

March 2024

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Recommended Citation

Herwanto, Andhika Putra; Sunarto, Bambang; and Pujiyanto, Pujiyanto (2024) "Visual communication strategy of Pecel Lele Lamongan's advertising banner," *Bahasa dan Seni: Jurnal Bahasa, Sastra, Seni, dan Pengajarannya*: Vol. 52: No. 1, Article 2.

DOI: <https://doi.org/10.17977/um015v52i12024p11>

Available at: <https://citeus.um.ac.id/jbs/vol52/iss1/2>

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Visual communication strategy of *Pecel Lele Lamongan's* advertising banner

Komunikasi visual iklan spanduk *Pecel Lele Lamongan*

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Submitted: January 17, 2023; Accepted: January 24, 2024; Published: February 29, 2024

KEYWORDS

Pecel Lele Lamongan; visual communication; advertisement; banner

ABSTRACT

Warung Pecel Lele Lamongan is one of the SMEs that operates in the culinary sub-sector which are spread almost in every city in Indonesia. These food vendors use an advertising banner as their information and promotion medium. This research was qualitative with qualitative data interpretation analysis through formal and communication approach. Art forms are analyzed through formalism by inspecting the elements that became a part of the subjects, such as visual elements like color, lines, shapes, textures, and visual principles such as unity and balance. Approach to communication used is to identify the visual communication strategies utilized by the advertising banners. This research shows that the visual elements and principles on Warung Pecel Lele advertising banners is a communication media that have been remembered by people and acts as a unique flagship for Pecel Lele Lamongan.

KATA KUNCI

Pecel lele Lamongan; komunikasi visual; iklan; spanduk

ABSTRAK

Warung Pecel Lele Lamongan merupakan salah satu UMKM sub sektor kuliner yang tersebar hampir di seluruh kota di Indonesia. Warung ini menggunakan iklan spanduk sebagai media informasi dan promosinya. Penelitian ini menggunakan metode kualitatif, analisis data dilakukan dengan interpretasi analisis data kualitatif dengan pendekatan formal dan komunikasi. Pendekatan pada bentuk karya seni menggunakan analisis formal dengan cara memperhatikan elemen yang menjadi bentuk subjek, seperti unsur rupa yakni warna, garis, bentuk, tekstur dan prinsip rupa seperti unity dan keseimbangan. Pendekatan komunikasi digunakan untuk mengenali strategi komunikasi visual yang ada pada iklan spanduk. Hasil penelitian menunjukkan bahwa penggunaan media spanduk dan peranan unsur dan prinsip rupa pada iklan spanduk warung pecel lele merupakan sarana komunikasi visual yang melekat pada benak khalayak luas dan menciptakan citra tersendiri bagi pecel lele Lamongan.

How to cite this article:

Herwanto, A. P., Sunarto, B., & Pujiyanto (2024). Visual communication strategy of Pecel Lele Lamongan's advertising banner. *Bahasa dan Seni: Jurnal Bahasa, Sastra, Seni, dan Pengajarannya*, 52(1), 11–29.

<https://dx.doi.org/10.17977/um015v52i12024p11>

Introduction

Warung Pecel Lele Lamongan is a small-to-medium enterprise (SME) that has branches in almost all over cities in Indonesia. This SME is a part of the culinary sub-sector that appeals to Indonesian's diet and food taste. The standard menu served in this SME are mostly common deep fried animal products with rice, *sambal* and vegetables, such as *ikan lele* (fried catfish), *ikan bawal* (fried pomfrets), *ikan nila* (fried

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tilapias), *ikan kakap* (fried snapper fish), *kepiting* (fried crabs), *cumi* (fried squid), *udang* (fried shrimps), *dara* (fried pigeon), *ayam* (fried chicken), and *bebek* (fried duck).

The advertising banners for Warung Pecel Lamongan stalls are widely spread in various cities in Indonesia. These banners are usually uniformed: a horizontal banner that consists of certain elements such as the shape, layout, color, texts, and illustrations of the menu offered by the stalls, which are relatively consistent across different banners in all Warung Pecel Lamongan stalls. The only identifiable distinction among the banners lies on the identity of the owner or the name of the association of Warung Pecel Lamongan.

The purpose of these banners is to communicate the information to potential customers about the menu served in certain Warung Pecel Lamongan stalls. In addition, the banners also function as a mean of communication between each vendor to establish their position within the culinary market, and also as a visual branding media for Warung Pecel Lamongan communities. These uniformity and function similarities make Pecel Lele Lamongan in this context be seen as a brand, rather than just a mere banner. Brands are names and symbols that refer to the identity and image of a company or organization that distinguishes it from other companies attached to the minds and hearts of consumers (Aaker, 2009; Jones, 2017; Wijaya, 2013). According to Artiany (2018), Pecel Lele Lamongan is considered as a collective brand, which can take form as a product or service (Artiany, 2018).

Numerous researchers have performed various investigations regarding advertising banners and Pecel Lele Lamongan. Novita (2008) and Pratama (2017), focus towards the socio-economic aspects and consumer attitudes regarding Pecel Lele, providing a profile of predominantly male vendors with an average monthly net income of 18 million rupiahs, or roughly 1,414 USD (Novita, 2008; Pratama, 2017). Arifrahara (2019) undertook a study on the morphology of Pecel. This research delineated the visual morphology apparent on the animal images on the banners, showcasing a robust visual identity and contrasting elements in the illustration, typography, layout, and color, serving as an assertive manifestation in local culinary markets (Arifrahara, 2019). Rozi's research on Pecel Lele Advertising Banners unveiled the purpose of the distinctive painted banners as a tangible representation of a writing genre that demands contextual comprehension. The genre inside the banner encompasses multiple facets, including the reflection of values, backgrounds, and symbols (Rozi, 2019).

Further research on advertising banners is done by Elyza and Haliq (2021), who believes that language variations in advertising banners and billboards in Yogyakarta Special Region predominantly uses code mixing and the incorporation of foreign languages, particularly English (Eliza & Haliq, 2021). Sari, Retnowaty, and Musdolifah (2018) discovers the prevalent use of existential presupposition languages on the banners of meatball stalls in Balikpapan. This approach is not only to clarify a singular interpretation but also enhances it, employing colorful choices of words to attract potential customers that are interested in the products offered (Sari et al., 2018).

Similar research on banners done by Darmawan in 2018 and Irfan in 2019 regarding political banners. Darmawan's research emphasizes on the visual components chosen for the political banners during Mayor of Bandung election. The research shows that all of the banners adhere to a consistent format, prominently showcasing the candidates

by printing a large photograph of them. This is intended to assist the people in recalling the faces of the candidates during election (Darmawan, 2018). Irfan's research into political banners during 2014-2019 period in East Lombok elucidates the utilization of literary devices, such as alliteration, assonance, personification, and hyperbole. Notably, hyperbole is the most frequently used literary device in political banners, commonly to portray, elaborate, and emphasize the superiority and gestures of the running politicians (Irfan, 2019).

All of the past research above discusses about the usage of advertising banner to communicate ideas. Based on past research, there are various unexplored research areas, specifically the visual communication strategies as a collective brand employed in Pecel Lele Lamongan advertising banners. The main focus of this research is to understand that advertising banners are an effective medium to communicate products between food vendors, especially Pecel Lele Lamongan vendors. Advertising banner represent the sole medium to promote the menu served in these stalls.

The aim of this research is to figure out the visual communication strategies of advertising banners, particularly those associated with the collective brand of Pecel Lele Lamongan. The research is guided by two main aspects: the need to inform potential customers about the menu served in the stalls of Pecel Lele Lamongan and the visual aspects of advertising banners, which share identical features such as text, illustrations, and layout. Finally, this research will concentrate on the visual communication of advertising banners to identify the elements and principles of visual form, as well as the communication strategies employed in building the collective brand of Pecel Lele Lamongan. Thus, it is expected that this research will provide a comprehensive understanding of visual communication strategies in advertising banners, serving as a foundational knowledge base for developing effective visual communication elements in shaping a collective brand.

Method

This research was qualitative. The data analysis was carried out with qualitative data analysis interpretation with formal and communication approaches. Visual exposure to advertising banners was presented by a formal approach. The approach to the form of artwork using formal analysis is by paying attention to the elements that form the subject, such as visual elements such as color, line, shape, texture and visual principles such as unity and balance (Marianto, 2011). Furthermore, the communication approach is to recognize the recipient's perception of advertising banners. The ultimate goal of advertising is to be able to influence people to buy products or services. In order to figure out the purpose of the advertising, the researcher utilizes a marketing funnel called AIDDA (*Attention, Interest, Desire, Decision, and Action*). The use of AIDDA can be used to measure the success of a promotion (Gharibi et al., 2012; Rehman et al., 2014).

The phenomenon of Pecel Lele, which is spread in almost all cities, has the same probability of form and content, so purposive sampling was used in this study. Hence, the utilized sample represents a form of nonprobability sampling. The selection of this sample aims to generate a representative subset of the population that is logically considered to be indicative of the larger whole. Therefore, the selected samples are banner

advertising works that have visual identities in the form of: the first food name + Lamongan + stall/person name, the second food name + stall/ person name, the third food name + Lamongan, and the fourth food name content. The four-sampling works have represented the distribution of advertising banner works throughout the city.

Results and Discussion

According to Kotler and Keller's, communication serves not only as an internal presentation tool within a company but also plays a crucial role in engaging with external stakeholders, such as customers, business partners, and suppliers. This underscores the significance of effective communication in the context of marketing communication, a tool employed by companies to influence customer behavior and establish a competitive edge. The primary objectives of marketing communication encompass the dissemination of information, persuasion, and brand or product recall, both directly and indirectly. These communications, whether commercial or non-commercial, contribute to supporting the overall marketing strategy of the company. Emphasizing the complexity and fundamental nature of marketing communication, Kotler and Keller assert that it constitutes the means through which companies convey information, persuade, and remind consumers about the products and brands they offer (Kotler & Keller, 2012).

Marketing communications encompass a wide array of strategies and channels, comprising advertising, direct marketing, branding, packaging, online presence, printed materials, public relations activities, sales presentations, sponsorships, trade show appearances, and various other methods. These efforts are directed towards delivering customer value and satisfaction, influencing the target customer base, augmenting company value, enhancing products and services, establishing a competitive advantage, and advancing knowledge within the marketing domain. The assertion that "All marketing decisions are based on assumptions and knowledge of consumer behavior" underscores the fundamental role of consumer behavior insights in guiding routine decisions related to products and services (Hawkins et al., 2007).

Within the realm of new media, effective marketing communication strategies necessitate the implementation of a database-driven segmentation approach to enhance profitability. Companies are required to employ traditional and electronic methods to collect individual-level information, enabling the development of a communication strategy rich in information (Peltier et al., 2015). This strategy, as proposed by Peltier, should leverage new media platforms to foster interactions with customers. Traditional media tools, as outlined in the marketing communication mix encompassing advertising, sales promotion, public relations, direct marketing, and personal selling, are integral for comprehensive marketing endeavors (Kotler & Keller, 2012). The evolution of the internet over the past two decades has introduced additional avenues for interactive marketing, events, and word-of-mouth strategies, blending traditional promotion methods with electronic tools. For instance, while word-of-mouth has been utilized for nearly five decades, the vastness of the internet and electronic communication channels, such as social networks, messengers, and emails, has transformed it into a contemporary tool (Wu & Wang, 2011).

According to Effendy, the media as a means of communication has an effective way to be understood by communicants. AIDDA theory explains that the communicator plays an important role as a messenger. The flexibility of the communication strategy applied makes the communicator as an implementer able to quickly make changes if there is an influencing factor. Communication barriers that can affect communication can come unexpectedly, especially if through mass media. One of the influencing factors can also be found in the communicator component, so as not to achieve the expectations of the communication effect.

AIDDA, which is an acronym for *Attention, Interest, Desire, Decision, and Action*, is a marketing funnel used in order to establish the power to deliver messages with techniques to attract the attention of recipients to make decisions to carry out the actions desired by the communicator. A communicator will have the expertise to carry out changes in actions, opinions and communication behavior through the reachability procedure if the recipient of the message has a sense of compatibility with the sender of the message, as a result the recipient of the message is willing to obey the message conveyed by the sender of the message. The action of the message sender who tries to compare himself with the recipient of this message wants to generate a sense of sympathy for the recipient of the message to the message sender. This stage means that communication begins by arousing *attention* as the beginning of a successful communication. If attention has been obtained, then followed by an effort to increase *interest*. Attention is the development of a push point to seem *desire* to carry out an activity that the sender of the message wants. If there is only ambition in the recipient of the message, for the sender of the message it does not mean yet, because the next is followed by a *decision*, which is the determination to carry out the *action*, as expected by the sender of the message. The essence of the AIDDA form is an arrangement of how to organize the delivery of notes that can arouse, arouse the recipient's sense of fascination, then the willingness to buy until the buying action. The AIDDA formula is formulated to make it easier to focus on an attempted communication goal. In this case, a communication note must be able to generate certain reaching energy so that it can provoke the attention of its communicants (Effendy, 2003).

Visual form of banner advertising

Media has elements and principles of design, such as visual elements, namely color, line, shape, texture and visual principles such as *unity* and *balance* (Marianto, 2011). The structure in an advertisement can consist of *illustration, headline, bodycopy, signature line, and standing details* (Leech, 1966). The structure of the Pecel Lele Lamongan advertising banner consist of a *headline, bodycopy* and illustrations. *Layout* can be described as the layout of design elements on a field in a particular medium to support the concept or message it carries. Rustan states that the principles of *layout* consist of *sequence, emphasis, balance, unity, and order* (Rustan, 2009). Likewise, Siburian said that to create a good layout, several layout principles are needed or can also be analogized as a formula, including *sequence, emphasis, balance, and unity* (Siburian et al., 2020).

Advertising banners in Pecel Lele Lamongan vendors follow a simple format of "Food name + Lamongan+ Owner's name". Figures below shows each banner uses the format and I shall further analyze the communication strategies employed in these banners.


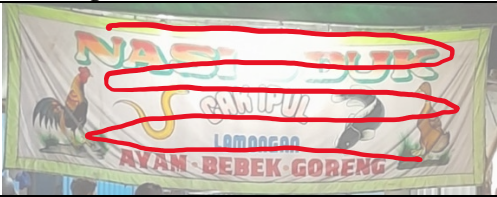
Banner		
Headline	Typography	Serif
	Article	Nasi Uduk
	Color	Gradation from red, orange, and white
Bodycopy	Typography	Serif
	Article	Cak Ipul Lamongan Ayam (chicken), Bebek (duck), Goreng (fried)
	Color	White, blue, and red
Illustration	Media	Fabric painting
	Color	Primarily resembles the color of the object
	Image	Chicken, Eel, Catfish, Duck
Layout	Shape	Rectangle
	Sequence	
	Emphasis	Headline and animal illustrations
	Balance	Symmetrical
	Unity	Grouping items by type

Figure 1. Banner 1

1) Headline

In the Pecel Lele Lamongan banner above, there is a *headline* that functions as the title of the banner. The *headline* on the banner reads *Nasi Uduk* using Serif font with gradation colors from red, orange, and white.

2) Bodycopy

The *bodycopy* on the banner above reads *Cak Ipul, Lamongan, Ayam* (chicken), *Bebek* (duck), *Goreng* (fried), using Serif font, with white, blue and red colors.

3) Illustration

Illustration on the banner above is a visual image of the menu provided at the stall. on the banner there are images of chicken, eel, catfish, duck painted on fabric using primary colors resembling the color of the original object.

4) Layout

The layout of the banner is rectangular. *Sequence* leads from top to bottom with a fixed reading direction from left to right. *Emphasis* on the banner can be seen from the *headline* and illustration. The balance of the banner is a symmetrical, with equally-distanced placement of the elements on each corner and sides of the layout. *Unity* can be seen from the grouping of items based on type.



Banners		
Headline	Typography	Serif
	Article	WR LAMONGAN KUSUMA RASA Nasi Uduk
	Color	Red, yellow, blue
Bodycopy	Typography	San Serif
	Article	Belut (eel) Ati Ampela (offals) Bakar (roasted) Goreng (fried)
	Color	Black, red
Ilustrasi	Method	Painting on canvas
	Color	Primarily resembles the color of the object
	Image	Chicken, Catfish, Tempeh, Tofu, Fish, Pigeon, Duck
Layout	Shape	Rectangle
		
	Sequence	
	Emphasis	Headline and animal illustrations
	Balance	Symmetrical
	Unity	Grouping items by type

Figure 2. Banner 2

1) Headline

In the Pecel Lele Lamongan banner above, there is a *headline* that functions as the title of the banner. The headline on the banner reads *Wr. Lamongan Nasi Uduk Kusuma Rasa* using Serif font with red, yellow, and blue colors.

2) Bodycopy

The *bodycopy* on the banner above reads *Lele (Eel), Ati Ampela (Offal), Bakar (Roasted), Goreng (Fried)*, using San Serif font with black and red colors.

3) Illustration

The illustration on the banner above is a visual image of the menu provided at the stall. There are images of chicken, catfish, tempeh, tofu, fish, pigeons, ducks painted on fabric using primary colors resembling the colors of the original object.

4) Layout

The layout of the banner is rectangular. *Sequence* leads from top to bottom with a fixed reading direction from left to right. *Emphasis* on the banner can be seen from the *headline* and illustration. The balance of the banner is a symmetrical, with equally-distanced placement of the elements on each corner and sides of the layout. *Unity can be seen from the grouping of items based on type.*

Banner		
Headline	Typography	Serif
	Article	BISMILLAH
	Color	Red
Bodycopy	Typographic	Serif and San Serif
	Article	Warung (stall) Nasi Uduk (Uduk rice) Soto Ayam (Chicken soto) Tahu (Tofu) Tempe (Tempeh) Ati Ampela (Offal) Usus (Offal, intestines)
	Color	Blue, green, red
Illustration	Painting on fabric	Fabric painting
	Color	Primarily resembles the color of the object
	Image	Chicken, catfish, bowl, duck
Layout	Shape	Rectangle
		
	Sequence	
	Emphasis	Headline and animal illustrations
	Balance	Symmetrical
Unity	Grouping items by type	

Figure 3. Table 3

1) Headline

In the banner above, there is a *headline* that functions as the title of the banner. The *headline* on the banner reads *Bismillah* using Serif font and red color.

2) Bodycopy

The body copy on the banner above reads *Warung* (stall), *Nasi Uduk* (Uduk rice), *Soto Ayam* (Chicken soto), *Tahu* (Tofu), *Tempe* (Tempeh), *Ati Ampela* (Offal), *Usus* (Offal, intestines) with Serif and San Serif fonts and blue, green, red colors.

3) Illustration

The illustration on the banner above is a visual image of the menu provided at the stall. On the banner there are images of chicken, catfish, bowls, and ducks painted on fabric using primary colors resembling the color of the original object.

4) Layout

The layout of the banner is rectangular. *Sequence* leads from top to bottom with a fixed reading direction from left to right. *Emphasis* on the banner can be seen from the *headline* and illustration. The balance of the banner is a symmetrical, with equally-distanced placement of the elements on each corner and sides of the layout. *Unity* can be seen from the grouping of items based on type.



Banner		
Headline	Typography	San Serif
	Article	Cak Tomo
	Color	Red with black outlines
Bodycopy	Typography	San Serif
	Article	Seafood & Sambal Lalapan Ayam (chicken) Udang (shrimp) Kerang (shellfish) Cumi (squid) Kepiting (crab) Lele (catfish) Gurami (Gourami) Mujaer (Mozambique tilapia) Dorang (Durango) Bebek (Duck)
	Color	Green, blue
	Image	Chicken, shrimp, shellfish, squid, crab, catfish, gourami, mozambique tilapia, durango, duck
Illustration	Method	Fabric painting
	Color	Primarily resembles the color of the object
	Image	Chicken, shrimp, shellfish, squid, crab, catfish, gourami, mozambique tilapia, durango, duck
Layout	Shape	Rectangle
	Sequence	
	Emphasis	Headline and animal illustrations
	Balance	Symmetrical
	Unity	Grouping items by type

Figure 4. Banner 4

1) Headline

In the banner above, there is a *headline* that functions as the title of the banner. The headline on the banner reads Cak Tomo, which is the name of the vendor, with San Serif font and black outlined red colors.

2) Bodycopy

The *bodycopy* on the banner above reads Seafood & Sambal Lalapan, Ayam (chicken), Udang (shrimp), Kerang (shellfish), Cumi (squid), Kepiting (crab), Lele (catfish), Gurami (Gourami), Mujaer (Mozambique tilapia), Dorang (Durango), Bebek (Duck) in green and blue.

3) Ilustrasi

The Illustration on the Pecel Lele banner above is a visual image of the menu provided at the stall. On the banner there are images of chicken, shrimp, clams, squid, crabs, catfish, gourami, Mozambique tilapia, durango, and duck painted on fabric using primary colors resembling the color of the original object.

4) Layout

The layout of the banner is rectangular. *Sequence* leads from top to bottom with a fixed reading direction from left to right. *Emphasis* on the banner can be seen from the *headline* and illustration. The balance of the banner is a symmetrical, with equally-distanced placement of the elements on each corner and sides of the layout. *Unity* can be seen from the grouping of items based on type.



Banners		
Headline	Typography	Sans Serif
	Article	<i>Lalapan Lamongan</i>
	Color	Green and red
Bodycopy	Typography	Sans Serif
	Article	<i>Tempe Penyet</i> (Fried tempeh) <i>Ayam Kampung</i> (Chicken) <i>Ayam Goreng</i> (Fried Chicken) <i>Goreng</i> (Fried) <i>Bakar</i> (Roasted) <i>Asam Manis</i> (Sweet and Sour)
	Color	Green, red
Illustration	Method	Fabric painting
	Color	Primary resembles the color of the object
	Image	Fish, quail, catfish, fish, chicken
Layout	Shape	Rectangle
	<i>Sequence</i>	
	<i>Emphasis</i>	Headline and animal illustrations
	<i>Balance</i>	Symmetrical
	<i>Unity</i>	Grouping items by type

Figure 5. Banner 5

1) Headline

In the banner above, there is a *headline* that functions as the title of the banner. The *headline* on the banner reads *Lalapan Lamongan* with Sans Serif font in red.

2) Bodycopy

The bodycopy on the banner above reads *Tempe Penyet* (Fried tempeh), *Ayam Kampung* (Chicken), *Ayam Goreng* (Fried Chicken), *Goreng* (Fried), *Bakar* (Roasted), *Asam Manis* (Sweet and Sour) in green and red.

3) Illustration

The illustration on the Pecel Lele banner above is a visual image of the menu provided at the stall. on the banner there are fish, quail, catfish, fish, and chicken painted on fabric using primary colors resembling the color of the original object.

4) Layout

The layout of the banner is rectangular. *Sequence* leads from top to bottom with a fixed reading direction from left to right. *Emphasis* on the banner can be seen from the *headline* and illustration. The balance of the banner is a symmetrical, with equally-distanced placement of the elements on each corner and sides of the layout. *Unity* can be seen from the grouping of items based on type.



Banners		
Headline	Typography	Serif
	Article	Warung Lamongan
	Color	Red with yellow gradation
Bodycopy	Typography	Serif
	Article	Seafood
	Color	Blue
Ilustrasi	Method	Fabric Painting
	Color	Primarily resembles the color of the object
	Image	Crab, clam, shrimp, catfish, fish, squid, pigeon, duck
Layout	Shape	Rectangle
	<i>Sequence</i>	
	<i>Emphasis</i>	Headline and animal illustrations
	<i>Balance</i>	Symmetrical
	<i>Unity</i>	Grouping items by type

Figure 6. Banner 6

1) Headline

In the banner above, there is a *headline* that functions as the title of the banner. The *headline* on the banner reads Warung Lamongan using Serif font and red color with yellow gradation.

2) Bodycopy

The bodycopy on the banner above reads Sea food using Serif font, with a blue color.

3) Illustration

The illustration on the banner above is a visual image of the menu provided at the stall. On the banner there are crabs, clams, shrimps, catfish, fish, squid, pigeons, and ducks painted on fabric using primary colors resembling the color of the original object.

4) Layout

The layout of the banner is rectangular. *Sequence* leads from top to bottom with a fixed reading direction from left to right. *Emphasis* on the banner can be seen from the *headline* and illustration. The balance of the banner is a symmetrical, with equally-distanced placement of the elements on each corner and sides of the layout. *Unity* can be seen from the grouping of items based on type.

Advertising banner with food name content Figure 7. Banner 7

Banners		
<i>Headline</i>	Typography	Serif
	Article	<i>Lalapan Ikan Bakar</i>
	Color	Green, orange yellow gradation
<i>Bodycopy</i>	Typography	Sans Serif
	Article	<i>Ayam</i> (chicken), <i>B. Dara</i> (Pigeon), <i>Gurami</i> (Gourami), <i>Kakap</i> (Snapper), <i>Dorang</i> (Dourang), <i>Lele</i> (Catfish), <i>Mujaer</i> (Mozambique tilapia), <i>Bebek</i> (Duck)
	Color	Purple
Illustration	Method	Fabric painting
	Color	Primarily resembles the color of the object
	Image	Chicken, pigeon, gourami, snapper, dorang, tilapia, catfish, duck, fried tempeh
<i>Layout</i>	Shape	Rectangle
	<i>Sequence</i>	
	<i>Emphasis</i>	<i>Headline</i> and animal illustrations
	<i>Balance</i>	Symmetrical
	<i>Unity</i>	Grouping items by type

Figure 7. Banner 7

1) Headline

In the banner above, there is a *headline* that functions as the title of the banner. The *headline* on the banner reads *Lalapan Ikan Bakar* using Serif font, in green, orange and yellow gradations.

2) Bodycopy

The Bodycopy on the banner above reads *Ayam* (chicken), *B. Dara* (Pigeon), *Gurami* (Gourami), *Kakap* (Snapper), *Dorang* (Dourang), *Lele* (Catfish), *Mujaer* (Mozambique tilapia), *Bebek* (Duck) painted on fabric using primary colors resembling the color of the original object.

3) Illustration

The illustration on the Pecel Lele banner above is a visual image of the menu provided at the stall. On the banner there are pictures of chicken, pigeon, gourami, snapper, dorang, mujair, catfish, duck, and fried tempeh with painting techniques on the fabric using primary colors resembling the color of the original object.

4) Layout

The layout of the banner is rectangular. *Sequence* leads from top to bottom with a fixed reading direction from left to right. *Emphasis* on the banner can be seen from the *headline* and illustration. The balance of the banner is a symmetrical, with equally-distanced placement of the elements on each corner and sides of the layout. *Unity* can be seen from the grouping of items based on type.



Banners		
<i>Headline</i>	Typography	Sans serif
	Article	<i>Goreng</i> (fried), <i>Bakar Madu</i> (Roasted with honey glaze), <i>Nasi Uduk</i> (Uduk rice)
	Color	Red
<i>Bodycopy</i>	Typography	Serif
	Article	<i>Sambal Paijo</i>
	Color	Red
Illustration	Method	Fabric painting
	Color	Primary resembles the color of the object
	Image	Pigeon duck, fish, tofu & tempeh with vegetables, catfish, chicken
<i>Layout</i>	Shape	Rectangle
	<i>Sequence</i>	
	<i>Emphasis</i>	<i>Headline</i> and animal illustrations
	<i>Balance</i>	Symmetrical
	<i>Unity</i>	Grouping items by type

Figure 8. Banner 8

1) Headline

In the banner above, there is a *headline* that functions as the title of the banner. The headline on the banner reads *Goreng* (fried), *Bakar Madu* (Roasted with honey glaze), *Nasi Uduk* (Uduk rice) with Sans Serif font in red.

2) Bodycopy

The Bodycopy on the banner above reads *Sambal Paijo*, using Serif font in red.

3) Illustration

The illustration on the *Pecel Lele* banner above is a visual image of the menu provided at the stall. On the banner there are images of Pigeon duck, fish, tofu & tempeh with vegetables, catfish, and chicken painted on fabric using primary colors resembling the color of the original object.

4) Layout

The layout of the banner is rectangular. *Sequence* leads from top to bottom with a fixed reading direction from left to right. *Emphasis* on the banner can be seen from the *headline* and illustration. The balance of the banner is a symmetrical, with equally-distanced placement of the elements on each corner and sides of the layout. *Unity can be seen from the grouping of items based on type.*

From the explanation of the elements of the design and principles above, it can be concluded that the *headline* in the *Pecel Lele Lamongan* banner functions as the title. *Headlines* on banners can be categorized into four categories. The first category contains the name of the food, the name of the stall or the name of the person followed by the word "Lamongan". The second category contains the name of the food, the name of the person or the name of the stall. The third category contains the name of the food and the word "Lamongan", and the fourth category is contains the name of the food only. The majority of headlines use serif typeface as their font. The color used for the majority of headlines is a gradation of red orange and yellow.

The bodycopy on the *Pecel Lele Lamongan* banner contains text about the menu in the stall, such as tofu, tempeh, offal, pomfrets, snapper fish, clams, catfish, and squid. The type of typography in the bodycopy mostly uses Sans Serif fonts. Unlike the headline, the colors used in the bodycopy are usually bold printed with occasional outlines. The choice of colors used include red, blue, green and purple.

The illustrations on the banner of *Pecel Lele Lamongan* are visual images of the menu provided at the stall, including chicken, catfish, gourami, snapper, shrimp, crab, mussels, squid, tilapia, dourang, duck, tofu, and tempeh.

The layout of the banner is rectangular. *Sequence* leads from top to bottom with a fixed reading direction from left to right. *Emphasis* on the banner can be seen from the *headline* and illustration. The balance of the banner is a symmetrical, with equally-distanced placement of the elements on each corner and sides of the layout. *Unity can be seen from the grouping of items based on type.*

Communication in Advertising Banners

In the science of marketing communication, the AIDDA concept is known as a reference in creating communication campaign programs, and often also the basis in creating marketing programs. The AIDDA model is one of the most popular hierarchal marketing models used for marketing purposes in various companies. Promotional tools must attract attention, gain and encourage interest, arouse desire, and produce action. The target or community in receiving information messages must go through the stages of the formula in the AIDDA concept.

Effendi states that the media as a means of communication has an effective way to be understood by communicants. AIDDA theory explains that the communicator plays an important role as a messenger. The flexibility of the communication strategy applied

makes the communicator as an implementer able to quickly make changes if there is an influencing factor. Communication barriers that can affect communication can come unexpectedly, especially if through media period. One of the influencing factors can also be found in the communicator component, so as not to achieve the expectations of the communication effect.

AIDDA, which is an acronym for Attention, Interest, Desire, Decision, and Action, is used so that there is an effective delivery of messages with techniques to attract the attention of communicants to make decisions to carry out the action desired by the communicator. A communicator will have the expertise to carry out changes in actions, opinions and communication behavior through the reachability procedure if the recipient of the message has a sense that the sender of the message is participating with him or the recipient of the message has a sense of compatibility with the sender of the message, as a result the recipient of the message is willing to obey the message conveyed by the sender the message. The action of communicator who tries to compare themselves with the recipient of this message wants to generate a sense of sympathy for the recipient of the message to the communicator. It means that communication begins with attracting attention. If attention has been obtained, it has to be followed by an effort to increase interest. Attention is the development of a push point to seem desire to carry out an activity that the sender of the message it means not yet meaningful, because the next is followed by determination, which is the determination to carry out the action, as expected by the sender of the message. The essence of the AIDDA form is an arrangement of how to organize the delivery of notes that can arouse, arouse the recipient's sense of fascination, then increase the willingness to buy until the buying action. The AIDDA formula is formulated to make it easier to focus on an attempted communication goal. In this case, a communication note must be able to generate certain reaching energy so that it can provoke the attention of its recipients (Effendy, 2003).

Attention

A marketer must be able to create an information medium that appeals to consumers, such as making an impactful statements, words, or images that are eye-catching to the customers. Kotler and Armstrong suggest that attractiveness must have three characteristics: (1) it must be meaningful, showing the benefits that make the product more desirable or more attractive to consumers, (2) the message must be trustworthy, consumers believe that the product will provide the benefits promised in the message, (3) *unique*, that the advertising message is different and better than competing brands (Kotler & Armstrong, 2001).

Attention in the advertising banner of *Pecel Lele Lamongan* can be seen from the banner media used by vendor owners. The material on this banner media is made of fabric. Fabrics is a durable, translucent, and versatile material. It benefits the merchants in multiple ways. Its durability allows merchants to save cost on updating their banners. Its translucence makes the banner brightly visible from roads or highways, attracting travelers to rest and eat in these stalls. The way that these *Pecel Lele Lamongan* banners are made, together with its bright color combinations, such as red and oranges, garnered attention to potential customers to stop by.

Interest

Interest is a step after a marketer able to create an information media so that it can contain attractiveness for consumers, a marketer must think of an information media so that it can contain interest for potential customers or consumers. A poor information media opted to neglect this step entirely, resulting in a bad marketing relay. This is crucial because consumers are now actually willing to give their time to read the marketed content in detail.

In order to build interest, a marketer must explain the product's features and benefits clearly, while also at the same time putting themselves on the customer shoes, thinking that how beneficial it will be to them. Assael also explains about Interest, which is the emergence of consumer buying interest in objects introduced by a marketer (Assael, 2002).

Interest in the advertising banner of *Pecel Lele Lamongan* can be seen from the content. *Content* on advertising banner that attracts the intention of the recipient can be seen from the *headline*, *bodycopy*, illustrations and *layout*, the *headline* and *bodycopy* used on the banner contain the name of the shop or the owner's name, the name of the food, followed by the word "Lamongan", along with the menu in the stall. In the illustration of the banner there are pictures of the menu found in the stall such as pictures of chicken, duck, catfish, gourami, pomfret, eel, crab, and shrimp.

The use of color in the *headline* mostly uses gradations of red, orange and yellow. While in the *bodycopy*, the majority of the use of color uses red, blue, and green. The colors used are striking colors. The use of this color can make people who see to be interested, then from that interest can see what is in the banner. Starting from the *Headline* which is title or identity of the stall then *bodycopy* which is a variety of writings about the available menu. After that, illustrations or images that are compositionally also have a large size so that they are easily seen.

The composition of the illustration is also interesting because what is drawn in the banner is also an illustration of living animals, not cooked ones. This is certainly also interesting when compared to the many culinary that provide illustrations of food that is ready to be served. The composition is also interesting, seen from the proportion of some of the drawn animals, e.g., eels and catfish drawn as big as chickens and ducks, despite their actual size being smaller to the latter.

Desire

The next step that must be taken by a marketer is to bring up the desire to try or have, where at this stage the marketer must be observant or smart to read the consumer. This step is to prove that a marketer is able to provide the right solution in making a decision for consumers. At this stage the recipient already has the motivation to own the product. At this stage, a marketer has succeeded in creating the needs of potential buyers. Some of the potential costumers have "caught the hook" and ready to buy the product, but most of them are still hesitant because they are unsure whether or not the product stayed true to what they are advertised.

At this stage, the frequency of displaying massive advertising banners is key. The recipients who pass by on highways have seen advertising banners in many locations, be it in their own city or in other cities. This is what ultimately makes the recipient feel

that *Pecel Lele Lamongan* is a culinary business that has spread to many cities. So that it creates a desire to know about *Pecel Lele Lamongan*.

Decision

This stage is an interrelated process starting from *attention, interest, desire*. The stages that start from attention to the media used by vendors, namely banners, then the content on the banners that can attract the recipient, after that the frequency of massive broadcasts. It will all eventually reach the decision stage. Recipients who have passed through the three stages will eventually have a decision about *Pecel Lele Lamongan*, where *Pecel Lele Lamongan* is a culinary business with stalls that use advertising banners with banner content containing the name of the stall or Lamongan, then there are pictures containing menu that are available in the stall, and have striking color patterns on the banner advertisements.

Action

At this stage the potential customers have finally be sure of *Pecel Lele Lamongan* brand, so that when the action occurs, the recipient will make a purchase according to the response they have gotten from the attention, interest, desire, and decision stages.

Conclusion

The Warung *Pecel Lele Lamongan* advertising banners have a headline and body-copy that contains the food's name, followed by the word "Lamongan", and the vendor's name. The sequence of the naming varies between each stall, but overall, it follows the same format and idea. The colors used in the headline are bright colors such as red, orange and yellow, while the colors used in the body copy are red, blue, and green. The color used in the illustration is a color that is identical to the color of the original object. The layout of the banner is rectangular. *Sequence* leads from top to bottom with a fixed reading direction from left to right. *Emphasis* on the banner can be seen from the *headline* and illustration. The balance of the banner is a symmetrical, with equally-distanced placement of the elements on each corner and sides of the layout. *Unity* can be seen from the grouping of items based on type. *Warung Pecel Lele* advertising banner uses fabric, which are durable to use for a long period of time. The relatively large size makes advertising banner easily visible. Content in advertising banner consisting of headlines, body copy, and illustration combined in the layout makes the banners very attractive, plus the use of striking colors so that the level of interest is very high. Next, the frequency of advertising banners that are widely spread in each city makes the desire of the recipient to get to know *Pecel Lele Lamongan*, so that in the end they will be sure about the brand of *Pecel Lele Lamongan*, where *Pecel Lele Lamongan* is a culinary business with stalls that use advertising banner with banner content containing the name of the stall or the word Lamongan. Then there are pictures that contain menus that are occurs available in the stall, and have a striking color style on the banner additional. The menu served are depicted by pictures with captions that has a striking, bold typography. Therefore, the potential customers shall make a purchase according to the response they have gotten from the attention, interest, desire, and decision stage.

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