



## **The Promotional Strategy Of Srisasanti Gallery For The Addy Debil Exhibition "Feeling Fluorescent" Conducted In Collaboration With The Museum Of Toys In Yogyakarta**

**Anisa Rahmadhani HRP\***  
**Muhammad Kholid Arif R\*\***  
**Raden Rara Vegasari Adya \*\*\***

Department of Arts Management  
Indonesia Institute of The Arts  
Yogyakarta  
Parangtritis Street Km. 6.5  
Yogyakarta, Indonesia

[rahmadhanianisa93@gmail.com](mailto:rahmadhanianisa93@gmail.com)

### **ABSTRACT**

The influence of digitalization has expanded the dissemination of art information through social media platforms such as TikTok and Instagram. This enables more effective and widespread promotion of art exhibitions. Therefore, Srisasanti Gallery has adopted various promotional strategies, including collaborations with other institutions such as the Museum of Toys, to increase visitor enthusiasm for art exhibitions, as exemplified by the "Feeling Fluorescent" exhibition by Addy Debil. This research utilized a descriptive qualitative method with a case study approach. Data were collected through participatory observation, semi-structured interviews, and documentation. The research findings reveal that Srisasanti Gallery implemented a promotional strategy (Mahmud Machfoedz, 2010: 3-16) by segmenting the target audience, sending invitations, compiling a list of content creators, media placement, distributing exhibition posters, designing content, and planning a promotional timeline. Additionally, other promotional mix elements (Hamdani, 2006 in Sunyoto, 2015: 160-161) such as advertising, personal selling, public relations, word of mouth, and direct marketing were also effectively utilized by Srisasanti Gallery. The involvement of content creators in disseminating information about the exhibition on social media platforms like TikTok and Instagram also had a significant impact in attracting a large number of visitors. The promotional strategy developed by Srisasanti Gallery not only succeeded in making the exhibition go viral on social media but also yielded positive results in terms of visitor numbers, reaching 6000 visitors during its month-long run. This success serves as evidence of the effectiveness of the promotional strategies implemented by this gallery, which may potentially serve as a model for promoting future cultural art events.

**Keywords:** Promotion Strategy, Promotion Mix, Exhibition, Gallery

### **INTRODUCTION**

The era of digitalization signifies an age where information is readily and swiftly accessible through digital technologies connected to the internet (Sukiman, 2018). This phenomenon has profoundly influenced the realm of fine arts by facilitating the production of new media and revitalizing public spaces, thereby making art more accessible and comprehensible, particularly to the younger generation. Digital media platforms, such as TikTok and Instagram, have played a pivotal role in this transformation. These platforms not only allow for the easy dissemination of art-related content and information but also enable individuals to participate

as content creators, fostering a mutually beneficial social phenomenon (Rushartono & Ratna, 2023: 20).

The advent of digital media promotion has significantly broadened the scope of fine arts, particularly through the engagement of content creators who generate compelling promotional content about art exhibitions and activities. This has positively impacted art galleries and institutions by attracting large audiences and enhancing public awareness and appreciation of art (Suryana, 2019: III). Srisasanti Gallery has leveraged these platforms effectively in its collaboration with the Museum of Toys to promote the solo exhibition of Addy Debil titled "Feeling

Fluorescent." Addy Debil's exhibition distinguished itself from previous shows at Srisasanti Gallery by featuring a unique exhibit space filled with glowing murals and doodle art, creating Yogyakarta's first glow-in-the-dark room experience. This innovative approach contributed to the exhibition's virality on TikTok and Instagram. Moreover, the visual accessibility of Addy Debil's artworks appealed to diverse demographics, particularly youth audiences. According to Vattaya Zahra, Srisasanti Gallery Communications, the exhibition garnered a positive response, attracting an average of 200 visitors daily and totaling more than 6000 visitors over its month-long duration. The gallery set the admission fee at Rp. 30,000 for adults and children above 5 years old.

One distinctive promotional strategy employed by Srisasanti Gallery to achieve TikTok's FYP (For Your Page) status involved meticulous planning and execution. Effective implementation of promotional strategies is crucial for achieving desired outcomes. Accordingly, this study will delve into the stages of promotional strategy development and the utilization of promotional mixes in this exhibition to effectively drive visitor enthusiasm at Srisasanti Gallery.

To support this research, multiple references have been utilized, including the thesis research by Tamira Rachmaheni Rihadah on the promotional mix for the Indonesian Presidential Palace's fine arts collection exhibition, and studies by Linda Desma Yunita and Tri Handayani on event promotional mix strategies. These references provide comparative data and insights relevant to the study's focus on promotional strategies and mixes employed by Srisasanti Gallery to enhance visitor engagement for Addy Debil's exhibition.

This research contributes to the understanding of promotional strategies and mixes in the context of art exhibitions, particularly emphasizing Srisasanti Gallery's approach in Yogyakarta. It aims to delineate how strategic promotion can effectively attract diverse audiences to art galleries, museum, art space and similar cultural institutions.

## LITERATUR REVIEW

### a. Promotion Strategy

Promotional strategies serve as instrumental tools in achieving company objectives, encompassing long-term goals, subsequent programs, and allocation priorities of resources. Therefore, strategy is defined as a deliberate arrangement of plans designed to attain specific results or objectives (Freddy Rangkuti, 2009: 13). According to Suyanto (2007: 142), the implementation of a promotional strategy involves

eight stages aimed at supporting the desired goals. Additionally, Mahmud Machfoedz (2010: 3-16) elaborates on eight steps for implementing promotional strategies to effectively facilitate the intended goals.

1. Identifying the target audience involves defining clear segments such as potential consumers or current users, including those who make purchasing decisions or influence them. These can be individuals, groups, communities, or the general public.
2. Determining the desired response requires understanding the current position of the target audience and identifying the stages they need to progress through. Communicators can utilize a hierarchy of effects model that outlines stages from awareness, knowledge, liking, preference, belief, to purchase decisions.
3. Selecting a message involves crafting an effective and compelling message that follows the AIDA model: attracting attention, generating interest, stimulating desire, and prompting action.
4. Choosing the media involves selecting communication channels, which can be personal (direct communication such as face-to-face interactions, postal mail, email, or telephone) or non-personal (indirect communication such as media advertising, environmental factors, or events).
5. Selecting the message source involves choosing a credible source to enhance message persuasiveness. Factors influencing source credibility include expertise, trustworthiness, and likability.
6. Gathering feedback can be achieved by soliciting audience responses regarding message recall, frequency of exposure, key takeaways, emotional response, and attitudes towards the product or message.
7. Allocating the total promotional budget involves distributing funds across key promotional tools based on strategic priorities and anticipated outcomes.
8. Developing a promotional mix entail deploying various promotional tools effectively and efficiently, such as advertising, public relations, sales promotions, personal selling, and others, to achieve promotional objectives.

## b. Promotion Mix

The promotional mix encompasses advertising, personal selling, sales promotion, public relations, word of mouth, and direct marketing (Hamdani, 2006 in Sunyoto, 2015: 160-161). Here are the explanatory details of each component:

1. **Advertising:** advertising involves non-personal communication paid for by identified sponsors (Walker, 1994 in Sunyoto, 2015: 159). It serves as an impersonal method used by companies to promote goods or services (Hamdani, 2006 in Sunyoto, 2015: 160):
  - a. Informative advertising: introduces and educates consumers about the product.
  - b. Persuasive advertising: aims to create demand in competitive markets.
  - c. Reminder advertising: maintains consumer awareness in the product's maturity phase.
  - d. Reinforcement advertising: convinces buyers of their wise purchase choice.
2. **Personal selling:** this method offers flexibility as salespeople can tailor their approach to meet individual buyer needs and behaviors, facilitating direct interactions between providers and consumers.
3. **Sales promotion:** includes activities to enhance product availability from producers to end sales, such as banners and brochures. Promotions can target consumers, intermediaries, and sales personnel.
4. **Public relations:** this strategic marketing approach involves cultivating relationships not only with customers, suppliers, and distributors, but also with broader public interests. Programs may include publications, significant events, investor relations, exhibitions, and event sponsorship.
5. **Word of mouth:** customers share their product experiences directly with others, influencing potential buyers through informal communication, which serves as a powerful reference in the promotional mix.
6. **Direct marketing:** an interactive marketing method utilizing various communication channels to elicit specific and measurable direct responses (Tjiptono, 2012 in Lontoh, 2016: 3). It includes direct mail, mail order, direct response, direct selling, telemarketing, and digital marketing strategies.

Each element of the promotional mix plays a distinct role in the comprehensive marketing strategy, tailored to reach and engage target audiences effectively.

## METHOD

This research employs a descriptive qualitative method utilizing a case study approach. Case study research involves investigating a specific phenomenon (the case) within a defined timeframe and context (such as a program, event, process, institution, or social group), gathering detailed and in-depth information through various data collection procedures over a specified period (Cresswell, 1998: 34 in Wahyuningsih, 2013: 3). The data collection methods utilized in this study are outlined as follows:

### 1. Data source

- a. **Primary data** refers to information obtained through interviews with selected sources in the research. Researchers directly collect and record this data (Kusumastuti, Adhi, Khoirun, 2019). Primary data was acquired during the researcher's tenure as Gallery Sitter at Srisasanti Syndicate from July 2 to October 15, 2023, and throughout the research period conducted from March 4 to March 31, 2024. The data collected was based on interviews with Mrs. Vattaya Zahra, Srisasanti Gallery Communications Staff, and Marni Dwi Sukma, Gallery Sitter, during the "Feeling Fluorescent" Exhibition.
- b. **Secondary data** comprises information that is available and obtained through direct observation of the subject under study, such as reading, viewing, and listening. This type of data often originates from primary data that has been analyzed by previous researchers (Kusumastuti, Adhi, Khoirun, 2019). The following categories fall under secondary data:
  1. Textual data includes documents, announcements, letters, and banners.
  2. Visual data consists of photographs, animations, and billboards.
  3. Audio data includes recordings on cassettes, multimedia combining text, images, and sound, as well as films, videos, and advertisements.

Secondary data in this research was gathered from literature and reference sources related

to promotional strategies, promotion mixes, exhibitions, and art galleries, among others.

## 2. Data collection techniques

- a. **Observation**, involves systematic recording of the studied symptoms (Hardani, et al., 2020: 123). This research employed participatory observation techniques, where the researcher observed the promotional strategy process conducted by Srisasanti Gallery directly during the Heri Dono Exhibition "Worship to Power" and Jompet Kuswidananto Exhibition "Dream Express: Personalized History of Mysticism." The observation period spanned over three months, from July 2 to October 15, 2023, while the researcher served as a Gallery Sitter. Further observations were conducted from March 4 to March 31, 2024, throughout the research period. The researcher did not actively participate in the communication team at Srisasanti Gallery during these observations.
- b. **Documentation**, originates from the word "document" referring to written materials. This method involves collecting data by recording existing information, which is considered more straightforward compared to other data collection methods (Hardani, et al., 2020: 149). Documentation captures data in various forms such as photos, videos, and recordings, encompassing all aspects related to the Addy Debil Exhibition "Feeling Fluorescent." These materials were sourced from Instagram @srisasantigallery, website and the photo archives maintained by Ilkhas Rayi Winuranto of the Srisasanti Gallery documentation team. Additionally, audio recordings of interviews will serve as supplementary data in this research, complementing the aforementioned visual documentation.
- c. **Interview**, a conversation or verbal question-and-answer session between two or more individuals with a specific purpose is referred to as an interview. In this context, one party acts as the interviewer, posing questions, while the other party, known as the interviewee, provides answers (Hardani, et al., 2020: 137). In qualitative research, observation techniques are frequently combined with in-depth interviews, while observations are being conducted, researchers also engage in interviews with the individuals

under study (Sugiyono, 2017: 232). This study employs in-depth semi-structured interview techniques, where a set of questions is initially prepared for the informants. Additional questions may be developed during the interview process if the prepared list proves inadequate and requires supplementation. The interviews were conducted both on-site at Tujuan Cafe and online due to the geographic dispersal of several participants who were not located in Yogyakarta. The following individuals are scheduled to be interviewed to gather data for this research.

1. Mrs. Vattaya Zahra as Srisasanti Gallery Communications Staff
2. Marni Dwi Sukma as Gallery Sitter

Source: Primary data  
(Anisa Rahmadhani HRP, 2024)

## RESULT & DISCUSSION

### 1. Data Representation

#### a. The Exhibition's Collaborative Process

Addy Debil, an artist hailing from Bandung, embarked on his career as a street artist with a distinctive style reminiscent of doodles and murals adorning city walls. His works depict a utopian and cheerful world populated by richly imaginative characters, evoking a sense of freedom reminiscent of children's perspectives or dreams. Each character in his art is portrayed with a joyful expression and closed eyes, creating an ambiance that radiates happiness.



Pict. 1. Addy Debil's artwork entitled "is this our first sanctuary?", Acrylic on Canvas, 2023  
(Doc. Ilkhas Rayi Winuranto, 2023)



Addy Debil's artistic journey took a pivotal turn with his solo exhibition titled "Eyes Shut Fantasia" in 2021, marking his collaboration with the esteemed Srisasanti Syndicate. This platform serves as a vital link connecting artists with art enthusiasts both locally and internationally. Following the success of his solo showcase, Addy Debil actively participated in various group exhibitions organized by Srisasanti Syndicate. These include notable exhibitions such as "On Connectivity" in Yogyakarta 2022, "WIB (Works in Bali)" in Ubud Bali 2022, "Sub-Values" at Galeri R.J Katamsi, and "Something Old, Something New, Something Borrowed, Something Blue" at Pacific Place Mall Jakarta. A significant milestone in his career was the solo exhibition "Feeling Fluorescent," held in collaboration with the Museum of Toys from April to May 2023. This exhibition stood out by incorporating fluorescent paint that glows under ultraviolet light, transforming the viewing experience. The collaboration between Srisasanti Gallery and the Museum of Toys, spearheaded by Benedicto Audi Jericho and Deasy Sutanto respectively, aimed to integrate art with toy culture, street art influences, and more.



Pict. 2. Addy Debil's artwork entitled "Look at Me", Acrylic and Fluorescent Paint on Canvas, 2023 (Doc. Ilkhas Rayi Winuranto, 2023)

The exhibition set an entrance fee of Rp. 30,000 for adults and children above 5 years old, representing a Rp. 10,000 increase compared to previous Srisasanti Gallery exhibitions. However, this adjustment did not deter art enthusiasts, as evidenced by the positive reception and an average daily attendance of 200 visitors, culminating in a total of 6,000 visitors throughout the exhibition period. "Feeling Fluorescent" captured significant public attention, drawing queues of eager visitors up to 30 minutes before the gallery's opening. The exhibition

also received coverage from local television stations such as TVRI and Jogja TV, highlighting its widespread appeal and cultural significance. The success of "Feeling Fluorescent" underscored Srisasanti Gallery's effective promotional strategies, which will be further explored in subsequent data analysis (Marni Dwi Sukma, Gallery Sitter, in an online personal interview, April 11th, 2024).



Pict. 3. The exhibition space at Addy Debil's "Feeling Fluorescent" Exhibition (Doc. Ilkhas Rayi Winuranto, 2023)

#### b. Srisasanti Gallery promotion strategy for the Addy Debil's "Feeling Fluorescent" Exhibition

Based on the interview with Vattaya Zahra, Communication at Srisasanti Gallery, Yogyakarta, on March 6th, 2024, it is evident that the "Feeling Fluorescent" exhibition resulted from a well-planned promotion strategy. The collaboration with the Museum of Toys not only provided a unique exhibition space with the first glow-in-the-dark experience in Yogyakarta but also formed the foundation for an effective promotion strategy. Vattaya Zahra explained that Srisasanti Gallery took proactive steps, such as contacting mass media via WhatsApp and email before the exhibition opening, which helped increase event exposure. Distributing exhibition posters to various locations in Yogyakarta utilized physical media to reach a wider audience. Additionally, inviting content creators on social media platforms like TikTok and Instagram was a smart move to generate interest, enthusiasm, and positive discussions during the event. The diverse use of publicity channels such as Instagram, the website, and mainstream media outlets like Radar Jogja, Tempo, IDN Times, Tribun Jogja, and Antara News demonstrates a holistic approach to reaching various audience segments. Moreover, Srisasanti Gallery targeted specific audiences through gallery tours and

artist talks tailored for art students, artists, and academics. The gallery also adopted effective strategies to engage relevant audiences with the exhibition content. Through these initiatives, the gallery not only provided an opportunity for art enthusiasts to delve deeper into art through discussions and detailed explanations but also fostered an environment conducive to the exchange of ideas and knowledge between visitors and the art community. The goal is for the gallery to continue growing and become more accessible across different regions, benefiting the community through its innovative programs. Therefore, Srisasanti Gallery serves not only as a venue to enjoy artworks but also as a center for enriching visitors' experiences and knowledge in the cultural art world.

Although this promotion strategy has been successful, Vattaya Zahra suggested potential optimizations, such as holding a press conference before the exhibition opening to allow artists, curators, or other stakeholders to interact directly with the media and create even greater enthusiasm. While there was no specific budget allocation for promotion in this exhibition, Vattaya Zahra hopes that future promotions will include budget allocations to expand promotional reach and further enhance the event's impact. This could include inviting national-scale media and well-known content creators or influencers with millions of followers on Instagram and TikTok.

Furthermore, Marni Dwi Sukma, Gallery Sitter at the Addy Debil "Feeling Fluorescent" Exhibition, stated that visitor enthusiasm for the exhibition, initiated in collaboration with the Museum of Toys, was exceptionally high. Even before the gallery opened, long queues of visitors were seen waiting to enter and view the exhibition. This reflects significant interest among visitors in witnessing refreshing and distinct visuals compared to previous exhibitions. The brightly colored room instantly captured the attention of various demographics, making the showcased artworks stand out and stimulating interest further. The presence of "gacha" games and "slush drink" menus within the gallery provided an additional appealing touch for visitors, enhancing the exhibition's attraction.

In their role as Gallery Sitter, staff not only ensured the security of artworks but also actively participated in the exhibition promotion process. Besides handling administrative tasks such as ticketing and merchandise sales, they actively informed visitors about the "gacha" games and "slush drink" menu offerings at the exhibition. They also

asked visitors how they learned about the exhibition and what attracted them to visit. Responses from visitors indicated that promotion through viral videos created by content creators on TikTok and Instagram's FYP (For Your Page) had a significant influence. However, some visitors also came based on recommendations from friends, relatives, or neighbors, highlighting the role of word-of-mouth promotion in attracting visitors to the exhibition.

Overall, the collaboration between visual innovation, additional experiences, the active role of Gallery Sitters in promotion, and the use of social media and word-of-mouth promotion proved to be effective strategies in capturing the attention and interest of visitors to the "Feeling Fluorescent" Exhibition, initiated in partnership with the Museum of Toys.

## 2. Data Discussion

### a. Promotion Strategy

According to Suyanto (2007: 142), the implementation of a promotion strategy requires eight stages to support goal achievement. Additionally, Mahmud Machfoedz (2010: 3-16) explains that there are eight steps in applying a promotion strategy to facilitate goal attainment, namely: (1) identifying the target audience, (2) determining the desired response, (3) selecting the message, (4) choosing the media, (5) selecting the message source, (6) gathering feedback, (7) setting the total budget, and (8) composing the promotional mix. However, Srisasanti Gallery takes a somewhat different approach with several distinct stages compared to the aforementioned theories, as outlined below:

#### 1) Target Audience Segmentation

Srisasanti Gallery implements target audience segmentation in each exhibition agenda it organizes. It is important to note that segmenting the target audience is intended as a strategy to reach the local market in Yogyakarta specifically. One strategy used is to consider the exhibition schedules of competitors. For instance, nearing the end of the year when Art Jog typically takes place, Srisasanti Gallery organizes exhibitions aimed at younger audiences featuring interactive and brightly colored artworks (pop art). Conversely, during the Biennale Jogja, the gallery showcases more contextual artworks. Here, "contextual" refers to

artworks connected to current situations, events, and carrying specific meanings or significance.

In this context, the solo exhibition "Feeling Fluorescent" by Addy Debil, initiated in collaboration with the Museum of Toys, was held as a year-end gallery program from April 11 to May 14, 2023, preceding the Art Jog 2023 event. Subsequently, the gallery's program included solo exhibitions by Heri Dono titled "Worship to Power" and by Jompet Kuswidananto titled "Dream Express: Personalized History of Mysticism". Both exhibitions were held simultaneously from July 2 to October 15, 2023, preceding the Biennale Jogja 17 Titen event.

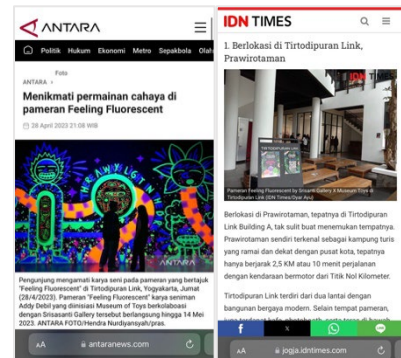
## 2) Invitation Sending

Invitation sending is one of the strategies employed by Srisasanti Gallery to directly inform colleagues, collectors, artists, curators, mass media representatives, writers, academics, and to foster strong relationships with stakeholders. Additionally, Vattaya Zahra invites content creators on social media platforms such as TikTok and Instagram who meet the specified criteria set by the Communications Department. This invitation sending effort aims to broaden the dissemination of information about exhibitions to the target audience, with the expectation of increasing the number of visitors to the gallery.

## 3) Media Placement

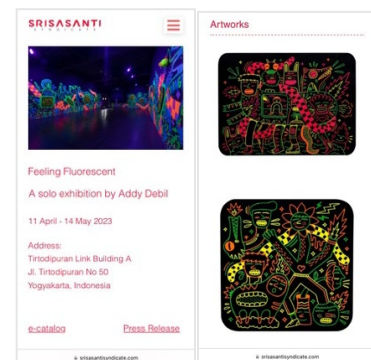
Srisasanti Gallery implements media placement by establishing collaborations with mass media outlets such as Radar Jogja, Tempo, IDN Times, SINDOnews.com, Tribun Jogja, Antara News, and others. These partnerships are forged based on the media relations managed by Vattaya Zahra, the Communication Officer of Srisasanti Gallery. In addition to directly inviting mass media for coverage of the "Feeling Fluorescent" exhibition by Addy Debil, several media outlets attended voluntarily to cover this glow-in-the-dark exhibition initiated in collaboration with the Museum of Toys. This

serves as evidence of the significant appeal of the exhibition.



Pict. 4 & 5. Mass media placement  
Source: *antaranews.com* and *jogja.idntimes.co*

Srisasanti Gallery also utilizes its website at <https://www.srisasantisyndicate.com>, which is regularly updated to encompass all information pertaining to artists, exhibitions, contacts, publications, and the gallery's profile. This website serves as a platform for the Srisasanti Gallery to disseminate its gallery programs and as an archive of information regarding past exhibitions.



Pict. 6 & 7. Mass media placement  
Source: *srisasantisyndicate.com*

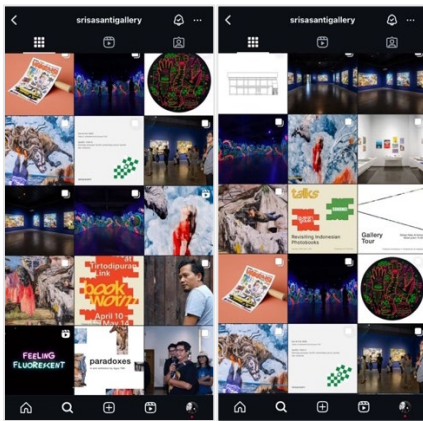
Furthermore, the Srisasanti Gallery actively utilizes the Instagram social media platform to disseminate information regarding the "Feeling Fluorescent" exhibition by Addy Debil and other gallery programs. This social media outreach has been undertaken by Srisasanti Gallery since its inception in the Tirtodipuran Link Building A, where various gallery programs have been conducted to date. Currently, Srisasanti Syndicate has acquired a new venue, Tirtodipuran Link Building B, located approximately 900 meters from the



original location at Tirtodipuran Link Building A on the same street.

The use of Instagram as the primary social media platform for disseminating gallery-related information and programs is deemed cost-effective and efficient, significantly impacting visitor numbers. The Srisasanti Gallery employs Instagram strategically, including establishing and adhering to an optimal upload timeline, selecting compelling content types to attract attention, and informing the audience about all aspects of the "Feeling Fluorescent" exhibition.

The next sections of this discussion will further elaborate on the implementation of these promotional strategies, including planning the upload timeline and selecting content types. Currently, Srisasanti Gallery's Instagram account boasts approximately 15.9 thousand followers, accumulated over a span of about 5 years since the gallery began actively using Instagram as its primary social media platform for disseminating gallery-related information starting in 2019.



Pict. 8 & 9. Instagram media placement  
Source: Instagram @srisasantigallery

#### 4) Creating a list of content creator

Srisasanti Gallery aims to further disseminate information to attract a larger audience to the "Feeling Fluorescent" exhibition by creating a list of content creators based on the following criteria:

- a) Content creators with a substantial number of followers on social media who

frequently create content such as visiting exhibitions, galleries, art spaces, museums, festivals, or other cultural events.

- b) Content creators who are still in the initial stages or require content material (micro). In this case, content creators who do not yet have a rate card to promote this exhibition on their social media accounts.
- c) Several content creators regularly invited by Srisasanti Gallery to each exhibition event, such as @harisalhaqlbs, @coretinnn, @ngalorngidulyuk, and others with similar content on the aforementioned social media accounts.

Vattaya Zahra as a Srisasanti Gallery Communication Staff, continuously seeks out content creators meeting these criteria on TikTok and Instagram. They are invited to the gallery to create content mentioning @srisasantigallery in their publications. Srisasanti Gallery collaborates with these creators by offering complimentary admission tickets, thus incurring no expenses for this promotional strategy. Invitations to these content creators are extended multiple times throughout the exhibition period to maintain a positive trend on social media.

#### 5) Exhibition poster distribution

This promotional strategy has been widely adopted by several galleries in Yogyakarta, including Srisasanti Gallery. They distribute posters at various locations in Yogyakarta such as galleries, art spaces, museums, institutions, campuses, and others. Srisasanti Gallery does not collaborate with these entities but obtains permission to display exhibition posters on designated bulletin boards. This approach aims to reach a broader audience and inform them about the exhibition, thereby attracting their attention to visit Srisasanti Gallery.

#### 6) Designing content type

During the content design phase at Srisasanti Gallery, a structured message design approach is implemented, encompassing message content determination, structure, and format across all



media platforms. Specifically on Instagram, the AIDA model is employed. The content messaging at Srisasanti Gallery integrates the distinctive visual elements of Addy Debil's artwork, featuring glow-in-the-dark colors consistent with the exhibition's concept, presented in animated form. All content designs are directly crafted by Muhammad Dody Al Fayed and animated by Wahyu Nurul Iman. Below are visuals showcasing the design, color palette, and format of the "Feeling Fluorescent" exhibition posters distributed on Instagram.



Pict. 10. Exhibition poster design  
Source: Instagram @srisasantigallery

Furthermore, in terms of the content uploaded on Instagram, Srisasanti Gallery adopts a selective approach, ensuring that each piece of content serves a specific purpose without excessive variation. This approach is driven by the gallery's preference for straightforward content that directly targets its audience segment. Consequently, the content disseminated on Instagram for Addy Debil's exhibition at Srisasanti Gallery includes exhibition posters, exhibition views, artwork details, event documentation from the exhibition opening, and posters containing information about gallery tours.

## 7) Exhibition promotion timeline planning

Srisasanti Gallery implements a structured publication schedule for promoting this exhibition, adhering closely to the

planned timeline. The publication schedule on Srisasanti Gallery's Instagram social media typically begins two weeks prior to the event. Initially, exhibition posters are uploaded, followed by exhibition view content featuring several photos of the exhibition space showcasing Addy Debil's artworks, collaboratively shared with the Museum of Toys Instagram account three days after the exhibition opens. Subsequently, one week into the exhibition period, detailed photos of Addy Debil's artworks are uploaded in collaboration with Addy Debil's and Museum of Toys Instagram account. This is followed by information related to the gallery tour program featured in the "Feeling Fluorescent" exhibition. The final content uploaded by Srisasanti Gallery during the exhibition serves as a reminder to visitors that the Addy Debil "Feeling Fluorescent" exhibition will conclude in a week, featuring photos of exhibition spaces and Addy Debil's artworks.

Regarding the distribution timeline of the exhibition posters, Srisasanti Gallery begins spreading them one week before the exhibition, aided by the Gallery Sitter team, who place them on designated bulletin boards at various locations such as galleries, institutions, museums, and others.

A new discovery in the steps taken for implementing promotional strategies by Srisasanti Gallery in the "Feeling Fluorescent" exhibition involves incorporating elements of promotional mix. This includes advertising through the distribution of exhibition posters. Additionally, Srisasanti Gallery utilizes personal selling and direct marketing approaches. This involves sending invitations and using email and the website to disseminate information related to the exhibition.

### b. Promotional Mix

Promotional mix is a combination of various promotional tools used to deliver value persuasively to customers and build relationships with them. According to the theory cited from Kotler & Armstrong (2012 in Radianto & Hedynata, 2016: 3), this promotional mix encompasses several key elements essential for achieving these objectives. Interestingly, the promotional research conducted by Srisasanti Gallery and Museum of Toys in Addy Debil's solo exhibition has implemented these principles effectively, as described in theory by

Hamdani (2006 in Sunyoto, 2015: 160-161). Here are the elements of the promotional mix implemented by Srisasanti Gallery:

### 1) Advertising

In implementing the promotional strategy for the Addy Debil "Feeling Fluorescent" exhibition, Srisasanti Gallery employs various elements to reach diverse audiences. Firstly, they utilize the distribution of exhibition posters and banners placed outside the gallery as effective visual means to capture the attention of potential visitors. Leveraging social media, particularly Instagram, the gallery harnesses its broad reach and social influence to expand the promotional outreach.

Furthermore, Srisasanti Gallery addresses the needs and preferences of its audience by creating two different types of exhibition catalogs. The first catalog includes artwork prices, tailored specifically for collectors, colleagues, and others interested in investing in the artworks. On the other hand, the second catalog (e-catalog), which excludes artwork prices, is aimed at gallery visitors who may want to learn more about the exhibition without the pressure of purchase. By integrating these diverse advertising methods, Srisasanti Gallery adopts a holistic and targeted approach in promoting the "Feeling Fluorescent" exhibition. This allows them to reach a varied audience and meet the needs of different market segments effectively.

### 2) Personal Selling

Personal approach adopted by Srisasanti Gallery in promoting the "Feeling Fluorescent" exhibition involves a series of steps designed to create direct interactions with various audience segments. One strategy employed is the direct sending of invitations to potential stakeholders such as colleagues, collectors, artists, curators, writers, academics, media professionals, and content creators. This initiative aims not only to invite them to attend the exhibition but also to expand the network and introduce the event to individuals who wield influence and have a vested interest in the art world.

Additionally, in an effort to enhance the personal visitor experience, Srisasanti Gallery employs a strategy involving Gallery Sitters. They are tasked not only with providing information about the exhibition to visitors but also with offering additional services directly, such as "slush drink" menus, "gallery tour" programs, and "gacha" games available within the exhibition. Thus, Gallery Sitters serve as exhibition ambassadors who not only impart information but also provide a deeper and more interactive experience to visitors.

Through these diverse personal approaches, Srisasanti Gallery establishes closer relationships with potential audiences, provides richer and more engaging exhibition experiences, and enhances their chances of achieving promotional objectives effectively and efficiently.

### 3) Sales Promotion

Srisasanti Gallery utilizes various forms of sales promotion in collaboration with the Museum of Toys to initiate a solo exhibition by one of their represented artists, Addy Debil, themed "Feeling Fluorescent". In organizing this exhibition, they create a unique experience for visitors through several sales' promotion initiatives.

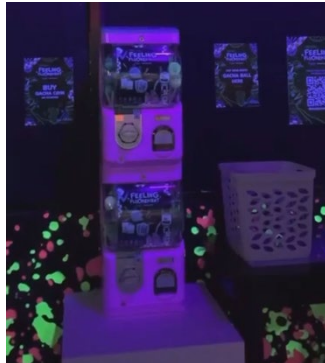
Firstly, they introduce a "gacha" game where visitors have the opportunity to obtain keychains featuring distinctive characters from Addy Debil's artworks. This not only allows visitors to interact directly with the artworks but also adds an element of fun and surprise to their visit. Additionally, the unique "slush drink" menu, made from a blend of milk and various fruits such as strawberries, grapes, and melons, not only provides culinary variety for visitors but also complements the glow-in-the-dark theme of the exhibition. The vibrant colors used in these drinks reflect the same ambiance as the exhibited artworks, creating a harmonious balance between visual and taste experiences.

Furthermore, the collaboration with the "photograms booth" is a strategic step to enrich the visitor experience. By utilizing polaroid-style photos framed with distinctive character designs from the exhibiting artist's artworks at Srisasanti Gallery, visitors can

take home unique and personal mementos. The decision to use Addy Debil's distinctive artwork characters as polaroid frames also strengthens the brand identity and expands exposure to the artist's works. By integrating all these elements, Srisasanti Gallery successfully creates an exhibition experience that is not only engaging and interactive but also effectively promotes Addy Debil's artworks, broadening the exhibition's appeal and reach to a diverse audience.



Pict. 10 & 11. Photograms booth dan polaroid  
(Doc. Anisa Rahmadhani HRP, 2024)



Pict. 12. "gatcha" games  
(Doc. Anisa Rahmadhani HRP, 2024)



Pict. 13. "slush drink" menu  
(Doc. Anisa Rahmadhani HRP, 2024)

#### 4) Public Relations (PR)

The public relations efforts undertaken by Srisasanti Gallery for this exhibition encompass several deliberate initiatives, one of which is "gallery tour" and "artist talk" programs. These programs are aimed at reaching various art enthusiasts such as art students, writers, curators, artists, and others interested in visual arts. Through these initiatives, Srisasanti Gallery provides visitors with the opportunity to gain a deeper understanding of the exhibited artworks and to interact directly with the artists or relevant parties.

The "gallery tour" programs are scheduled every Wednesday and Thursday throughout the two-month duration of the exhibition. The decision to host these events regularly each week is to consistently provide opportunities for visitors, including art students, writers, curators, artists, and members of the public, to delve deeper into Addy Debil's artworks and their contexts. By scheduling these programs on a routine basis, Srisasanti Gallery creates structured opportunities for visitors to engage directly with the artists and broaden their understanding of visual arts. Moreover, this regular schedule allows visitors to plan their visits more effectively, thereby enhancing participation and attendance in these events. Through the consistent organization of gallery tours and artist talks, Srisasanti Gallery aims to create meaningful and memorable experiences for visitors, while reinforcing positive public relations with various audience segments.

Furthermore, Srisasanti Gallery extended its outreach by inviting children from NTC De Taaluin Yogyakarta, a school specializing in Dutch language learning, to participate in a "gallery tour" program within the Addy Debil "Feeling Fluorescent" exhibition. This initiative not only expands the exhibition's reach to diverse segments of the community but also provides young generations with an opportunity to learn about and appreciate visual arts in a structured context.

Collaboration with the Museum of Toys is also integral to Srisasanti Gallery's public relations strategy. This collaboration enriches the exhibition's content by introducing new and engaging elements, while also opening opportunities to broaden promotional reach and increase event attendance in the public eye. Meanwhile, partnerships with mass media provide a broader platform to communicate information about the exhibition to a larger audience. By integrating these elements, Srisasanti Gallery effectively develops a highly positive public relations strategy, expands the exhibition's reach, and enhances awareness and appreciation of visual arts among the general public and specific segments such as students.

### 5) Word of Mouth Marketing

Word of mouth marketing holds significant power in influencing consumer perceptions and decisions. As described by Hamdani (2006 in Sunyoto, 2015: 160-161), this phenomenon occurs when customers share positive experiences about a product or service directly with others. Despite its simple physical nature, this strategy proves to be one of the most effective in marketing.

Srisasanti Gallery has inadvertently implemented this word-of-mouth promotion strategy through its policy for Gallery Sitters to inquire about how visitors learned about the exhibition and what factors attracted them to visit. While direct responses linked to referrals from friends or family may not dominate, they provide insight that the influence of word of mouth remains relevant in the "Feeling Fluorescent" exhibition by Addy Debil. Furthermore, the exhibition successfully leveraged TikTok and Instagram as part of its promotional strategy. The involvement of content creators in spreading exhibition-related content virally on these platforms demonstrates that the exhibition relies not only on conventional promotion but also harnesses the power of virality and social media reach.

By combining word of mouth strategy with the utilization of social media as a viral platform, Srisasanti Gallery has effectively created a dynamic where impressed visitors contribute to spreading information to their

networks through social media. This domino effect generates widespread and rapid dissemination, where every part of someone's social network becomes a potential avenue for spreading information about the exhibition. This reflects an intelligent approach in integrating traditional promotional strategies with modern and adaptive approaches to technology and consumer behavior. Srisasanti Gallery does not rely solely on conventional promotion such as formal invitations and media publications but also utilizes the influence and social media reach to enhance exhibition exposure. Thus, the solo exhibition by Addy Debil titled "Feeling Fluorescent" not only successfully reached a broad potential audience but also generated sustained effects in terms of conversations and online engagement. This approach underscores that a combination of integrated and diverse promotional strategies is key to successfully introducing art events to the public in today's digital era.

### 6) Direct Marketing

Direct marketing, as explained by Tjiptono (2012), is a marketing system that utilizes various communication media to enhance specific and measurable direct responses. Unbeknownst to them, Srisasanti Gallery has implemented direct marketing strategies in promoting the "Feeling Fluorescent" exhibition by Addy Debil. One example is their invitation to mass media and content creators to attend the exhibition and collaborate in disseminating information about the event. Through content created by these influencers, the exhibition becomes more accessible to a wider audience, and the responses obtained can be directly measured through their interactions and participation.

Additionally, Srisasanti Gallery employs email and their website as part of their direct marketing strategy. Through email, they can send official invitations to colleagues, collectors, and other relevant parties, as well as provide up-to-date information about the exhibition to their clients. Their website serves as a crucial platform to inform potential visitors seeking information online about event details such as schedules, locations, and galleries showcasing the artworks. By leveraging various communication media in



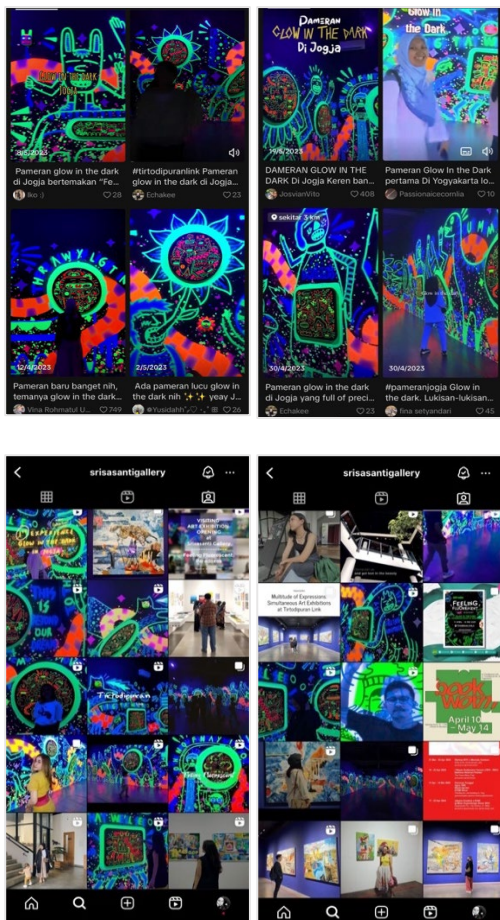
**CONCLUSIONS**

promoting this exhibition, Srisasanti Gallery can directly reach their target audience, generate specific and measurable responses, and effectively expand the promotion reach of the "Feeling Fluorescent" exhibition. Through invitations extended to mass media and content creators, the gallery can create a diverse and compelling narrative about the exhibition, reaching diverse audience segments with different interests and preferences.

Thus, the gallery can target promotional messages more accurately, capture the attention of potential audiences, and motivate them to participate in the event. Through the unconscious implementation of these direct marketing strategies, Srisasanti Gallery harnesses the power of modern communication to achieve their promotional objectives more effectively.

Srisasanti Gallery has implemented a series of diverse and innovative promotional strategies for the "Feeling Fluorescent" exhibition, initiated together with the Museum of Toys. The stages of implementing these promotional strategies include targeting specific audiences, sending invitations, media placement, compiling a list of content creators, distributing exhibition posters, content creation, scheduling promotion timelines, and executing the campaign.

Srisasanti Gallery has also employed various forms of promotion such as advertising, personal selling, sales promotions, public relations, word of mouth, and direct marketing. It uniquely utilizes an integrated advertising mix, personal selling, and direct marketing during the promotional stages, including the distribution of exhibition posters and sending invitations to colleagues, collectors, mass media, content creators, using email communications, and leveraging the website. The application of the promotional mix by Srisasanti Gallery has been optimized, evident in leveraging multiple media channels for advertising like banners, posters, artwork catalogs, mass media, and Instagram ads for new media. Additionally, public interest has been captured through creative promotional videos disseminated by invited content creators with the criteria set by the Gallery's Communication Staff. The content promotion strategy on their Instagram social media is also notably attention-grabbing, featuring distinctive signage designed by Addy Debil, echoing the exhibition's glow-in-the-dark concept across all published visual designs. Srisasanti Gallery places emphasis on fostering strong relationships with both conventional and online media through its Communication Staff. Notably, it has invited several mass media outlets such as Radar Jogja, Tempo, IDN Times, SINDOnews.com, Tribun Jogja, Antara News, and micro-content creators to cover and promote the exhibition. This promotional approach has proven advantageous in increasing gallery visitor enthusiasm without additional costs.



Pict. 14, 15, 16 & 17. Video content created by a content creator on TikTok & Instagram  
 Source: Screenshot from Tiktok & Instagram  
 /pameranglowinthedarkditirtodipuranlink

Another unique and seldom-seen promotional effort at other exhibitions includes the use of sales promotion techniques by Srisasanti Gallery, such as a "gacha" game offering random keychain designs featuring Addy Debil's distinctive characters. Furthermore, they offer "slush drinks" made from milk and various fruits like strawberries, grapes, and melons (smoothies), colored to match the glow-in-the-dark exhibition theme. Additionally, Srisasanti Gallery collaborates with a "photograms booth," producing polaroid-style photos framed with the unique character

designs of exhibiting artists. The involvement of micro-content creators has significantly influenced attracting numerous visitors. The promotional content disseminated by these micro-content creators on TikTok and Instagram has had a notably positive impact and influenced many visitors to attend the exhibition.

Moreover, the implemented promotional strategies by Srisasanti Gallery have successfully enhanced gallery visitor enthusiasm, evidenced by the substantial turnout of 6,000 visitors over the two-month duration of the "Feeling Fluorescent" Exhibition, with an entrance fee of Rp. 30,000 per person.

## SUGGESTIONS

### 1. Recommendation for Students or Researchers:

This study examines the promotional strategies employed by Srisasanti Gallery for Addy Debil "Feeling Fluorescent" Exhibition in collaboration with the Museum of Toys. Future students or researchers are encouraged to further explore promotional strategies utilizing micro-content creators on TikTok and Instagram. This would contribute to expanding the reference sources related to this research.

### 2. Recommendation for Srisasanti Gallery:

Based on observations, there are areas where Srisasanti Gallery could enhance its operations. Firstly, increasing personnel in the communication staff to activate content on TikTok and reach a broader audience through social media would be beneficial. Additionally, allocating budgetary resources to invite more prominent media outlets and organizing press conferences with artists, curators, or involved parties before exhibition openings could ensure broader media coverage. This step is expected to facilitate increased media exposure for future gallery programs. Moreover, Srisasanti Gallery could develop more initiatives involving students, communities, schools, and local institutions in Yogyakarta to educate them about gallery management, exhibition programs, publications, and other relevant aspects.

### 3. Recommendation for Public:

Public can contribute more to the development and appreciation of art, as the

programs at Srisasanti Gallery are designed not only for the art community but also for the general public.

## REFERENCES

### Books

- Akindo Berta, R. (2023). "Promosi Acara Musik "Keroncong Plesiran #3" di Panggung Terbuka Nglanggeran DIY". Skripsi S – 1 Program Studi Tata Kelola Seni, Jurusan Tata Kelola Seni, Fakultas Seni Rupa Institut Seni Indonesia Yogyakarta.
- Easberg, Kristin, G. (2002). *Qualitatif Methods Ins Social Research*. Mc Graw Hill, New York.
- Apriliani, Riski. (2019). "Strategi Promosi Event Jogja Internasional Batik Biennale 2018 untuk Meningkatkan Awareness "Yogyakarta World Batik City". Skripsi S – 1 Program Studi Ilmu Komunikasi, Jurusan Ilmu Komunikasi, Fakultas Ilmu Sosial dan Politik.
- Darmadi, Hamid. (2011). *Metode Penelitian Pendidikan*. Bandung: Alfabeta.
- Fandy Tjiptono. (2012). *Strategi Pemasaran, ed. 3*. Yogyakarta: Andi.
- Freddy, Rangkuti. (2009). *Strategi Promosi yang Kreatif, edisi pertama, cetakan pertama*. Jakarta: Gramedia Pustaka Utama.
- Hardani, Aulia, H. N., Andriani, H., Fardani, A. R., Ustiawaty, J., Utami, F. E., Sukmana, J. D., & Istiqomah, R. R. (2022). *Buku Metode Penelitian Kualitatif & Kuantitatif*. Yogyakarta: Penerbit Pustaka Ilmu.
- Hardani, dkk. (2020). *Metode Penelitian Kualitatif & Kuantitatif*. Yogyakarta: Pustaka Ilmu Group.
- Kusumastuti, Adhi., Khoirun, A. M. (2019). *Metode Penelitian Kualitatif (F. Annisya (ed.))*. Semarang: Lembaga Pendidikan Sukarno Pressindo.
- Machfoedz, Mahmud. (2010). *Komunikasi Pemasaran Modern*. Yogyakarta: Cakra ilmu.
- Mustafa, P. S. Dkk. (2020). *Metodologi Penelitian Kuantitatif, Kualitatif, dan Penelitian*

*Tindakan Kelas dalam Pendidikan Olahraga.*  
Malang: Universitas Negeri Malang.

- Rihadah Rachmaheni, T. (2023). "Bauran Promosi "Koleksi Seni Rupa Istana Kepresidenan RI - 17/71: Goresan Juang Kemerdekaan". Skripsi S – 1 Program Studi Tata Kelola Seni, Jurusan Tata Kelola Seni, Fakultas Seni Rupa Institut Seni Indonesia Yogyakarta.
- Siyoto, Sandu & Sodik, Ali. (2015). *Dasar Metodologi Penelitian.* Yogyakarta: Literasi Media Publishing.
- Sugiyono. (2016). *Metode Penelitian Kualitatif dan R&D.* Alfabeta Bandung.
- Sugiyono. (2017). *Metode Penelitian Kualitatif dan R&D.* Alfabeta Bandung.
- Sujarweni, V. Wiratna. (2014). *Metode Penelitian: Lengkap, Praktis dan Mudah Dipahami.* Yogyakarta: Pustaka Baru Press.
- Sukiman. (2018). *Mendidik Anak di Era Digital.* Jakarta: Kementerian Pendidikan dan Kebudayaan. Hlm 6-8.
- Sunyoto, Danang. (2015). *Strategi Pemasaran.* Yogyakarta: CAPS (Center for Academic Publishing Service).
- Suryana, Asep dkk. (2019). *Eksistensi Promosi di Era Digital.* Jakarta: PT. Lontar Digital Asia.
- Susanto, Mikke. (2016). *Menimbang Ruang Menata Rupa (Edisi Revisi).* Yogyakarta: Dicti Art Laboratory.
- Suyanto, M. (2007). *Marketing Strategy Top Brand Indonesia.* Yogyakarta: Penerbit Andi.
- Wahyuningsih, Sri. (2013). *Metode Penelitian Studi Kasus (Konsep, Teori Pendekatan Psikologi Komunikasi, dan Contoh Penelitiannya).* Madura: UTM Press.
- Yunus, Ulani. (2019). *Digital Branding Teori dan Praktik.* Bandung: Simbiosis Rekatama Media.
- New Normal. *Syntax Literate: Jurnal Ilmiah Indonesia*, 7(3), 85-93.
- Hedynata, Livia Marceline dan E.D Radianto, Wirawan. (2016). Strategi Promosi Dalam Meningkatkan Penjualan Chocolate Potato Snack. *Jurnal Manajemen dan Start-Up Bisnis*, 1(1). 1-10.
- Lazuardini, D., Machfiroh, R., & Nursholih, S. (2021). Perancangan Strategi Promosi Bartelle Gallery Jakarta. *Jurnal e-Proceeding of Art & Design*, 8(3), 58-64.
- Lontoh, Michael N. (2016). Analisis Pengaruh Bauran Promosi Terhadap Keputusan Pembelian Mobil Toyota Pada PT. Hasjrat Abadi Manado Cabang Medan. *Jurnal Berkala Ilmiah Efisiensi*, 16(1), 24-43.
- Selviani, Novi. (2021). Pengaruh Strategi Promosi dan Strategi Harga Terhadap Citra Galeri Seni. *Jurnal Pajak dan Bisnis*, 2(2), 102-109.
- Salafudin M. (2019). *Pemanfaatan Media Sosial Instagram sebagai Sarana Promosi pada Taman Baca Widya Pustaka Kabupaten Pematang Jaya.* Jakarta: Skripsi, Universitas Islam Negeri Syarif Hidayatullah.
- Rushartono Chantiaya, L & Ratna Adya, V. (2023). Apresiasi Seni Rupa: Media Digital Akun Instagram @bukusenirupa dan Tiktok Pameran Seni Yogyakarta. *Jurnal Dekonstruksi*, 09(03). 20-26.
- Yunita De, L & Handayani, T. (2018). Strategi Bauran Promosi Penyelenggaraan Event (Studi Kasus Perencanaan dan Penyelenggaraan Event Pasar Murah). *Jurnal Riset dan Bisnis*, 4(1), 15-24.

#### Wawancara

Zahra, Vattaya. Personal Interview. March 6, 2024. Communication Staff, Srisasanti Gallery, Jl. Tirtodipuran No.17C, Mantrijeron, DIY

Sukma, Marni Dwi. Online Interview. April 11, 2024. Gallery Sitter during Addy Debil "Feeling Fluorescent" Exhibition initiated by Srisasanti Gallery in collaboration with Museum of Toys in Yogyakarta.

#### Journals

Dewi, Liliana & Istiqomah Nur, A. (2022). Strategi Promosi Museum Basoeki Abdullah di Era