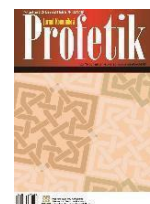




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A Saussurean Semiotic Analysis of a Public Service Advertisement on Indonesia's Digital Television Migration

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ARTICLE INFO

Article history:

Received 25 February 2026

Reviewed 22 May 2026

Revised 18 June 2026

Accepted 18 June 2026

Published online: 30 June 2026

Keywords:

saussurean semiotics; public service advertising; digital television; analog switch-off; government communication; Indonesia

To cite this article with APA Style:

ABSTRACT

This study examines how verbal, visual, and institutional signs construct persuasive meanings in a public service advertisement (PSA) promoting Indonesia's migration from analog to digital television. The study analysed the PSA video "Yuk, Beralih ke TV Digital" uploaded by the Ministry of Communication and Information Technology (Kominfo) on YouTube using a qualitative Saussurean semiotic framework. Eleven scenes were segmented by timestamp, and observable signifiers were interpreted in relation to their associated signified concepts and persuasive functions. The analysis identified five meaning structures: analog television as a problem, digital migration as technically simple, digital broadcasting as accessible and subscription-free, digital television as modern and beneficial, and governmental authority as a source of policy legitimacy. The study analyses meaning construction in the advertisement rather than campaign effectiveness or audience reception.

Prilani, Hakim, L., & Sofiyana, Z. R. (2026). A Saussurean semiotic analysis of a public service advertisement on Indonesia's digital television migration. *Profetik: Jurnal Komunikasi*, 9(1), 192–214.

INTRODUCTION

When the government had not yet implemented Analog Switch Off



(ASO), many people still used analog television systems. Analog television systems use waves as data signals that continuously change wave characteristics to transmit information. Prior to the implementation of the Analog Switch Off (ASO) policy, many Indonesian households relied on analogue television broadcasting. Analogue television uses continuously varying signal waves and is generally more susceptible to interference, which can affect picture and sound quality (Indria, 2022; Haq et al., 2012).

Furthermore, Digital Terrestrial Television (DTT) is a technology that utilizes radio waves to transmit digital signals to televisions as a broadcasting system. In this case, DTT technology is capable of saving the broadcasting frequency spectrum and improving image and sound quality. Digital television produces clear images, clear sound, and more complete broadcasting data (Matripagelardo, 2022). Contrast, digital terrestrial television (DTT) transmits digital signals, resulting in clearer audio-visual quality and more efficient use of the broadcasting spectrum (Purwanto, 2019).

The differences between analogue and digital broadcasting were central to public service advertisements promoting the transition to digital television through the ASO programme (Yuniarti & Ariyanti, 2022), such as features to facilitate data access, e-banking, e-

ticketing, e-shopping, and various other advanced new technologies (Lilik Eko Nuryanto, 2014).

According to a survey conducted by the Ministry of Communication and Information Technology's Research and Development Agency and Kompas, around 34.5% of the population has a low level of understanding and knowledge about digital broadcasting. In comparison, analog television usage remains dominant at 69%. The digitalization of broadcasting is an obstacle for local television stations, such as community broadcasting institutions, which have limited capital to carry out their broadcasting, because the transition process requires high costs (Agussetianingsih & Kasim, 2021). The government determined the ASO system nationwide in 2018, it will have fully implemented ASO in 341 regencies or cities (Doni, 2022).

The migration process from analog to digital television systems in Indonesia has not been easy and has often caused controversy. In 2013, regulations issued in relation to this matter were challenged by several community groups, and the case was eventually brought to the Supreme Court (Firasanti, 2012). The slow implementation of migration to digital television broadcasting in Indonesia is due to the lack of a strong regulatory foundation at the legislative level (Redi Panuju, 2019). This requires ongoing public awareness campaigns to

promote the transition to digital television, which is likely to incur significant costs. This is due to the slow increase in public awareness about switching to digital television (Hutabarat, 2014).

The government and the Regional Indonesian Broadcasting Commission (KPID) are considering various factors in implementing broadcasting digitalization, including economic aspects, social conditions, and public literacy. Adequate regulations are expected to guarantee the interests of all parties involved, including broadcasting companies, the government, and the public, so that no one is disadvantaged in the digitalization project. The Ministry of Communication and Information Technology's efforts to raise awareness and provide information to the public include billboards, social media, and mass media. The messages conveyed inform the public about the advantages of digital television and educate them on how to access digital television networks easily (Indria, 2022).

In Sri Hastuti's research on the effectiveness of public service announcements on television, respondents gave an average rating of 3.94 for advertising scripts that were perceived as attracting attention. (Hastuti, 2013). They agreed that the script of a public service advertisement can attract attention and be a reason to watch the advertisement. This shows that crafting a compelling

advertisement script is crucial for producing a high-quality message.

Based on several previous studies and records, it can be concluded that social media and public service advertisements on television are practical tools for conveying messages. Therefore, to increase public awareness of switching to digital TV, the Ministry of Communication and Information Technology created a public service advertisement (PSA) about "steps to switch to digital TV." The aim is to campaign and raise public awareness about switching to digital TV, as well as to provide information on digital TV and the steps for using it.

This PSA is often aired on various TV studios and other media, such as social media. In addition to campaigning and socialization, these advertisements are also helpful in mitigating issues circulating in the community. Many people still misunderstand the process of migrating from analog to digital television (ASO) and believe that broadcasting licenses are too expensive for local television stations. Furthermore, most of them still view ASO as a paid program. This was conveyed by the Deputy Chairman of Commission I of the Indonesian House of Representatives, Abdul Kharis Almayahari, during a Working Meeting with the Minister of Communication and Information at the



Parliament Complex in Jakarta on Wednesday, June 8 (CNN, 2022).

Advertisers create meaning and identity for society through the elements of advertising they construct, including visuals or images that contain symbols of life taken from social reality. These symbols are a visual dialectic in society, and semiotic analysis can be used to interpret. With semiotics, the signs seen in advertisements can be analyzed and understood to identify several signs contained in the text or image, both verbally and nonverbally (Gora, 2016). From this perspective, interpretation can be used to determine the meaning contained in the advertisement.

There have been several studies examining the migration to digital TV campaigns, including one conducted by Syarif Budhirianto entitled “Sikap Masyarakat Terhadap Kampanye Televisi Digital Pada Media Televisi” (“Public Attitudes Towards Digital Television Campaigns on Television Media”), which found that public understanding of these campaigns received fairly positive ratings. Meanwhile, interest or feelings towards the campaign content delivered by the Ministry of Communication and Information Technology as the source of information, awareness of user benefits, and concern for making changes before this policy is implemented, also received good ratings (Budhirianto, 2014).

Another study discussing digital TV is the research conducted by Mubarok and Made Dwi Adnjani entitled “Kesiapan Industri TV Lokal di Jawa Tengah Menuju Migrasi Siaran Analog ke Digital” (“The Readiness of the Local TV Industry in Central Java for the Migration from Analog to Digital Broadcasting”). This study discusses the readiness of local television in Central Java to face the era of digital broadcasting. Several themes are explained, including knowledge about the migration from analog to digital broadcasting, technological readiness, human resource readiness, and broadcast content readiness. In addition, this study also discusses the regional potential for development (Mubarok & Adnjani, 2020).

There is a similarity with this study, as both discuss the migration from analog to digital TV broadcasting. However, the difference lies in the purpose of the research, which is to understand the response and readiness of local TV stations in Central Java in facing the transition to the digital broadcasting era, as well as to explore television viewers' views on the digital television campaign. Meanwhile, this research aims to analyze the public service advertisement about the migration from analog to digital television. In particular, it focuses on using advertising media as a means of

communication to reach a broad audience.

Shela Fitria Ningsih and Lukman Hakim have conducted research examining public service advertisements. Their study, entitled “Analisis Semiotika Iklan Layanan Pencegahan Narkoba” (“Semiotic Analysis of Drug Prevention Public Service Advertisements”), concluded that advertisement is not only a means of prevention, but also a source of information about the adverse effects of drugs, including social, health, mental, and physical effects that can lead to death (Fitria Ningsih & Hakim, 2022). Although both use Ferdinand De Saussure's semiotic method, the themes addressed are different: one focuses on drug prevention, while this study focuses on the migration from analog to digital TV broadcasting.

This study aims to analyse how verbal, visual, celebrity, and institutional signs construct meaning in the public service advertisement about the migration from analog to digital TV, produced by the Ministry of Communication and Information Technology. Prior studies have examined public attitudes and broadcaster readiness, yet limited attention has been paid to how a government PSA combines technological problem framing, domestic imagery, celebrity endorsement, and state authority in a single text. The research question guiding this study is: how do verbal,

visual, celebrity, and institutional signs construct the meanings of necessity, accessibility, modernity, and governmental legitimacy in the selected digital television PSA? featuring celebrity endorser Agnez Mo.

METHODOLOGY

Research design

This study employed a qualitative approach with a descriptive research design. Qualitative research is a form of descriptive enquiry which aims to categorise and analyse data in order to draw meaningful conclusions (Husna & Hero, 2022). In line with Kenneth D. Bailey's view, descriptive research seeks to provide a detailed account of a particular phenomenon (Aslinda & Maldo, 2017). Therefore, this study aimed to describe and analyse the meanings embedded in the Ministry of Communication and Information Technology's public service advertisement entitled 'Steps to Switch to Digital TV'.

Saussurean Semiotics and Advertising Signification

This study adopted Ferdinand de Saussure's semiotic framework to analyse the meanings conveyed in the advertisement. Semiotics is the study of signs and the processes through which meaning is produced and interpreted. According to Fadilallah and Sounvada, semiotic analysis explores meanings embedded within



signs found in texts, advertisements and other forms of communication (Fitria Ningsih & Hakim, 2022).

Saussure conceptualised the sign as a dyadic structure consisting of the signifier and the signified. The signifier is the observable form of a sign, such as words, sounds, images, colours, gestures or visual elements, while the signified is the concept or meaning associated with that sign. Meaning emerges from the relationship between these two components.

In the context of audiovisual advertising, Saussure's model was adapted to examine visual and auditory signifiers. Visual signifiers include images, colours, symbols, on-screen text, facial expressions and movements, while auditory signifiers include narration, dialogue, sound effects and background music. These were analysed in relation to their corresponding signified concepts to understand how advertisements constructed and communicated messages about digital television migration to audiences.

The Saussurean framework was selected because it provided analytical tools for examining how linguistic and audiovisual signs worked together to create meaning in public service advertising.

Data source and data collection

The primary data source was the Ministry of Communication and Information Technology's public service advertisement video, entitled

'Steps to Switch to Digital TV'. This advertisement was broadcast on several television stations and was also available on YouTube Chanel Siaran Digital Indonesia. Data was collected by downloading the video and repeatedly watching it to observe its visual and auditory elements. In addition, secondary data were obtained from books, journal articles and other relevant literature to support the analysis. Documentation and a literature study were employed as the primary data collection techniques.

Data analysis procedures

Data analysis was conducted using Ferdinand de Saussure's semiotic method. First, the researcher identified the signifiers appearing in the advertisement, including visual and auditory elements such as images, text, narration, sounds and movements. Secondly, the meanings associated with these signifiers were interpreted as signified concepts. Thirdly, the relationship between the signifiers and the signifieds was analysed in order to explain how the advertisement constructed and communicated its intended message regarding the transition to digital television.

The researcher selected this advertisement because it provided insight into the digital broadcasting service and communication of public service messages in the digital era. Semiotic analysis also helped to explain how media and cultural



contexts influenced the creation and interpretation of public service advertising messages (Calvien Muttaqin Tenggono, 2016).

RESULTS AND DISCUSSIONS

This study analysed the Ministry of Communication and Information Technology's public service advertisement about the transition from analogue to digital television, applying Ferdinand de Saussure's semiotic framework. The analysis focused on identifying the signifiers — such as visual images, written text, narration, sounds, symbols, gestures and other audiovisual elements — and examining their relationship with the signified concepts they represented. This approach allowed the study to explore how meaning was constructed and communicated within the advertisement to support the government's digital television migration campaign.

The analysis identified eleven scenes containing significant signifying elements. Rather than functioning as isolated messages, these scenes worked together to construct a coherent narrative about the transition from analogue to digital broadcasting. The relationship between the signifiers and the signifieds revealed recurring patterns of meaning throughout the advertisement. Based on these patterns, the eleven scenes were categorised under five significant themes: problem construction, technical reassurance, benefit framing, behavioural invitation and institutional authority.

The findings indicated that meaning was not conveyed through individual signs alone but emerged from the relationship between signifiers and signifieds across multiple scenes. The detailed results of the scene-by-scene semiotic analysis are presented in Table 1.

Table 1. Disadvantages of Analog Television Broadcasting

Shot	Duration	Image Fragment
1.	00.05 – 00.07	

Signifier (observable form):	A woman shows an annoyed facial expression while pointing at an analog TV displaying signal interference; an on-screen caption reads "Tapi kok burem gini ya?" ("But why is it so blurry?").
Signified (associated concept):	The distorted picture paired with the woman's annoyance denotes that analog broadcasting is prone to poor reception and unstable picture quality.
Persuasive/Ideological Function	Dramatizing personal frustration with a relatable domestic scene manufactures dissatisfaction with analog technology, priming viewers to see the upcoming "solution" as necessary a problem-solution persuasive structure that also legitimizes the government's digital-migration policy.

Source: Screenshot from YouTube.com, 2026

In this public service advertisement, visuals illustrate the steps to switch to digital TV. For example, a woman watching analog TV with poor picture and sound quality, followed by a scene of a man installing a set-top box to use digital TV. Each public service advertisement has its own way of presenting messages and shaping the meaning it wants to convey to the public.

In this advertisement, the phrase "tapi kok burem ya" (but why is it blurry?) indicates that there is a problem or dissatisfaction with analog television images that are blurry or unclear. This phrase can also be interpreted as a question that indicates curiosity or confusion about the issue. In the context of a public service advertisement promoting the switch to digital TV, the

advertisement constructs analog television as a source of frustration to digital television, which offers better and clearer image quality.

Several journal studies explain the weaknesses of analog television broadcasting systems. The quality of these televisions results in poor and unclear images because they are susceptible to interference, such as fog, rain, and other signal disturbances. In addition, analog television broadcasting systems do not support interactive services like the internet or TV on demand, and the number of channels available is limited.


By switching to digital television, blurry images can be eliminated, improving the television viewing experience. Overall, the phrase "but why is it blurry?" In the public service advertisement



promoting the switch to digital TV can be interpreted as an expression of dissatisfaction and confusion, inviting


the audience to view digital migration as a solution to switch to digital television.

Table 2. Providing Information and Education about Digital TV

Shot	Duration	Image Fragment
2.	00.08 – 00.13	
Signifier (observable form):		A smiling man connects a set-top box to an analog television; on-screen text reads "Tenang ada siaran digital" ("Don't worry, digital broadcasting is here").
Signified (associated concept):		Attaching the set-top box to an existing analog set denotes a simple technical fix that grants access to digital broadcasts without replacing the television.
Persuasive/Ideological Function		The reassuring tone ("don't worry") dissolves anxiety about cost and difficulty, framing the transition as effortless and affordable serving the state's goal of low-friction, mass adoption of the migration program.

Source: Screenshot from YouTube.com, 2026

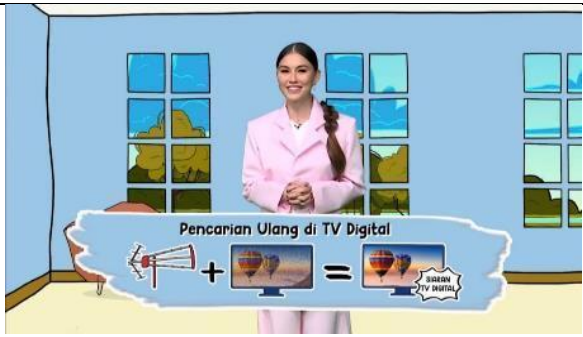
Table 3. Providing Information and Education about Digital TV

Shot	Duration	Image Fragment
3.	00.34 – 00.38	
Signifier (observable form):		On-screen text reads "1 LANGKAH MUDAH" ("1 Easy Step") and "Tambahkan Set-top box di TV Analog," next

	to a graphic: antenna + TV + set-top box = digital broadcast.
Signified (associated concept):	The equation graphic denotes that adding a single component the set-top box to an existing antenna-TV setup is sufficient to receive digital signals.
Persuasive/Ideological Function	Reducing the migration process to "1 easy step" minimizes perceived effort, overcoming inertia toward new technology while reinforcing the narrative that the government-led transition is accessible to everyone regardless of technical skill or income.

Source: Screenshot from YouTube.com

Table 4. Providing Information and Education about Digital TV

Shot	Duration	Image Fragment
4.	00.39 – 00.45	
Signifier (observable form):		On-screen text reads "Pencarian Ulang di TV Digital" ("Rescan on Digital TV"), paired with a graphic: antenna + digital TV = digital broadcast.
Signified (associated concept):		The graphic denotes that a digital TV connected directly to an antenna only requires a channel rescan to access available broadcasts.
Persuasive/Ideological Function		Naming the rescan as a single defined action pre-empts viewer confusion or fear of technical difficulty, lowering perceived barriers to adoption and reinforcing the message that digital migration is manageable and government-supported.

Source: Screenshot from YouTube.com, 2026

The advertisement provides information and education on how to use a digital TV system easily. All you need to do is add a Set-top box (STB) to your analog TV. The words "1

EASY STEP" illustrate that the process of switching from analog to digital TV is not complicated and can be done. Additionally, the symbol of an antenna + TV + Set-top box =



Digital TV Broadcasts shown in the advertisement also illustrates how to access digital TV broadcasts by adding a Set-top box to an existing analog TV. This symbol indicates that users only need to add a Set-top box and connect it to the antenna and TV, allowing them to enjoy digital TV broadcasts easily (Yuniarti & Ariyanti, 2022).

The transition from analog to digital television is an important and strategic process in the development of the television industry in Indonesia. In recent years, the Indonesian government has been working to encourage the transition from analog to digital television through a program to migrate analog television broadcasting to digital (Nova Hulu et al., 2022). One of the recommended methods in this migration program is to add a Set-top box to existing analog TVs, as shown in the advertisement.

To support this migration program, the Indonesian government has launched various initiatives, including an STB assistance program for economically disadvantaged communities. This program aims to ensure that all Indonesians have easy and equal access to digital TV broadcasting (Widiatuti E, 2019). Therefore, adding a Set-top box to an existing analog TV is an easy and effective way to switch from analog to digital TV, aligning with the message conveyed in the advertisement.

The phrase “Rescan on Digital TV” in the advertisement refers to the

process of searching for channels on digital TV. In this context, “rescan” refers to the process of updating or correcting the existing channel list on digital TV. On digital TV, channels are no longer determined by frequency as they are on analog TV, but rather by digital signals. Therefore, if there are changes or updates to the available channel list, a rescan is necessary to update the channel list.

The antenna + digital TV symbol in the advertisement indicates that digital TVs do not require a Set-top box to enjoy broadcasts, as they are equipped with a digital tuner that captures signals directly from the antenna. However, sometimes digital TVs still require a set-top box if you want to add channels that are not available on the digital TV's default channel list. In this case, a Set-top box can be used to add these channels to the digital TV.


Based on news published by Kompas.com, the process of rescan channels on digital TV can be done quite easily (Zulfikar Hardiyansyah, 2022). Users need to select the option and follow the instructions that appear on the screen. Once the search process is complete, the channel list will be updated, and users can enjoy a more complete and more transparent digital TV broadcast (Zulfikar Hardiyansyah, 2022).

To accelerate the transition from analog to digital TV, the Indonesian government has launched a

program to migrate analog television broadcasts to digital, which is expected to help the public switch to digital TV. This migration program also assists people with limited


economic means to purchase set-top boxes and antennas. In this case, understanding the process of resetting the digital TV is essential for people to use and enjoy broadcasts fully.

Table 5. Advantages of Digital Television Broadcasting

Shot	Duration	Image Fragment
5.	00.14 – 00.21	
Signifier (observable form):		A man and a woman sit together smiling while watching television; captions read "Bersih Gambarnya, Jernih Suaranya" and "Pilihan programnya jauh lebih banyak."
Signified (associated concept):		The captions, paired with the couple's contentment, denote that digital broadcasting delivers superior picture/sound quality and a wider range of program choices than analog.
Persuasive/Ideological Function		The idealized domestic scene of shared enjoyment is an emotional (pathos) appeal, linking digital TV adoption to family harmony and leisure satisfaction, nudging viewers toward an aspirational lifestyle association.

Source: Screenshot from YouTube.com, 2026

Table 6. Advantages of Digital Television Broadcasting

Shot	Duration	Image Fragment
6.	00.21 – 00.28	

Signifier (observable form):	Agnez Mo approaches the same couple watching TV; on-screen text reads "Tentu! Bersih dan jelas!" ("Of course! Clean and clear!").	
Signified (associated concept):	The exclamatory text denotes a direct claim that digital television's picture and sound are clear and undistorted.	
Persuasive/Ideological Function	Using a well-known celebrity as endorser is a source-credibility/celebrity-testimonial strategy, transferring her likability and trustworthiness onto the product claim.	

Source: Screenshot from YouTube.com, 2026


Table 7. Advantages of Digital Television Broadcasting

Shot	Duration	Image fragment
7.	00.28 – 00.34	
Signifier (observable form):	Agnez Mo says "GRATIS" ("FREE"); the frame shows a crossed-out Wi-Fi icon and a rupiah currency symbol.	

Signified (associated concept):	The crossed-out Wi-Fi icon denotes that digital broadcasting needs no internet connection, while "free" and the rupiah symbol denote that the service has no subscription cost.
Persuasive/Ideological Function	Foregrounding "free" and "no internet needed" pre-empts two practical objections (cost, infrastructure access), also serving the state's equity goal of ensuring broadcast access regardless of a household's economic status or internet availability.

Source: Screenshot from YouTube.com, 2026

Table 8. Advantages of Digital Television Broadcasting

Shot	Duration	Image Fragment
8.	00.46 – 00.52	
Signifier (observable form):	On-screen text successively displays "Banyak Programnya," "Jernih Suaranya," "Bersih Gambarnya," and "Canggih Teknologinya."	
Signified (associated concept):	The four phrases denote an expanded channel selection, higher-fidelity audio, sharper video, and more advanced underlying technology compared to analog broadcasting.	
Persuasive/Ideological Function	Rapidly listing concrete, quantifiable-sounding benefits creates a rhetorical accumulation effect, framing digital adoption as an obviously rational upgrade rather than a debatable choice.	

Source: Screenshot from YouTube.com, 2026

This advertisement highlights the weaknesses of analog TV systems as well as the advantages of digital TV systems. It shows a woman and a man sitting together and looking happy while watching digital TV.

This can be interpreted to mean that digital television provides a more enjoyable viewing experience than analog television systems. The phrase "Clean picture, clear sound" in the advertisement conveys that digital




television offers better picture and sound quality than analog television. This can be interpreted to mean that the picture and sound on digital television are clearer, making watching television more enjoyable.

Meanwhile, the phrase “more program options” indicates that digital television offers a broader variety of programs than analog television. This means that by switching to digital television, people can enjoy more program options that suit their interests and needs. Several journal studies also mention the advantages of digital TV, including better and clearer image quality, resistance to interference such as fog, rain, and other signal disturbances, support for interactive services like the internet and TV on-demand, and a greater number and variety of channels.


Overall, public service advertisements promoting the switch to digital TV aim to educate and motivate the public by highlighting its advantages, such as better picture and sound quality and a wider selection of programs.

Agnez Mo also stated emphatically that digital TV systems can be accessed without using the internet and are free of charge. This statement addresses public concerns, such as the need for digital broadcast TV to have a stable and fast internet connection to display content in good quality. However, there are still people who have difficulty accessing high-quality internet due to infrastructure limitations, high costs, or limited access in certain areas (Amalina et al., 2021).

Table 9. Call to Use Digital TV

Shot	Duration	Image Fragment
9.	00.53 – 00.56	



		
Signifier (observable form):		Agnez Mo smiles and declares "Ayo kita beralih ke siaran TV digital" with arms raised, followed by the text "Ayo segera beralih ke TV digital."
Signified (associated concept):		Agnez Mo's smile and raised arms function as visual intensifiers accompanying the spoken imperative "Ayo kita beralih ke siaran TV digital," while her direct address to the camera positions the viewer as the addressee of an exhortative speech act. The following text, "Ayo segera beralih ke TV digital," reinforces this through urgency markers ("segera"/"now"). Together, these elements form a call-to-action sign cluster inviting behavioral compliance; this is a textual/structural observation about how the message is encoded, not a claim about its actual effect on audiences.
Persuasive/Ideological Function		The imperative mood ("Let's...now") combined with a celebrity's enthusiastic body language compresses the audience's decision timeline, manufacturing urgency to accelerate compliance with the national digital-migration deadline.

Source: Screenshot from YouTube.com, 2026

Beyond verbal slogans, advertisements construct meaning through several non-verbal semiotic channels. Colour and lighting operate as a visual binary: the analogue-TV scene in Shot 1 is rendered in cooler, desaturated tones with visible static noise, while the digital-TV scenes in Shots 5–6 use warm, brightly lit interiors. This encodes analogue technology as a visual 'problem' and digital technology as a comfortable


'resolution'. The domestic setting, which is staged in a furnished living room with a sofa, and the couple's casual home attire construct an image of an ordinary, relatable household rather than one belonging to the technical elite. This positions digital TV as being accessible to the average Indonesian family. Typography reinforces this: captions appear in bold, large, sans-serif lettering frequently white text on a solid colour



block a style that connotes clarity and directness. This visually echoes the verbal claims of 'clean' and 'clear' picture quality, and exclamation marks intensify the persuasive tone. Gesture and camera framing work together to convey emotion: medium close-up shots emphasise the couple's smiling faces as evidence of satisfaction. In Shot 6, the camera frames Agnez Mo approaching the couple, creating a staged sense of

proximity that links celebrity authority with the experience of the average consumer. Throughout Shots 6–9, Agnez Mo's presence also functions according to celebrity endorsement convention: as a recognisable public figure, she lends credibility to the product claims independently of any additional evidence presented in the advertisement itself.


Table 10. Call to Use Digital TV

Shot	Duration	Image Fragment
10.	00.57	
Signifier (observable form):	The frame displays the Kominfo logo, a Digital TV mascot, and the slogan "BERSIH, JERNIH, CANGGIH."	
Signified (associated concept):	The Kominfo logo functions as an institutional index, anchoring the advertisement's message within the authority of the state broadcasting regulator. The slogan "BERSIH, JERNIH, CANGGIH" denotes the three quality attributes claimed for digital broadcasting: image clarity, sound clarity, and technological sophistication.	
Persuasive/Ideological Function	Pairing a state institutional logo with a consumer-style mascot and slogan legitimizes the advertisement as official government policy, framing technology adoption as civic duty rather than mere consumer preference.	

Source: Screenshot from YouTube.com, 2026



Table 11. Call to Use Digital TV

Shot	Duration	Image Fragment
11.		<p style="text-align: center;">IKLAN LAYANAN MASYARAKAT INI DIPERSEMBAHKAN OLEH:</p> <div style="text-align: center;">  </div> <p style="text-align: center;">#INDOSIARSIAPDIGITAL</p>
Signifier (observable form):		Text reads "Iklan Layanan Masyarakat ini dipersembahkan oleh," accompanied by the INDOSIAR logo and the hashtag #INDOSIARSIAPDIGITAL.
Signified (associated concept):		The closing credit "THIS PUBLIC SERVICE ADVERTISEMENT IS BROUGHT TO YOU BY," together with the Indosiar logo, denotes that Indosiar is positioned as the broadcast sponsor of this message. The hashtag "#INDOSIARSIAPDIGITAL" functions as a cross-platform indexical anchor, linking the televised advertisement to a corresponding social-media campaign.
Persuasive/Ideological Function		Pairing the broadcaster's logo with a campaign hashtag aligns Indosiar's brand identity with the state's digital-migration program across television and social media. This textual alignment strengthens the message's institutional reach; it does not, on its own, constitute evidence of corporate social responsibility, since that would require evidence of Indosiar's actual motives or organizational practices beyond what the text shows.

Source: Screenshot from YouTube.com, 2026

Read together, Shots 9 through 11 function not as three isolated persuasive appeals, but as a structured sequence of legitimation in which three distinct registers of authority are layered consecutively. First, celebrity authority

is established through Agnez Mo's direct address and exhortative gesture, which personalise the call to action. This is followed by institutional authority, as the Kominfo logo anchors the call within the state's official broadcasting policy.



Finally, corporate/broadcaster authority is established, as the Indosiar branding and hashtag extend the message into a cross-platform campaign identity. This ordering creates a chain of indexical signs — celebrity, state and broadcaster — each lending a different kind of legitimacy to the same underlying directive to switch to digital TV. It is important to note that this analysis describes how the text is structured semiotically to construct legitimacy. It does not demonstrate whether audiences trusted or were persuaded by the message, as claims about real audience trust or persuasion would require empirical audience research, which is beyond the scope of a textual/semiotic analysis.

In several shots of the advertisement, there is a call to immediately switch to digital TV broadcasting, one of which is when Agnez Mo smiles and firmly says, “LET'S SWITCH TO DIGITAL TV BROADCASTING” while raising both hands. This can be interpreted as an invitation or call for the public to switch to digital television.

In addition, the advertisement features the slogan, “AYO SEGERA BERALIH KE TV DIGITAL” (“LET'S SWITCH TO DIGITAL TV NOW”), which reinforces the message. This text is displayed clearly and prominently to attract public attention and convey a sense of urgency to switch to digital television immediately. Overall, the shot

featuring Agnez Mo and the call-to-action text aims to motivate and encourage the public to switch to digital television immediately to enjoy the benefits offered by this technology.

The shot showing the logo of the Ministry of Communication and Information Technology (Kominfo) and the Digital TV mascot, along with the slogan “CLEAN, CLEAR, ADVANCED,” in the public service advertisement for switching to digital TV shows that digital TV services are the result of technological innovation supported by the government through the Ministry of Communication and Information Technology. The Kominfo logo is displayed in the advertisement to convey that the digital TV service has obtained the necessary permits and regulations from the government, ensuring it is safe and legal for public use.

Meanwhile, the Digital TV mascot and the slogan “CLEAN, CLEAR, ADVANCED” highlight the advantages and benefits offered by digital TV services, namely clean images, clear sound, and advanced technology. In the context of this public service advertisement, the presence of the Kominfo logo and the Digital TV mascot, along with the slogan “CLEAN, CLEAR, ADVANCED,” aims to give a positive impression and convince the public that digital TV services are the best and most advanced solution for



enjoying high-quality and modern television programming.

In addition, the presence of the Kominfo logo demonstrates the government's support for the development of information and communication technology in Indonesia, which can positively impact economic growth and the progress of Indonesian society as a whole. Overall, the shot featuring the Kominfo logo, the Digital TV mascot, and the slogan "CLEAN, CLEAR, ADVANCED" in the public service advertisement for switching to digital TV shows the advantages and benefits offered by digital TV services and the government's support for the development of information and communication technology in Indonesia.

The final shot of the commercial also shows Indosiar's invitation or campaign to the public to participate in the digital broadcasting program, written as #IndosiarSiapDigital. This program aims to promote digital television broadcasting, which the public can access for free using a UHF antenna or Set-top box. Thus, the campaign also seeks to raise public awareness about digital broadcasting technology and how to access it, thereby increasing the number of viewers and improving the quality of television broadcasting.

CONCLUSION

The analysis shows that the PSA constructs digital migration through five linked signification strategies: analog television is represented as unreliable; migration is simplified through set-top-box and rescan instructions; digital broadcasting is framed as clear, varied, modern, and subscription-free; celebrity direct address creates urgency and aspiration; and institutional logos legitimise the transition as an authorised national policy. These findings demonstrate how a government PSA packages technological change as an accessible form of progress. Because the study analyses one advertisement and does not include audience data, it cannot determine campaign effectiveness or actual behavioural change. Future research should compare multiple campaign versions and examine audience interpretation across social groups.

CONTRIBUTION STATEMENT

Prilani: Conceptualization, Methodology, Formal Analysis, WritingOriginal Draft.

Lukman Hakim: Data Curation, Writing — Review and Editing, Supervision.

Zamzam Rahma Sofiyana: Data Curation, Visualization, Writing — Review and Editing.



DECLARATION OF COMPETING INTEREST

The authors declare no competing financial, professional, or personal interests that could have influenced this study

ACKNOWLEDGEMENT

The authors thank the reviewers for their constructive feedback. This research received no specific funding from public, commercial, or not-for-profit funding agencies.

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