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GUERRILLA MARKETING OF COVID-19 HEALTHY MEASURES

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Abstract

Guerilla marketing is a shocking, wide-ranging, and low-cost marketing practice. Graffiti and murals can become guerrilla marketing media. This exploratory research aims to understand Covid-19's guerrilla health campaign marketing in the form of graffiti and murals in Indonesia. A total of 69 graffiti photos and murals obtained from secondary data were analyzed to understand the patterns emerged from Covid-19-themed marketing practices. The findings reveal that Covid-19 theme mostly takes form of health advices, while the least form reflects reflect community pessimism. Fisher's exact test analysis on the pair of categories studied shows that the composition of graffiti and mural colors differ significantly based on style (graffiti, idealist, and realist) and on themes (appreciation, criticism, health advice, encouragement, and pessimism). Based on these results, we develop a conceptual framework on guerrilla marketing using graffiti and murals to campaign for Covid-19 prevention to the public. We also reveal that apart from these themes, graffiti and murals also function as a means for the hidden agenda, the identity and cohesion of the maker, and therapy for the makers in dealing with the stress of coping with Covid-19. This research has originality because it shows how public interest campaigns can be run using guerrilla marketing and how they provide benefits not only for the stakeholders but also for the artists themselves.

Keywords: Covid-19, guerilla marketing, graffiti, murals, public health

Introduction

The widely spread Covid-19 epidemic in the world has brought various impacts on life. Governments around the world are trying to campaign for awareness of the dangers of Covid-19 through various

media. However, many of these efforts failed [1]. Although there is a very high compliance among middle and upper classes (reaching 94.2% in the UK), there is a large disparity, especially in economically weak communities [2].

Academics have tried to help by applying their expertise to campaign for Covid-19 to those still unreached [3]. For example, the cardiology community in Europe uses newspapers and social media to campaign for the Covid-19 pandemic [4]. Nevertheless, over time, people experience boredom [5] and community's fears, the only predictors of compliance with Covid-19 [6] have faded. On the other hand, the threat of Covid-19 spreads and claims more victims.

The marketing perspective can be used to encourage public awareness about Covid-19. Sahin et al [7] define the Covid-19 context-awareness campaign as "marketing efforts to educate individuals about an issue (eg, need in regular hand washing, coverage of coughing/sneezing, usage of tissues and bin tissues, etc.)"

In this article, we offer a solution from a marketing perspective, namely guerrilla marketing, as one of the potential instruments to maintain public awareness of the Covid-19 dangers. This study aims to understand Covid-19 health campaign guerrilla marketing in Indonesia. Specifically, we highlight two of the forms of guerrilla marketing, namely graffiti and murals. Both have been used in various themes to encourage public awareness such as crime prevention campaigns [8], the spread of AIDS [9], and prevention of drug abuse [10].

Theory

Guerrilla marketing strategy is "a comprehensive basic executable strategy throughout the marketing mix as a supplement, modification to, and/or creative escape from any licensed and/or purchased mass-media advertising space" [11]. Characteristics of a strategy that does not use formal mass media advertising space make guerrilla marketing a minimum cost of marketing. To be effective in this unconventional media, marketers need to have a shock effect so that the public can be exposed to the campaign. Hence, guerrilla marketing is a way to maximize exposure through minimal costs [12]. Like guerrilla warfare, guerrilla marketing focuses its attention to a particular direction by providing something different, surprising, original, and impressive on a low budget [13].

Because it is focused on non-traditional advertising space, guerrilla marketing is faced with ethical issues. These issues can be related to content that brings negative emotions such as fear or disturbance, or issues related to placing campaigns in public spaces that should be ad-free. However, some people can see it as the best or the brightest advertisement [14].

The guerrilla marketing model developed by Wendland [11] contains a stimulus, effect, and impact component. The stimulus in this case is a non-conventional advertising campaign. Three effects emerging from guerrilla marketing are the surprise effect, the

diffusion effect, and the low-cost effect [11]. This effect appears hierarchically. The first campaign produces surprise effects through funny, unique, smart, or creative brands so people can't stop talking about it [15]. The surprise effect then leads to the diffusion effect, which is the spontaneous sharing process carried out by the person who is first exposed to the campaign to others, for example through social media or photos. Furthermore, the diffusion effect leads to a low-cost effect. All three effects together lead to guerrilla effects, namely high attention at relatively low costs. Another model is the [16]. In this model, the guerrilla marketing plan is directed at building a brand identity that leads to marketing weapons on target. These weapons are pursued to be active so that marketers can determine the next steps to increase marketing effectiveness. As criticized by Wendland [11], this model is too vague and shows no uniqueness compared to other marketing strategies [17]. Moreover, guerrilla marketing does not have to be interactive because the main emphasis actually lies in the shock effect as formulated in the Wendland model.

So far, guerrilla marketing has only been aimed at commercial products. However, there is nothing hinders it to be implemented in public organizations or non-profit organizations [18]. Issues raised can be social service issues or efforts to increase public trust [19]. Therefore, public health campaigns such as the Covid-19 campaign can be carried out using guerrilla marketing.

Graffiti and murals are examples of guerrilla marketing strategies [20]. Graffiti is "writing or drawings scribbled, scratched, or sprayed illicitly on a wall or other surface in a public place" [21]. It comes from the Italian words "graffiare" which means "to make a mark on the surface" and "graffito" which means "drawings made on a surface" [22]. Meanwhile, murals are "a picture, especially a large one, painted directly on a wall" [23]. The term mural comes from the Latin "murus" which means wall [24]. This means that a mural is a special form of graffiti if it is in a public space while in a private space, a mural is not graffiti.

The existence of graffiti is criticized as inappropriate depending on regulations governing the feasibility of spatial reproduction in society [25]. Other critics say that graffiti can be used as a political tactic to involve the community in a power debate [26]. Graffiti is considered to be related to the physical, social, and ideological aspects between graffiti artists and the isms they hold [27]. Even without seeing the message, graffiti is often associated with efforts to reduce or inhibit business activity in society [28]. Related to the message delivered, critics say that graffiti is merely based on visuals rather than exploring ideas [29]. On the other hand, murals are considered to be free from the criticism above because they are generally affirmed by the authorities and in accordance with the prevailing isms in the community and can even help encourage business development [30].

A number of theories have been put forward to explain the phenomenon of graffiti and murals. The subcultural theory holds that

graffiti is a symbolic construction to distinguish between daily and profane use in cities and landscapes with different and sacred uses [31]. Meanwhile, in relation to society, social norm theory argues that graffiti is the expression of society towards social norms that work in society [32]. On the other hand, the structural perspective proposes the opposite explanation, that graffiti is an expression of individuals who are constrained by social norms to show their opinions in society [33]. The more contemporary theory of social capital supports a structural perspective by showing that an environment with graffiti is an environment with low social capital while an environment without graffiti has high social capital [34]. In this article, we hold the perspective of social norms by showing that the Covid-19 message is a message received by social norms in society.

Both can be part of a guerrilla marketing strategy because they are low cost and use unconventional media as well as providing a shock effect and are easy to popularize through social media. Graffiti and murals can be used as guerrilla marketing campaigns because they have the potential for communication while having aesthetic features related to trade and public space [35]. Graffiti and mural artists who have unique techniques and styles can sometimes become market agents for guerrilla marketing [36]. Guerilla marketing uses an urban environment and visual disruption of daily life, as well as graffiti and murals [37]. In fact, Bigat [38] states that guerrilla marketing and guerrilla art are comparable because they use stencils, graffiti, mural paintings, and environmental works in the rhythm of daily street life. Guerrilla marketing in the form of graffiti and murals is best suited for educational purposes and is a means for expressive generation in modern society [39].

Regarding graffiti and murals, there have been many studies with various perspectives such as geography [37], anthropology [40], law [41], and sociology [42]. In this case, we deliver a marketing perspective for this urban phenomenon. To our knowledge, this research is the first to examine graffiti and murals from a guerrilla marketing perspective based on public interest.

Methodology

This research is an exploratory study to identify forms of marketing guerillas carried out in the form of graffiti and murals to campaign Covid-19 awareness in Indonesia. Graffiti and mural samples were collected from secondary sources, Google's image search engine. The keywords used are graffiti+Covid-19 and mural+Covid-19. We managed to collect 69 samples from various cities in Indonesia. Samples are categorized based on color composition, place of installation, style, theme, and language used. Based on the visual review, we divide the color composition into colorful, minimalist, monochrome, and simple; places into building walls and walls; style into graffiti (writing only), idealistic (describing imaginary form), and realist (describing real form); themes into appreciation, criticism, health advice, encouragement,

and pessimism; and languages into English, Indonesian, mixed, and visual (without text). The categories are then compared with Fisher's exact test to reveal the differences between the categories that might appear.

Result

This study seeks to uncover patterns that emerge from graffiti and mural works used to campaign for Covid-19 in Indonesian society. The data obtained regarding 69 graffiti obtained is shown in Table 1 below. The message column records the writing that was made on graffiti or murals. Note that the theme cannot be pulled directly from the message because in reality, there is a picture (not displayed) that accompanies the writing of the title so that this picture is also used to infer the theme. Especially for messages on graffiti and visual murals, the message is a description of the picture in general.

Table 1 Graffiti and Murals used in this study

#	Message	Theme	L	Com	P	S
1	Fight Corona and monitor Omnibus Law	Critics	Mix	Mi	P	R
2	Thank you, frontline medical personnel	Apprec	In	Col	W	R
3	Corona vs Everybody	Health	E	Col	W	I
4	Get well soon my earth	Encou	Mix	Si	W	I
5	Get well soon my world	Encou	In	Mi	W	G
6	Help each other, look after each other	Health	In	Si	W	I
7	Covid-19	Encou	In	Mi	W	G
8	Fight Corona together We can	Encou	In	Mi	W	R
9	Indonesia can stop Corona	Encou	In	Mi	W	R
10	City invaded by Covid	Pessi	V	Col	W	I
11	Stay away to approach	Health	In	Si	W	I
12	Healthy All, Yes	Health	In	Mi	W	R
13	Kediri Against Covid-19	Encou	E	Mi	P	G
14	Stay Strong, Enthusiast, Our Prayers for You, Thank You	Apprec	Mix	Mi	W	R
15	Fight Covid-19	Encou	E	Mi	W	I
16	Banyumas againts Covid-19	Encou	In	Si	W	I
17	Stay Cool Stay Safe	Health	E	Col	W	I
18	Just stay at home, get back soon, Jakarta is strong, let's do less arguing	Health	In	Col	W	I
19	Fight Covid-19	Encou	E	Mi	W	R
20	New Normal New Problem 2020	Critics	E	Mi	W	G
21	Don't panic	Health	E	Col	W	I
22	Doctor and Police	Health	V	Col	W	R
23	Thank you, the medical warriors against Covid-19	Apprec	In	Col	W	I
24	Old woman with a mask	Pessi	V	Mi	W	R
25	Healthy life Againts Covid-19	Health	In	Col	W	R

#	Message	Theme	L	Com	D	S
26	Turn Back Corona	Encou	E	Mi	W	I
27	Stay at home	Health	Mix	Mi	W	R
28	Fight against Corona	Encou	E	Col	W	I
29	Alert Covid-19	Encou	In	Mi	W	I
30	Let's Fight back	Health	E	Mi	W	I
31	Front guard Covid-19, Your services are Eternal	Apprec	In	Col	W	R
32	Monster and Nurse	Apprec	V	Mi	W	I
33	APBD Depok Grassroots	Critics	In	Mi	W	I
34	Indonesia is up to you	Critics	In	Mi	B	R
35	Stay safe and wash your hand	Health	E	Si	W	G
36	Sitting equally standing tall	Health	In	Si	W	I
37	Stay at home	Health	E	Col	W	R
38	Let's against Corona	Encou	In	Mo	W	I
39	Hope	Encou	E	Col	B	R
40	Container Lab front	Health	V	Col	B	R
41	Covid-19 Not safe outside, stay at home	Health	E	Mi	W	I
42	Children and APD	Health	V	Col	W	I
43	Children of six religions	Encou	V	Col	W	R
44	Let's fight corona together	Encou	In	Col	W	I
45	Remember the Heroes	Apprec	E	Col	W	R
46	Stay at home (JI Sailin 2)	Pessi	In	Mo	W	I
47	Two old men with masks	Encou	V	Mi	W	R
48	Save the family from Covid-19	Health	In	Col	W	I
49	Medical Staff and Gas Mask	Pessi	V	Mo	W	I
50	United against corona virus	Encou	In	Col	W	R
51	Wash hands against coronavirus	Health	In	Mi	B	I
52	Protect yourself and your family from the corona virus	Health	In	Mi	B	I
53	Dare to be Healthy	Health	In	Col	B	I
54	Gloomy Eid	Encou	In	Mi	W	I
55	Children of Superhero	Encou	V	Mi	B	I
56	Against Corona	Encou	In	Col	B	I
57	Fight Covid 19, Stay at Home	Health	Mix	Mi	W	I
58	Fuck Corona	Encou	E	Mi	W	I
59	Hopefully we are kept away from viruses and brought closer to the serious	Health	In	Mi	B	G
60	Turn off and expel corona virus by spraying disinfectant liquid	Health	In	Mi	B	R
61	Humanity above all	Critics	E	Mi	W	I
62	Don't forget to wash your hands with soap	Health	In	Mi	B	R
63	Adzab or biological weapons	Pessi	In	Mi	W	I
64	Pink Covid	Encou	V	Col	B	I
65	Stay Safe Indonesia	Health	E	Mi	W	R

#	Message	Theme	L	Com	P	S
66	Masked face and medical personnel	Health	V	Mi	W	I
67	When happy or independent, remember we were colonized by Corona	Encou	In	Mi	W	I
68	Pandemi vs Everybody	Critics	E	Mi	W	R
69	Stay Safe	Health	E	Col	W	R

Note: S = style, G = grafiti, I = idealist, R = realist; P = place, B = building wall, W = Wall; Comp = composition, Col = colorful, mi = minimalist, mo = monochrome, si = simple; L = language, In = Indonesian, E = english, mix = mixed, v = visual; Apprec = appreciation, pessi = pessimism, encou = encouragement

Based on the categorization formulated in the research method, descriptive data can be generated as follows:

Table 2 Research Descriptive Statistics

Category	Amount	Percentage
Language		
English	20	29,0%
Indonesia	32	46,4%
Mixed	5	7,2%
Visual only	12	17,4%
Color Composition		
Colorful	24	34.8%
Minimalist	36	52.2%
Monochrome	3	4.3%
Simple	6	8.7%
Place		
Building wall	14	20.3%
Wall	55	79.7%
Style		
Graffiti	6	8,7%
Idealist	38	55.1%
Realist	25	36.2%
Theme		
Appreciation to health care workers	6	8,7%
Criticism to the government	6	8,7%
Health advice	28	40,6%
Encouragement	24	34,8%
Pessimism on the future	5	7,2%

From 69 graffiti and mural works, it is known that these works are dominated by idealists (55.1%) and mounted on walls (79.7%). The most used language is Indonesian (46.4%) although there is also a mix of English and Indonesian (7.2%). Most color compositions are minimalist (52.2%) while only three (4.3%) use monochrome compositions. The most raised theme is health advice (40.6%) while only five showing suffering as the pessimistic manifestation of the situation (7.2%).

Next, we use the Fisher's exact test to see the trends that exist between category pairs from the results obtained. Table 3 below shows the variability in language categories. There is no significant trend ($p < 0.050$) in the comparison of languages with all other categories.

Table 3 Differences between Groups based on Language

Category	English	Indonesia	Mixed	Visual	p-value
<i>Color Composition</i>					
Colorful	8	10	0	6	0.451
Minimalist	11	16	4	5	
Monochrome	0	2	0	1	
Simple	1	4	1	0	
<i>Place</i>					
Building wall	2	8	1	3	0.571
Wall	18	24	4	9	
<i>Style</i>					
Graffiti	3	3	0	0	0.780
Idealist	10	19	2	7	
Realist	7	10	3	5	
<i>Theme</i>					
Appreciation	1	3	1	1	0,538
Criticism of the government	3	2	1	0	
Health advice	9	13	2	4	
Encouragement	7	12	1	4	
Pessimismon the future	0	2	0	3	

In the case of color composition, Table 4 shows variability with other categories. The language category is no longer included because it has been paired with the color composition in the previous table. There are two significant weak differences ($p < 0.100$) found between color composition and other categories, namely style and theme categories.

Table 4 Differences between Groups based on Color Composition

Category	Colorful	Minimalist	Monochrome	Simple	p-value
<i>Place</i>					
Building wall	5	9	0	0	0.640
Wall	19	27	3	6	
<i>Style</i>					
Graffiti	0	5	0	1	0.077
Idealist	13	17	3	5	
Realist	11	14	0	0	
<i>Theme</i>					
Appreciation	4	2	0	0	0.069
Criticism of the government	0	6	0	0	
Health advice	12	12	0	4	
Encouragement	7	14	1	2	

Pessimism on the future

1

2

2

0

The significant difference between style groups based on color composition is $p = 0.077$ which means less than 0.100. Looking at the distribution, graffiti works are always minimalist or simple, never colored or monochrome; idealist works are spread out in all categories equally, while realist works are always colorful or minimalist, never monochrome or simple. An example of minimalist graffiti is Covid-19 text (# 7) which only consists of blue composition on red. One example of simple graffiti works is a green writing on a shop's walls that reads "stay safe and wash your hand" (# 35). An example of a colored idealist work is # 3 depicting a sick earth with birds leaving it with an inscription "Corona vs Everybody". Simple idealistic work is sample # 4 which shows the smiling Corona virus on a colorless wall with simple inscription reads "Get well soon Bumiku". Minimalist idealistic work can be seen in sample # 15 illustrating "Fight Covid-19" writing with a gas-masked face in its middle. Monochrome # 38's idealistic example shows people, chains, cities, and corona viruses with the words "ayo lawan Corona" (let's fight Corona). An example of a minimalist realist is sample # 1 which portrays two masked people being watched by people in jackets with the inscription "lawan Corona dan pantau omnibus law" (fight Corona and monitor omnibus law). An example of a colorful realist is sample # 22 depicting two health workers and two police officers side by side.

In terms of themes, there is significantly weak difference ($p = 0.069 < 0.100$) based on color composition. Murals appreciating health workers have colorful and minimalist compositions, they are never monochrome or simple. Cases of points are sample # 23 with colorful pictures depicting winged health workers saving residents from the Corona meteor shower and sample # 32 which is minimalist illustrating a nurse dressed in blue clenching her hands in front of the face of a red monster on a blue and white background. Meanwhile, criticism to the government is always delivered in a minimalist style, as seen in sample # 20 that reads "new normal new problem 2020" in white with black shadows on a red wall. Health advices take many forms but never monochrome. Generally, health advices are shown in color or minimalist. One of the examples of those in colors is sample # 17, in minimalist # 59, and in simple style is # 35. Encouragement takes various forms but focusing on minimalist ones. An example of colored encouragement is sample # 28 which shows a nurse as the central figure with a blue triangle in the background and several colorful segments behind it, while the instance of minimalist encouragement is sample # 5 showing white writing "lekas sembuh bumiku" (get well soon my earth) and black writing "#covid-19" on blue and red spilled paint background. A case of point of the monochrome is sample # 38 showing the words "ayo lawan Corona" (let's fight Corona) accompanied by several people, chains, cities, and viruses, and an example of simple style is sample # 4 describing

the smiling virus and words that read "get well soon bumiku". Pessimistic messages can be colored (# 10, for example, showing a helpless family dealing with a giant green virus in a colorful city), minimalist (# 63 illustrating people with gas masks and punishment texts or biological weapons on a red background), or monochrome (# 46 which shows the face of a crying person being touched by many hands), but they are never simple.

Table 5 Differences between Groups based on Location

Category	Building Wall	Wall	p-value
<i>Style</i>			
Graffiti	2	4	0.444
Idealist	6	32	
Realist	6	19	
<i>Theme</i>			
Appreciation	0	6	0.509
Criticism to the government	2	4	
Health advice	7	21	
Encouragement	5	19	
Pessimism on the future	0	5	

Table 5 shows no significant differences between graffiti and mural styles and themes when distinguished by the medium. The same thing can also be seen in Table 6 where there are no differences in themes based on the artist's style in marketing Covid-19 prevention.

Table 6 Differences between Groups based on Style

Category	Graffiti	Idealist	Realist	p-value
Theme				
Appreciation	0	2	4	0.668
Criticism to the government	1	2	3	
Health advice	2	16	10	
Encouragement	3	14	7	
Pessimism on the future	0	4	1	

Discussion

One approach to comprehend this finding is that Covid-19 has encouraged marketing action on all stakeholders. The messages found in the graffiti and murals being studied leads to all types of consumers possibly targeted by the Covid-19 campaign. Viewed from the target distribution, these consumers include the government, health workers, security officers, and the general public. The majority of targets are the general public while the forms of the campaign are health advice and encouragement (75.4%). The rests are health workers and security service officers in the form of appreciation (8.7%) and the government in the form of criticism (8.7%). Interestingly, the target of the vertical campaign has an equal share between the government and health and security service workers.

Note that security officers were only targeted once and even that was along with health care workers. The following figure shows the conceptual framework resulting from the above analysis.

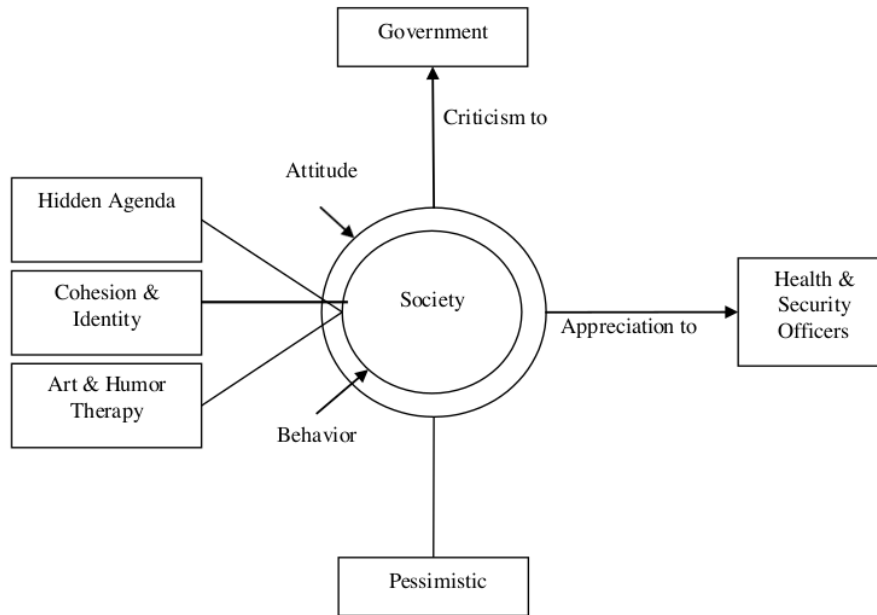


Fig. 1. Conceptual Framework of Research Findings

The figure above shows that guerrilla marketing is carried out by graffiti and murals activists on three types of consumers: government, health workers and security officers, and the public. Marketing on the government is in the form of temporary criticism while that on the health workers and security officers is in the form of appreciation. The artists themselves are parts of the community and the form of marketing given to the community is the efforts to change attitudes and behavior. Encouraging is an effort to change attitude while giving health advice is an effort to change behavior. There are also negative excesses causing pessimism in the community. For graffiti and murals activists themselves, there are three other functions of their works besides marketing Covid-19 campaigns, namely efforts to convey hidden agendas such as to oversee omnibus law (# 1), a movement for identity and social cohesion within their communities through drawing activities together, and an art and humor therapy through drawing.

Normatively, things that are in line with guerrilla marketing only include appreciation, criticism, and positive attitude and behavior change in society. In total, this has included 92.8% of all samples studied. The rests are unexpected negative impacts in the form of growing pessimism in the future. Internal functions such as hidden agendas, identity and cohesion, and therapy are hand in hand with ongoing marketing functions [43].

It must be emphasized that graffiti and murals are attractive in guerrilla marketing since they have duplicating effects similar to word of mouth. Its appeal as a photo object has made graffiti and mural work widely spread aided by the netizen and media. The message conveyed, consequently, is mediated by the mass media and social media to reach a wider audience, beyond the surrounding people and the passersby directly witness the works. Its relatively permanent nature also reinforces this effect, especially if the color composition used is attractive. Not surprisingly, we found that the majority of graffiti and murals taken from Google Images have striking colors or at least minimalist style. Only 13% of the sample are in monochrome and simple composition, although in fact, this composition is the most widely found in the field. This confirms the diffusion characteristics of guerrilla marketing, where the number of individuals exposed to marketing activities increases without increasing the cost of marketing campaigns [44].

Furthermore, graffiti and murals are in line with the social sculpture theory. According to social sculpture theory, art can encompass life processes and society can be transformed using dialogic art [45]. Another relevant theory is the commons theory which states that public health problems can be faced using protection and expansion of shared wealth [46]. An instance of this is the use of building walls and walls for graffiti and murals. According to the spatial justice theory of Lefebvre [47], all city residents have the right to contribute to the utilization of space in the city, including blank walls and walls. The loss for guerilla marketing in the Covid-19 context through murals and graffiti tends to be smaller. When guerilla marketing is used for financial gain, consumers generally react negatively when the campaign is revealed because creative or cultural artifacts are considered unethically exploited for commercial purposes [48]. The Covid-19 campaign is in the public interest and, therefore, can be well received through guerrilla marketing strategies. This capability, furthermore, enables public health campaigns to use the guerilla marketing approach on important issues with limited funding to engage the community. Budget limitations are one of the reasons why an organization uses a guerrilla marketing approach [44]. A small number of funds can be diverted to purchase of paint and pay the cost of making graffiti and mural services to encourage public health awareness.

Mural artists as guerilla marketers in the context of the Covid-19 campaign succeed and are widely accepted in society because there has been a collective awareness of the importance of knowing Covid-19 danger as a part of public health. This is in line with the social

norm theory from Stocker *et al* [32]. Even so, in the search process, we also found one case that is in line with the structural theory of Gonos *et al* (1976). A news article indicates the capture of a vandal gang named Anarko who used the moment of the corona to spread provocative tones [49]. The three graffiti shown are writings in three places each saying "kill the rich", "it's crisis time to burn", and "want to die silly or fight back". We did not include these graffiti in the study sample because it was counterproductive to guerilla marketing. Even so, if these three samples are included in the theoretical framework that has been formulated, it can be placed under the concept of pessimism with a new theme titled incivility. It can also be part of a hidden agenda or critics to government, depending on which perspective we interpret the messages conveyed by this graffiti.

Even so, this awareness might be weary [5] and hence, it is important for stakeholders to further encourage the shock effects of guerrilla marketing [44] by generating new ideas to bring back public attention and ensuring the consistency of public attitudes and behavior. Innovative graffiti and murals stimulating risk awareness can be the solution to keep the tendency of changed behavior consistently carried out by the community.

Conclusion

Guerrilla marketing is directed at bringing public's full attention to a surprising promotional action that expose many people at a low cost. From the attention, it is expected that the intention to behave, the decision to behave, and finally the act to behave itself will emerge. This research was conducted to understand how guerrilla marketing is carried out through graffiti and mural media in promoting Covid-19 prevention in Indonesia. Data were collected from 69 Covid-19 themed graffiti and mural photographs made in various cities in Indonesia.

This research concludes that guerrilla marketing is carried out in various places such as building walls and walls, it employs graffiti, idealistic, and realistic styles, and its themes revolve around appreciation, criticism, health advice, encouragement, and pessimism. The color compositions of groups of styles as well as graffiti and mural themes show significant differences. Idealist works aiming to encourage people tend to use all color compositions in the realist, appreciation, criticism, and health advice. Pessimistic graffiti and murals tend to use grim and minimalist compositions. All stakeholders are the target of guerrilla marketing with the general public as the primary consumers. It is recommended that the government and stakeholders continue to carry out guerrilla marketing by innovating encouraging murals, informing ways of maintaining health, and appreciating those carrying out their duties. It should also reduce public pessimism to avoid the boredom due to attention. Graffiti and murals emphasizing one creative and affirmative way to maintain health might be better than graffiti and

murals condensing the all tips in one space which scatter the focus and reduce the shock effect the message given.

This research has theoretical implications on guerrilla marketing theory, especially in understanding the rejection to commercialization of public space. When the issue raised is of public, the public attention is positive and public accepts the message conveyed. In this case, the public is the brand itself. Their concern is shaped by background factors such as welfare, health and medical treatment issues. Society is not in a denial of reality but they want to rise and move forward culturally and economically. People do not want to live in terror forever without being anybody. Graffiti and murals carry those messages to the stakeholders, including the government, health workers, and security officers and encourage them to leave their comfort zone and be parts of a productive society.

This research has limitations. First, it uses limited secondary data. Primary data collection can be centralized in one point or several cities. In many cities, the government has provided special spaces for graffiti and murals that are adjusted to campaigns supporting the current government policy. However, using secondary data allows us to reach many locations at once and it is also in line with government programs related to travel in Covid-19 era. Second, this study uses nominal data so that the statistical analysis that can be done is limited. Further research that deepens data with normally distributed data or that directly studies the effects of graffiti and murals on people's perceptions will be good to expand this research. Third, this research was conducted within the framework of a public health campaign which might not always appropriate when applied in a general company promotion campaign reflecting guerrilla marketing. Future studies can use graffiti and mural samples aimed specifically at commercial interests.

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