

Lekesan: Interdisciplinary Journal of Asia Pasific Arts

Journal homepage <http://jurnal.isi-dps.ac.id/index.php/lekesan>

Television Advertising As An Artwork In Representing National Identity

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Advertising has a dual role, one side of the advertising is a medium of information to convey messages, both commercial and non-commercial to the audience, and the other side as artwork (applied art) with all its appeal. The priority for advertising is marketing and selling products or services. In its representation, advertising always uses any aesthetic elements, which in principle can potentially be a great attraction for the products or services offered. Concepts that are often represented in ad impressions include, social status, ideal image, lifestyle, identity, etc., which are displayed implicitly or explicitly. This study focuses on the representation of Indonesia's national identity in the SGM formula milk television commercials. The purpose of the study is to provide a description and description so as to open up insights and knowledge in understanding how Indonesia's national identity is represented in advertisements for SGM children's formula milk. The method used is interpretive qualitative. The results of the research, that the advertising of SGM formula milk as a work of applied art represents Indonesian national identity, which can be classified into three parts 1) Culture, Religion, Ethnicity of Indonesia; 2) Nusantara Territory (Enchantment of Indonesian and Urban Nature); 3) Characteristics of Indonesian Communities (Habits / Lifestyle). The characteristics of Indonesian society can be interpreted as a socialist and minimalist society. Based on the three classifications of the representation of Indonesia's national identity, the most dominant part displayed in the SGM formula milk television commercials is the element of religion.

Keywords: television advertising, representation, national identity

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Introduction

Advertising is a bridge between entrepreneurs or producers and the community. Advertising has a dual role, one side is a medium of information to convey messages, both commercial and non-commercial to the audience, and on the other hand as an artwork of applied art with all its appeal. Soedarsono (1998: 223-233) further explained that advertising is a part of fine art that is included in the scope of applied art, which is an art category whose aesthetic expressions are categorized into the 'art in frame' genre.

As part of applied artwork, the representation of aesthetic values that contain in advertisements has not intended as an expression of mere beauty, but it functions for 'other interests' outside the realm of art. A similar statement is also conveyed by Adorno (2004: 284), that advertising as applied artwork is an art creation whose the main realization is not intended to fulfill the aesthetic dimension, but rather to other interests outside the art itself. Advertising prioritizes the marketing and sale of products or services, based on this, in its representation advertising always uses any aesthetic elements, which in principle can potentially be a great attraction for the products or services offered.

Through advertising, using print and electronic media, one of which is television advertising, products or services are introduced and promoted to the community in a sustainable manner. Television advertising is a medium for selling goods or services, not entertain because an advertisement only reports an item or service and has nothing to do with enjoying the display of advertisements (Bungin, 2011: 212). Television advertising is widely recognized as a creative artwork because it can build a positive image of a brand through an emphasis on visual arts, audio, and motion. Creativity in the design of television advertising as a collective work of art (team) is not only measured by the achievement of quality or aesthetic value but also could be observed from the power of advertising to attached messages that able to influence potential customers.

The actual advertisement does not only offer a product, but also represents something, and become a medium for the delivery of meaning that producers want to convey to consumers. The representation can be seen through the structure of advertising, which namely visual and audio elements. Representation is a simple term that contains meaning, a representation, or a description of a matter in life through a media. Danesi (2010: 3-4) defines representation is a process of recording physical ideas, knowledge, or messages. It can be more precisely defined as the use of "signs" (pictures, sounds, etc.) to re-display something that is absorbed, sensed, imagined, or felt in physical form. While David Croteau and William Hoynes (2000: 194), explained that representation is the result of a selection process that underlines certain things and others are ignored. In media representation, the sign to be used to rep-

resent something experiences a selection process. Which one is in accordance with the interests and the achievement of the communication objectives is used while other signs are ignored. Representation in television advertising certainly cannot be separated from its realization in the form of collaboration concepts, which are formed from the relationship between signs and meanings. The concepts commonly represented social status, ideal image, lifestyle, identity, etc., which are displayed implicitly or explicitly. Nowadays advertisements that are aired on television are competing to outperform each other, not only in different product categories, but competition also exists in the same type of product category. Advertisers try to create preferences, and unique ideas, always offering a new concept that is claimed to be better than its competitors. So it is not surprising, to maintain existence, and create differentiation, the producers work together with advertising agencies to develop and process their intellect, insight, and taste or sensitivity in order to attract interest and influence the target audience. One of them is by carrying out the concept of Indonesia's national identity in promoting its products or services. The use of the concept of 'Indonesians' in advertising is expected to be able to communicate the message well, especially to the people of Indonesia. So that people can easily remember the ad. Although the trend of advertising with the concept has been going on for a long time, in Indonesia in 2016, advertisements that raised the culture issues and natural charm of Indonesia are increasingly appearing, and are usually used by several commercial products such as energy drink products, medicines, instant foods, and dairy products for children. One of them is carried out by formula milk producer, PT Sarihusada Generasi Mahardhika, with its SGM product brand. Based on observations that have been undertaken by the author on six SGM formula milk television commercials, which aired in 2016-2019. The author assumes that PT.Sari Husada, which is a producer of SGM brand formula milk in Indonesia, in addition, to comply with Indonesian government regulations, regarding the rules for the promotion of formula milk listed in Permenkes 39/2013. SGM formula milk producers also want to try to reach out, get support (acceptance) from all Indonesian people, one way by carrying out the concept of 'Indonesian-ness' which displays various elements that represent Indonesia's national identity.

The term national identity comes from the word identity and national. Identity literally means the characteristics, signs of identity inherent in someone or something that distinguishes it from others (Azra, 2005: 23). Whereas the word national is an identity that is attached to larger groups that are bound by similarities, both physical like culture, religion, language and non-physical like desires, ideals, and goals. The term national identity or national identity that cause group actions (collective actions that are given national attributes) that are manifested in forms of organization or movements that are given national at-

tributes (Azra, 2005: 25). National identity is essentially a manifestation of cultural values that grow and develop in life nation aspect with special characteristics, that will make the difference from other nations in its life.

Research related to the relationship between advertising and Indonesian nationalism has been reviewed by several researchers before. From the many existing studies, two previous studies have been chosen, which can be used as a reference or reference in this study, including First, the research published in the Thesis of the Faculty of Social and Political Sciences, Department of Communication, Post-graduate Program, University of Indonesia, in 2012. Entitled "Indonesia, Nationalism, and Advertising (Reception Analysis of 3 Television Advertisements with Indonesian Theme)", written by Rizky Rachdian S. Rizky Research, This study aims to see how audiences interpret messages or discourses from television advertisements. The main question of the research is how audiences interpret the phenomenon of advertising with the theme of Indonesian and how then does the public interpret or interpret Indonesian nationalism. Rizky's research uses a qualitative approach with in-depth interviews as a method for finding primary data.

The results of the study refer to Stuart Hall's television theory that audience reception analysis is divided into three positions of meaning, namely dominant-hegemonic, negotiating, and opposition. This research has theoretical implications on the understanding of nationalism in Indonesia, especially among the younger generation and will also be useful for the development of industries related to Indonesia in the future. Rizky in his research concluded, that the understanding of nationalism and Indonesia for each informant was motivated by a picture of Indonesia that they received by a hegemonic system, making them accept the images of Indonesia that they received from their knowledge during the school age.

What makes the difference is that the presence of the advertisement phenomenon with the theme of Indonesia is not only due to the chaotic condition of Indonesia, according to some informants also caused by trends around the media industry. Another cause is to show local companies whose products are advertised, become a kind of pride in the midst of the rise of foreign companies entering Indonesia.

Second, research conducted by Ria Angelia Wibisono, in 2008 entitled "Representation of Nationalism in Corporate Advertising of PT. Gudang Garam Tbk.", which was published in the E-Journal, [http://puslit.petra.ac.id/journals/communication/Communication Studies Department, Faculty of Communication Sciences, Petra Christian University](http://puslit.petra.ac.id/journals/communication/Communication%20Studies%20Department,%20Faculty%20of%20Communication%20Sciences,%20Petra%20Christian%20University). Ria's research discusses how nationalism is represented in the corporate advertising of PT. Gudang Garam Tbk. versions of "My Indonesian Home" and "My

Indonesian Home: Light of Hope". The approach used is a qualitative approach with a semiotic method, based on John Fiske's television code theory, Saussure's syntagmatic concept, and grammar of film and television. Nationalism represented in the advertisements studied included independence, social solidarity, patriotism, social justice, and national identity.

Ria explained that, although the advertisement was made as a CSR (Corporate Social Responsibility) campaign, there were still certain symbols in it that were identical to the symbols commonly used to represent Gudang Garam cigarette products. Although advertising is called a nationalism campaign which is a form of CSR (Corporate Social Responsibility) of PT. Gudang Garam Tbk., The advertisement does not merely contribute to society, but also benefits the company itself. One of them is a positive image as a nationalist company. In addition, in the ad "My Indonesian House: Light of Asa", a symbol identical to Gudang Garam is tucked, which is a musical instrument trumpet blown by a woman. A trumpet is a musical instrument that is always present in the advertisements for PT. Gudang Garam Tbk. since the 1990s until now, especially for Surya products.

As far as observations from previous studies, it can be concluded that the two studies above have relevance to this study because they both analyze advertisements relating to Indonesian nationalism. The difference is, the research conducted by Rizky Rachdian S, aims to see how audiences interpret messages or discourses from television advertisements. The research object used was a television advertisement showing in 2011, including Djarum Super advertisement "My Great Adventure Indonesia", Kopi Kapal Api advertisement "A cup of spirit for Indonesia", and Nutrisari "Heritage" advertisement. While this research focuses on identifying, analytically describing the representation of Indonesia's national identity, and the research object used is six television commercials of SGM formula milk products with a screening of 2016-2019, this study uses the same research object with a certain time period, so that the expected results research will be more detailed and in-depth.

Ria Angelia Wibisono's research, compared to this study, although both use a qualitative approach with the semiotics method, Ria in her research is based on John Fiske's television code theory, Saussure's syntagmatic concept, and grammar of film and television. Different in this study, using Roland Barthes's semiotic approach, with the unit of analysis in the form of an ad structure that refers to Rossiter and Percy's theory. Ria chose two corporate advertisements for PT. Gudang Garam Tbk as the object of research, while this study chose six television advertisements for SGM formula milk products as a study material. Although there are some differences found in the two previous studies, it can enrich the insights and provide ade-

quate references in this study. From all previous studies, during observations, there are no articles, theses or dissertations that analyze the representation of Indonesian national identity as a concept in SGM formula milk television commercials. Therefore, it is expected that research has its own novelty value that can distinguish it from previous research and has relevance to the occupied field.

Based on the above background, the discussion in this study focuses on analyzing the representation of Indonesian national identity in television advertisements for SGM children's formula milk. The purpose and benefits of this research are to provide a description to open up insights and knowledge in understanding how Indonesia's national identity is represented in SGM children's formula milk advertisements.

Theory And Research Method

Television is an audiovisual media, to analyze how Indonesia's national identity is represented in SGM children's formula milk television commercials, then the visual and audio elements that will be described in the six advertisements are the object of research, based on Rossiter and Percy's theory which divides the structure of television advertisements into several elements including seen words, namely the words that appear on ad impressions that can affect the product image in the minds of viewers; picture elements, namely images or ad impressions that include the objects used, the models used, and scenes shown; the color element, the composition or harmony of the color of the image and the light settings contained in the display of ad impressions; the movement element, the movements that exist or are seen in ad impressions that can influence one's emotions to dissolve in it; the heard word element or known as audio elements (Rossiter and Percy (1997: 209). Representation connects concepts in mind. The concept that is in the mind must be translated in a universal language so that it can translate concepts or ideas into written language, body language, oral language as well as photos and visuals (signs). These signs represent concepts, which in this study are the concepts of Indonesian national identity. The concepts that exist in the mind together form a meaning system (meaning system) in culture. So in analyzing the representation of Indonesian national identity requires a theory of signs with an interpretive approach, namely the theory of Roland Barthes's Semiotics. According to Fiske (2007: 118), the core of Roland Barthes's theory is the idea of two order of signs (order of significations). Likewise Pilliang (2003: 261) explained, Barthes developed two levels of signification that made it possible to produce meaning which is also stratified, namely the level of denotation (denotatium) and connotation (connotation).

This study uses interpretative qualitative research methods with a textual analysis approach. According to Stokes (2007: 15), qualitative research is the name given to a research paradigm that is primarily concerned with meaning

and interpretation. The textual analysis which gives the viewpoint that discourse consists of form and meaning so that the relationship between the discourse parts can be divided into two types, namely the form relationship called cohesion and the relationship of meaning or semantic relations called coherence. Text can be understood as a series of structured language statements. Text is all that is written, pictures, films, photographs, graphic designs, song lyrics and others that produce meaning (Ida, 2014:62; McKee, 2001).

Textual analysis is a discourse analysis that relies internally on the text under study. The textual analysis approach is interpretations produced from the text. These interpretations are the process of encoding and decoding the signs produced in text units. The study of textual analysis begins its research by interpreting the signs produced in a media text (Ida, 2014: 65; McKee, 2001). The application of textual analysis in this study is also related to the theories that used, specifically Roland Barthes's semiotic theory.

The data generated from the research are descriptive by applying the inductive method as steps in analyzing the problems that have been formulated previously. The primary data source in this research is the capture of SGM formula milk television commercials. In an effort to facilitate data collection, as well as to obtain adequate recording quality, the data collection uses computer and internet technology intermediaries, by downloading SGM formula milk advertisement records, which are uploaded by the SGM formula milk company itself on its official channel on the site. Youtube website, with link <https://www.youtube.com/user/AkuAnakSGM/videos>. Here are six SGM formula milk television commercials which are used as research objects, with the reason that the six ads are the most representative and in accordance with the theme of this study

Table 1. Research Objects

No.	Variant Type	Theme	The year of ad aired
1.	SGM Eksplor Presinutri+	Lengkapi nutrisinya dan jadikan dunia sahabatnya	2016
2.	SGM Eksplor	Lengkapi Nutrisinya, Jadikan Dunia Sahabatnya Bersama SGM Eksplor	2017
3.	SGM Eksplor 1 Plus	Susu Mendukung#GenerasiMaju	2018

4.	SGM Eksplor 3 Plus	Rahasia Kepintaran si Kecil	2018
5.	SGM Eksplor	Wujudkan si Kecil jadi #GenerasiMaju	2018
6.	Iklan SGM Esplor Presinutri+	Beri dukungan komplit untuk dukung 5 potensi prestasi anak generasi Maju!	2019

While for secondary data used are data in the form of literature studies such as books, journals, articles, videos, print and online newspapers about television advertisements, SGM products, and everything which has relevance to the research topic.

There are several steps in the data collection process. The first step, making observations on several formula milk advertisements on several Indonesian national TV stations, then determining or selecting the most representative children's formula milk advertisements and in accordance with the research topic, as research objects. The second step is to document the recording technique of formula milk advertisements that have been selected as research objects. The third step, listening again and observing the research object which is then documented, is reduced in the form of pieces of a picture/scene that can show the storyline of the advertisement. The final step is to classify data based on visual and audio elements

Discussion

Based on the analysis and interpretation of data that has been carried out on six SGM formula milk advertisements from 2016-2019, researchers can classify the analysis of the representation of Indonesia's national identity into three parts, the following below is a description that can be identified through visual and audio elements from each advertisement scene:

Analysis of Representation of Indonesian National Identity in SGM Formula Milk Television Advertising

Representation of Indonesian Culture, Religion, Ethnicity

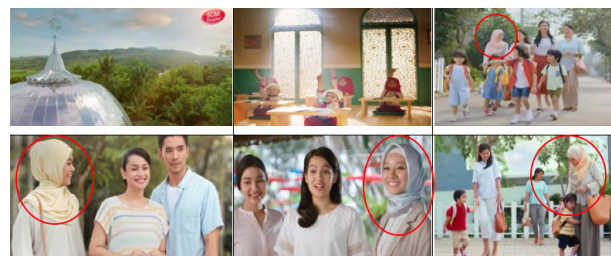
Balinese Culture

Table 2. Screenshot of SGM eksplor-wujudkan si kecil jadi #generasimaju ads.



Bali as the Island of the Gods is very famous in the eyes of the world as an island with stunning natural and cultural tourist destinations. It makes a lot of tourists, both domestic and foreign tourists flocking on vacation to enjoy the panorama as well as its enchanting culture. For the people of Indonesia, the famous name of Bali in the eyes of the world becomes a matter of pride. The above can be indicated to be one of the considerations of SGM children's formula milk producers to display Balinese culture in the initial seconds of the advertisement of their products. This is represented through the visual display of advertisements, including being shown through typical Balinese clothes (*udeng*, *kamen*), traditional Balinese dance activities and other attributes. Bali is famous for its cultural diversity, dance for the people of Bali is one form of culture that is often exhibited in the fabric of society. By displaying a Balinese culture at the beginning of the SGM advertisement, it is hoped that it can attract the attention of the target audience to see the advertisements. Indonesia is a Moslem majority

Table 3. Screenshot from six SGM ads.



Indonesia has the largest Moslem population in the world, to represent that the majority Muslim community of Indonesia, in a number of advertisements SGM child formula milk always displays a visual element that represents it, including showing the Muslim sacred buildings (mosques), in one scene showing some children, boys use the cap (*peci*) while girls use the hijab. The same thing is also shown in several SGM formula milk advertisements,

it can be seen that from the many characters or models presented in one advertisement, there will definitely be an adult woman wearing hijab.
Traditional music

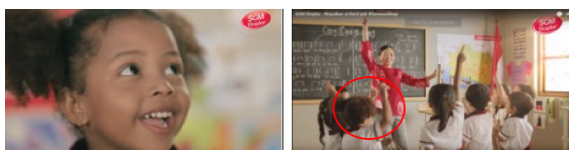
Table 4. Screenshot of SGM eksplor-wujudkan si kecil jadi #generasimajuads andIklan SGM Esplor Presinutri-beridukungan komplit untuk dukung 5 potensi prestasi anak generasi maju ads.



Music is one of the elements of cultural development, in Indonesia, each tribe has a different and distinctive type of music according to local cultural customs. This can be a differentiator between the cultural identities of each tribe. In the SGM formula milk advertisement, Angklung musical instrument was displayed, which traditionally developed and was an important part of the cultural identity of the people in West Java and Banten. In addition, Angklung has also been designated a world cultural heritage (The Intangible Heritage) by UNESCO.

Ethnic Papuan

Table 5. Screenshot ofSGM eksplor-wujudkan si kecil jadi #generasimaju ads.



In one of the SGM formula milk commercials that featured a closeup, a black girl with curly braid two hair were in the classroom with the other children. When viewed from the physical possessed, it can be interpreted that the child is from ethnic Papua. Papua is at the eastern end of Indonesia, listed as the poorest province in Indonesia. Children with typical physical characteristics of Papua are shown in advertisements, this can be interpreted that SGM producers through their products, embrace all levels of society, including children from eastern Indonesia. Through the display of its advertisements, trying to emphasize that Papuan children are also part of the pride and identity of the Indonesian people.

Audio

“For more than 60 years SGM Eksplor has supported Indonesian Parents to realize the advanced generation, for the past ... now ... and later ...” (Quoted from the dialog of SGM eksplor-wujudkan si kecil jadi #generasimaju ads). The sentence above is an audio text originating from the narrator, which is in one of these SGM formula milk advertisements, which functions as a closing word in the entire advertisement display. the emphasis is on the phrase “Indonesian Parents”, the term, in addition to providing a clue that the main market share of SGM products is Indonesian society, this can also be interpreted as an affirmation of identity or national identity.

Representation of the Nusantara Region (Nature of Indonesia and urban areas)

Table 6. Screenshot of SGM eksplor-wujudkan si kecil jadi #generasimaju ads.



Indonesia’s territory consists of thousands of islands spread out on the equator with a resource of amazing beautiful nature. SGM producers try to represent this in a visual display that shows the natural beauty of Indonesia such as wide rice fields, mountains, and lakes. Considering that Indonesia is a developing country, therefore in an advertisement, Indonesia’s national territory is not only shown in terms of its natural beauty but also clearly shows urban development, one of which is by showing towering buildings.

Representation of Indonesian Community Characteristics (Habits / Lifestyle)

Characteristics can be interpreted as traits that are created naturally from the habit and lifestyle of the people who inhabit a nation. One of the national identities of the Indonesian people can be shown from the characteristics of the Indonesian people themselves, which are related to habits or lifestyles. The characteristics of Indonesian society by the researcher are interpreted into two characteristics, below will be described along with a brief description

Table 7. Screenshot from six SGM ads.



The characteristics of Indonesian society that are represented in the SGM formula milk advertisement are a socialist lifestyle, all things are done together and equally. People with a socialist lifestyle truly uphold the value of togetherness, harmony, and family. Socialist lifestyles can be interpreted through the visual display of several advertising scenes, including the togetherness of children when leaving or returning from school, togetherness in conducting activities, and the harmony shown between parents and children

Minimalist

Through the six SGM milk advertisements, it can be interpreted the characteristics of Indonesian people, besides having a socialist lifestyle, it also shows a minimalist lifestyle or a simple life, which is a lifestyle that frees any unnecessary ties. Unlike poverty, simplicity is a choice, a decision to live a life that focuses on what really matters. This is represented in the following scenes which will be identified and described in four sections

Utilization of transportation

Table 8. Screenshot from six SGM ads.



In some scenes, the advertisements above show the utilization of public transportation (train, bus) and show more on foot activities, none showing private car usage.

Children activities

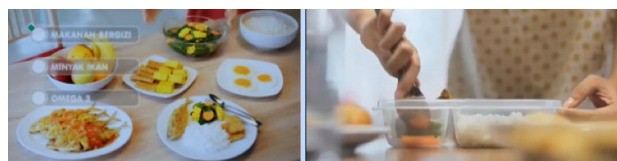
Table 9. Screenshot from six SGM ads.



Simplicity is also shown in some scenes of children's daily activities, shown in visual displays such as riding bikes, dancing traditional dances, playing chases and swimming in the lake with friends.

Food dish

Table 8. Screenshot of SGM eksplor 3 plus - rahasia kepintaran si kecil ads and iklan SGM -lengkapi nutrisinya, jadikan dunia sahabatnya bersama SGM eksplor ads



A minimalist lifestyle or simplicity is also represented through the display of food menus and the habit of preparing food supplies, this scene can be seen in two SGM formula milk advertisements. The food displayed is a simple food typical of the people of Indonesia, such as tempeh, tofu, eggs, fish, vegetables (sayur bening), etc.

Audio

"Every day we *fight* for the future of the little"

"*Whatever the circumstances*, we give everything the best for a better life ..." (Quoted from the dialog of SGM -lengkapi nutrisinya, jadikan dunia sahabatnya bersama SGM eksplor ads)

The two sentences above are audio texts, originating from the dialogue of the parents cast in one of the SGM formula milk advertisements. The emphasis in the above sentence is the word "fight" and "whatever the circumstances". These two words can describe the essence of society with a minimalist lifestyle, which has the motivation, focus to carry out its role as a parent, by prioritizing something more important (children's life) above their own needs. These words can be interpreted to mean that the character of Indonesian society is not only concerned with outward symbolic equality or equality of economic conditions that are medium to lower. But what is more essential is the interrelation and commitment to the same cultural values, related to the collective consciousness that is formed through

a long historical process inherited from the wisdom of the nation's formers and leaders. One of the cultural values that shape the character of Indonesian society is toughness and adaptive in facing any situation and condition.

Conclusion

Based on the results of the discussion outlined above, which relate to the analysis of the representation of Indonesia's national identity in the six SGM formula milk advertisements, below are the results of the analysis that can be concluded into several main points, including:

1. The advertisement of SGM formula milk as an artwork of applied art represents Indonesian national identity, which can be classified into three parts 1) Culture, Religion, Ethnic groups of Indonesia; 2) Nusantara Territory (Enchantment Nature of Indonesian and Urban); 3) Characteristics of Indonesian Communities (Habits / Lifestyle).
2. Characteristics of Indonesian society as one of Indonesia's national identities. In six SGM formula milk television commercials, it can be interpreted that the character of Indonesian society is socialist and minimalist.
3. Of the three classifications of representation of Indonesian national identity, the most dominant part shown in the SGM formula milk television commercials is the element of religion, represented on the display of Muslim women (Muslim women) which are always present in the six advertisements scene.

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