individual and group communication between one another. According to Pierce, humans are only able to reason through signs while according to Saussure, semiology is based on the assumption that human behavior and actions will make a meaning, even the meaning of a sign is not an innate meaning but is produced through a system of signs used in certain groups (Sunardi, 2004).

The study of semiotics focuses on three things, among others; First, semiotics as the study of tone is able to convey meaning. Second, code is the study of how various codes are developed to meet the needs of a society. Third, the culture in which codes and signs work, where signs are related to the people who use them (Fiske, 2004).

Semiotics of Marketing

Marketing semiotics was originally popularized by Laura R. Oswald, an anthropologist from New York University who introduced it in the form of Marketing Semiotics theory. According to Oswald, the theory of marketing semiotics seeks to describe the implementation of semiotics in the field of marketing, which is the study of signs and the process of sign work in marketing related to strategy, brands and

consumers (Oswald, 2012). In addition, Oswald also explained that his theory can be used to analyze semiotics in making logos, *packaging* and advertisements. This mechanism is usually used by advertisers or marketers for efforts to communicate a brand or brand has meaning and perception to consumers.

Oswald explains the three most important components of marketing semiotics: signs, strategies, and brand values. Consumers have a perception of meaning when they see and buy because of the influence of advertising. While advertising is part of the packaging for products or services offered by marketers. In the visual display, of course, there is a sign construction that is being made by marketers to be communicated to consumers. Both symbols attached to or accompanying a brand are interpreted by the thoughts of consumers through the influence of the surrounding culture. Therefore, the mechanism of meaning in a brand becomes an organization's consideration for making marketing strategies (Sutisna, 2003).

2. METHOD

This research uses qualitative research methods. As Creswell said, qualitative research seeks to understand how things happen and then analyze using theories based on empirical data obtained during the field (1994). The primary data sources of this research were obtained by means of interviews, field observations, audio recordings, photographs and interview transcriptions.

Initial data collection was done through direct interviews at Kinanti Sekar Art Studio in Prawirodirjan Gondomanan Village, Yogyakarta. The first interview was with the first interviewee, Bagas Arga, on June 5, 2022. Bagas Arga is the leader of the studio who is also the husband of Kinanti Sekar Rahina. The second interview was with the second resource person, Kinanti Sekar Rahina, on June 20, 2022. Sekar, her nickname, is the founder as well as the main teacher of all dance class materials in the studio.

Interviews were conducted in a structured way, namely compiling a whole list of questions even though in the field the questions could have developed according to the answers that emerged from the two interviewees. The results of the interviews were then transcribed so that some coding was obtained. The coding results were then organized or classified according to their identification. The next step is to interpret all the coding results. In addition, data was also obtained through photographs and documentation. All data collected was then analyzed according to its specifications. Through the interpretation of coding and photo documentation, a descriptive analysis is obtained with the results of a more detailed and specific discussion in accordance with the theory used, namely Marketing Semiotics.

3. RESULTS AND DISCUSSION

The name Kinanti Sekar was eventually used as the name of the art studio because it was felt to be representative of the spirit of the studio. This art studio was chosen over a dance studio because the activities are not only in the field of art. The hope is to expand into other fields of art. Therefore, Kinanti Sekar Art Studio opened dance, Javanese script,

nembang and pantomime classes. However, since post-covid until now what still survives are dance classes, Javanese characters and pantomime.

Kinanti Sekar as the founder of the studio has a strong brand as a dance artist, especially in Yogyakarta and generally in Indonesia. The name of Kinanti Sekar Art Studio is then processed into visual stages that can be analyzed from various elements of sign production as follows:

1. Konde

The name Kinanti Sekar Rahina is abbreviated to KSR in the form of a bun and then under the symbol of the bun is written Kinanti Sekar Art Studio. Konde as a symbol of Javanese women. Identical to one of the accessories used by Javanese women in a series of certain traditional ceremonies in Java. The location of the konde worn by Javanese women is at the back of the head, this symbol means that a Kinanti Sekar as an educator and teacher at the studio is not in the front forever. Sometimes, as an educator, she is behind her students to encourage them in the teaching and learning process at the studio. Aside from being a teacher or trainer, there are times when she is also a motivator.



Figure 1: SSKS Logo

Source : SSKS Instagram

2. Black, White, and Gold Colors

The selection of the three colors used in this logo has a special reason. The three colors are simple but have an impression that is not cheap. The combination of black and white is of course often found in any symbol but added with the gold color on the konde will add another impression. Through the gold-colored konde symbol, it has the meaning of wanting to emphasize the value and dignity of a woman. That so far in Javanese culture, hair has indeed become a symbol of honor for women.

This logo is then used in the profile picture of all Kinanti Sekar Art Studio's social media accounts. Starting from Instagram and Facebook. The use of the logo in social media is clearly intended as an identity that can be read by potential customers who will become studio members. The logo becomes a certain subconscious reminder

where every certain visualization can influence others through visual perception.



Figure 2: Kinanti Sekar Art Studio Instagram

Source : SSKS Instagram

3. Personal Branding

According to Timothy O'Brien (2014), personal branding is a personal identity that is able to create an emotional response to others about the qualities and values that the person has. Kinanti Sekar Rahina as a dance artist seems to be aware of building a positive self-image. She builds a representation of who she is with strong personal branding. The image of herself as well as the representation of her studio is also expressed in the form of digital posters. The digital poster is even used to promote the registration of new members of the studio. From this poster, it is quite evident that she is a symbol that becomes a unity between dance and the art studio she founded. The poster that put up her expression while dancing apparently attracted an emotional response from prospective new members of the studio.



Image 3: Digital Poster for New Member Registration

Source : SSKS Instagram

4. Info Graphic of National Day Commemoration

Commemorating historic national days is another way to develop marketing creations. Some historic days in the annual calendar can be used as promotional media in the form of info graphics. Usually, info graphics contain colorful images and use captions that can be

read by the public clearly, concisely and concisely. Info graphics are used by Kinanti Sekar Art Studio to greet their fans and update them on social media. Apparently, keeping social media updated is important so that fans or followers continue to follow the studio's activities through the account. It could be that those who follow are followers, potential new followers or followers who will start to be interested in the studio's activities.



Figure 4: Info Graphics of Important Historical Days
Source : SSKS Instagram

5. Instagram Reels and Stories

Reels and Stories are two menus owned by Instagram. Through reels or stories, a promotion can be done using short videos. These two menus are equipped with support in the form of photos, videos, text, music illustrations, and editing filters. Stories and reels as promotional media seem to be quite effective in supporting the promotion of art studio activities and are able to make studio accounts connect with potential audiences, potential participants, or art studio targets. Through reels and stories, all activities of Kinanti Sekar art studio can be widely publicized. It can even be accessed anytime in real time

by potential customers. Perhaps this is an extra point in order to socialize the studio's profile in digital form.



Figure 5: One of SSKS Instagram stories
Source : SSKS Instagram

6. Cooperation Company Logo

Logos of companies that have collaborated with Kinanti Sekar Art Studio are also important to upload on social media, especially Instagram. Logos belonging to institutions, organizations, companies, institutes and media partners that have been working professionally with Kinanti Sekar Art Studio. Perhaps by uploading this logo on the feed of the studio's Instagram account, prospective customers will become more interested and develop a sense of trust in the art studio that they will join. This step is taken as part of the art studio's promotional efforts which consider the importance of other parties

who have been using services or forms of cooperation with Kinanti Sekar Art Studio.



Figure 6: Logos of Companies or Institutions that have worked with SSKS

Source : SSKS Instagram

4. CONCLUSION

Based on the discussion and discussion of the analysis above, an effective promotion strategy can be done by optimizing social media. One of the social media used is Instagram. The platform and menu presented by Instagram support the entire production of sign systems that can be managed creatively starting from: logos, photos, short videos, colors, text, *captions*, and messages digitally. Apparently this promotional strategy is felt to be able to reach the target target of potential consumers. This is evidenced by the rapid increase in the number of members of Kinanti Sekar Art Studio which is increasing every year. In fact, the studio has opened branches in 3 other places to accommodate members who are increasingly widespread from around Yogyakarta City, Bantul, and Sleman.

AUTHOR CONTRIBUTIONS

Write down the contribution and description of each member's duties in the research conducted briefly and clearly. This does not apply if the study is single or there are no study members.

ACKNOWLEDGMENTS

You can write a thank you note to anyone who supports the research, individually or institutionally

REFERENCE

Ardianto, Elvinaro. 2004. *Mass Communication: An Introduction*. Bandung: Simbiosis Rekayasa Media.

Broadbent, G; Bunt, R and Jencles, C. 1980. *Signs, Symbols and Architecture*. Chichester. Wiley.

Berger, Asa, Arthur. 2015. *Introduction to Semiotics - Signs in Contemporary Culture*, Yogyakarta: Tiara Wacana Publisher.

Creswell, John W. (1994). *Research Design Qualitative, Quantitative, and Mixed Methods Approaches 4thth Edition*. Thousand Oaks, California: Sage Publications.

Danesi, Marcel. (2004). *Messages, Signs and Meanings - A Basic Textbook on Semiotics and Communication Theory*, Yogyakarta: Jalasutra Publisher.

Hoed, H. Benny. 2008 . *Semiotics and Socio-Cultural Dynamics*, Jakarta: Faculty of Cultural Sciences, University of Indonesia.

Haroen, Dewi, 2014. *Personal Branding The Key to Your Success in Politics*, Jakarta: Gramedia Publisher.

Littlejohn, Stephen W. and Foss, Karen A. 2014. *Theories of Human Communication*. 9th Edition: Salemba Humanika.

Oswald, Laura R. (2012). *Marketing Semiotics: Signs, Strategies, and Brand Value*. United States: Oxford University Press.

Sobur, Alex. 2003. *Semiotics of Communication*, Bandung: Rosda Publisher.

Sutisna. 2003. *Consumer Behavior and Marketing Communication*. Third Printing. Bandung: Publisher of Teenage Workshop.

Zoest, A.v. 1993. *Semiotics: On Signs, How They Work and What We Do With Them*. Jakarta. Yayasan Sumber Agung.