



Article

Leveraging Campaigns through Digital Marketing Using PESO Model: A Study on Indonesian Digital Banks

Evan Hansefri¹, Yohanes Michael Christanto^{2*}

^{1,2} Faculty of Business, Universitas Kristen Duta Wacana, Yogyakarta, Indonesia

ARTICLE INFO

Keywords:

PESO Model, Digital Marketing, Online Banking, Content Analysis

ABSTRACT

This study explores how Indonesian digital banks leverage digital marketing campaigns using the PESO model including Paid, Earned, Shared, and Owned media to compete in a rapidly evolving financial landscape. Digital banks, born from industry shifts toward full digitalization and supported by regulatory frameworks, require effective marketing strategies to attract and retain customers. By analyzing prominent Indonesian digital banks, this research examines their digital marketing channels, including social media platforms, official websites, and digital promotions, to understand how these institutions engage customers and build competitive advantage. The banks were chosen randomly in May 2025 including all available contents on social media. Unlike previous studies that only focused on single-channel marketing strategies, this study adopts a mixed-method approach combining content analysis and comparative case studies to provide a more comprehensive understanding. The study emphasizes the integration of digital marketing tactics such as content marketing, social media engagement, and targeted advertising within the PESO framework. Findings reveal that a balanced use of paid advertisements, earned media through customer and influencer interactions, shared content on social platforms, and controlled messaging via owned media is essential for digital banks to enhance brand visibility and customer trust. The study contributes insights into strategic digital marketing utilization in Indonesia's banking sector, offering practical implications for banks aiming to optimize their digital presence and campaign effectiveness in a highly competitive environment.

Keywords: PESO Model, Digital Marketing, Online Banking, Content Analysis

E-ISSN: 2958-6429

P-ISSN: 2958-6410

This is an open access article under the CC BY-SA license.

Copyright © 2022 by Author. Published by ASTA Research Center

1. INTRODUCTION

Banks play a vital role in a country's economic growth (Drigă & Dura, 2014). Their importance increases competitiveness among banks, especially in the Asia Pacific, including Indonesia (Andrealin, 2022). In contemporary society, one of the ways to compete among banks is to utilize digitalization which is not just merely a trend, but a basic need in society (Fauzy, 2024). Along with its development, the COVID-19 pandemic also prompted banks, especially conventional banks, to emphasize digital services to reduce mobility and crowds (Andrealin, 2022). In response to these changes, the term 'digital bank' has recently emerged in the industry (Anggraeni et al., 2021). A digital bank is an e-commerce application provided by a bank that enables its customers to conduct transactions remotely (Havryliuk et al., 2021). Digital banking is expected to integrate advanced technology and convenience services. The functions are expected to go beyond mobile banking or internet banking. It provides ease of access to financial data that covers the function of physical banks as well as to independently carry out transactions at a time without having to go to the physical branch of the bank to complete their transactional needs (Indriyarti et al., 2023). The shift towards digitalization, driven by technology and changing customer behaviour, may represent a fundamental change in the banking industry.

Bank Indonesia created a regulation in 2018 regarding electronic money, as outlined in Bank Indonesia Regulation Number 20/6/PBI/2018. The Financial Services Authority (OJK) followed up with a regulation in 2021,

Corresponding authors:

yohanes.michael@staff.ukdw.ac.id

outlined in Financial Services Authority Regulation Number 12/POJK.03/2021, which pertains to digital bank services for conventional banks. According to the regulation, Digital banks are legally recognized banks that conduct their operational business through electronic channels. They are not required to maintain physical buildings, except for main branches (Dewantara & Sitorus, 2022). The regulation helps customers and banks minimize the occurrence of crime during transactions (Sri Mulyanti, 2022).

Additionally, these regulations govern the process of legalization, encompassing the registration, licensing, and supervision of fintech (Athory & Purbawangsa, 2020). The regulation, therefore, transformed the ease of transaction into a variety of integrated services, providing benefits for customers. Digital banks must maximize their utilization to serve and provide information easily, quickly, and independently (Amanda & Sudrajad, 2023). According to the report, the value of digital bank transactions in Indonesia in August 2023 reached IDR 5.1 quadrillion, which is an increase of 1.3% compared to July 2023 and a growth of 11.9% compared to the same period last year (Fatmala Putri & Ratna Sari, 2023). Therefore, these regulations aim to establish standards for security and service quality, providing a safer and more competitive environment.

The growth in the number of digital banks results in intense competition. The presence of digital banks was preceded by the existence of Jenius from National Pension Savings Bank (BTPN), followed by other banks such as PT. BCA Digital Bank by BCA, Bank Raya by BRI, PT. Jago Bank, PT. Bank Seabank Indonesia (Zionetha Mailoa & Tjhin, n.d.). Digital banks need to acquire larger customers, maintain their loyalty, and lower the perception of risk from customers to improve their business performance (Maroua et al., 2024). To compete, banks must invest in promoting and innovating their businesses, especially in digital marketing. Digital marketing is defined as a strategy, approach, and activity that involves developing, promoting, and utilizing digital technology (Tien et al., 2020). Various digital marketing tactics are also employed to offer and promote products and services to customers. The tactics include content marketing, search engine optimization, social media, affiliate marketing, and others (Olson et al., 2021). Besides, the promotion and media communication in digital marketing enable customers to make easier purchase decisions among competitors (Rashiti & Sopi, 2022). Digital marketing thus becomes a vital tool for banks to attract and maintain their customers and compete among digital banks.

Along with the rapid evolution of digital banks, several banks are launching their digital platforms, as well as new entrants. These newcomer banks aim to bring innovative solutions to their customers. There are some well-known digital banks in Indonesia, including Jenius, Bank Jago, Digibank, NeoBank, Line Bank, PermataME, TMRW, SeaBank, Blu by BCA, and Motion (Sinaga & Suroso, 2023). Among all the occurrences of digital banks, a bank must quickly attract potential customers by adopting and developing digital technologies and user experiences through various effective strategies (Erawan & Sirait, 2024). Therefore, each bank has its strategies for competing and attracting more customers. Several digital banks in Indonesia were the focus of this study for several reasons. First, each digital bank employs various campaign strategies, including rate and other promotions. Second, it becomes an interesting topic to break down and analyse each strategy. Furthermore, all the banks approach and engage their customers through digital channels.

Several previous studies have examined digital marketing strategies in the banking industry. For example, analyzed the role of social media campaigns in improving customer engagement among Indonesian digital banks and found that consistent content distribution significantly influenced brand awareness. Similarly, (Bakri, 2023) explored the effectiveness of influencer marketing and concluded that collaborations with digital creators increased customer trust and conversion rates. In another study, Santoso and Sudarmiatin (2024) investigated multi-channel marketing strategies, but their research focused mainly on paid advertisements and did not comprehensively examine other digital channels. While these studies provide valuable insights, most of them analyze single-channel approaches or specific tactics.

Therefore, by examining each bank, this study aims to explore and provide deeper insights into how the use of digital marketing channels, including social media and official websites, can be leveraged to promote and inform campaigns in the competitive digital banking sector. Unlike previous studies, this research applies the PESO model (Paid, Earned, Shared, and Owned media) to provide a comprehensive evaluation of digital marketing strategies and their impact on customer engagement and brand competitiveness.

2. LITERATURE REVIEW

2.1. Digital Marketing

The rapid growth of technology has increased digital marketing activity and made it a part of people's daily lives (Ghorbani et al., 2021). Digital marketing is defined as the act or practice of introducing products or services via digital channels to attract customers, increase visibility or awareness, and generate revenue (Bhandari & A Sin, 2023). It has become a modern form of marketing, and a marketer should be competent in digital marketing (Hristoforova et al., 2019). The media encompasses the internet, mobile phones, computers, tablets, or other devices, which can take the form of online videos, display ads, search engine marketing, or paid ads on social networks (Mucunski & Nakovski, 2022).

Digital marketing tools can be categorized into three main types: earned media, paid media, and owned media. Earned media occurs when a customer, journalist, blogger, or influencer writes or shares content, discusses the brand, product, or service, which can be either positive or negative (Visser, n.d.). Paid media is defined as a space or content that companies pay for in the media to increase sales. Paid media should be considered, planned, and implemented carefully to offer information and maintain credibility (Sulkala, 2023). Owned media is a platform that the company controls and no payment is involved, for example, the ownership of websites and social media (Putri & Hermawan, 2021). The rapid development of digital technology has increasingly embraced all aspects, including the banking industry, to engage customers effectively and efficiently. Digital campaigns also help banks build awareness, increase interactions between customers, and drive revenue to promote business growth, as well as reduce costs (Amelda et al., 2021).

2.2. Social Media Marketing

Social media has become the most important and widely used communication tool nowadays in community-based marketing. It allows users to interact, collaborate on ideas, and share both audio and visual content (Kumar, 2021). Besides the customers' point of view, social media is used to build more effective relationships between business owners and customers through its ease of access, conversational capacity, and information exchange (Ghorbani et al., 2021). Through social media, a business can also increase customers' satisfaction, perceived value, co-creation, brand loyalty, and positive attitude, which can bring about positive aspects (Faruk et al., 2021). Many social media platforms exist in Indonesia. The commonly used platforms are Instagram, TikTok, YouTube, Facebook, LinkedIn, and WhatsApp (Maulana & Sandyawati, 2023). Among the platforms, Instagram and TikTok are becoming the most popular applications nowadays. Instagram has become the second-highest number of active users, while TikTok has also gained popularity since 2016, making it an extensively utilized platform for digital marketing in Indonesia (Christanto et al., 2023). These two platforms focus on visual storytelling, creative expression, and interactive content, as well as connecting users through shared interests and creativity, thus, they go beyond mere communication (Kristi & Aruan, 2023).

2.3. UI/UX mobile apps

UI/UX has a vital role in the success of mobile applications. According to (Al-Shamaileh & Sutcliffe, 2023) 88% of users do not return to an application after having a bad experience. It highlights that poor UX has a negative impact on user retention. Moreover, well-designed UX also reduces the drop-off rates during the onboarding phase. Positive UX not only meets functional needs but also builds emotional connections that strengthen brand loyalty (Lee et al., 2018). A practical example can be found in Instagram's mobile app, where a minimalist UI, combined with a gesture-based UX, encourages prolonged usage (Sulianta, 2024). Consistent and accessible interfaces enhance both visual appeal and usability, thereby increasing user participation (Sutcliffe, 2022). The principles of UI design focus on visual clarity and interactivity. The consistent use of layout, color, and typography prevents user confusion (Marcus, 1995). (F. Stephen & Denise, 2025) shows that minimalist design with clear visual hierarchy is proven to help reduce cognitive load. On the UX side, a user-centered approach is strongly emphasized. UX begins with an in-depth research into user needs, followed by prototyping and iterative testing (Hatunoğlu, 2023). The importance of instant feedback to confirm user actions. While performance is also a crucial factor, the fact is that applications with loading times under two seconds have higher conversion rates (Shankar Majumder, n.d.). UI and UX are often misunderstood as being the same, despite having distinct focuses. UI relates to visual elements, while UX includes the overall user experience (Hamidli, 2023). (Robinson et al., 2014) illustrates UI as the "skin" and UX as the "soul" of an application. A case study of Duolingo (Cederberg & Rus, 2024) illustrates how an attractive UI, combined with a gamified UX, enhances user retention.

In the context of digital banking, optimized UI/UX significantly influences the effectiveness of marketing campaigns. (Jokinen, 2008) reports that 74% of users prefer applications with intuitive navigation and fast loading times. UI principles, such as visual consistency and accessibility, help attract user attention, while UX principles, including user-centered design and real-time feedback, enhance user engagement. A study by (Hameed et al., 2025) notes that a combination of minimalist UI design and efficient UX can increase campaign conversion rates by up to 40%. By integrating UI and UX, institutions like Bank X can strengthen their digital brand image while improving marketing ROI. As (Kantalainen, 2018) concludes, "a combination of attractive UI and intuitive UX is the key formula for turning passive users into brand advocates."

2.4. Web Marketing

Web marketing is a multifaceted discipline that encompasses a range of strategies and techniques focused on reaching a target audience, increasing brand engagement, and driving conversions across various digital channels. The center of content marketing is to create and distribute valuable, relevant, and consistent content that attracts and retains a clear audience (Jupri et al., 2022). Practical content marketing efforts require a deep understanding of the target audience's demographics, content preferences, and online behavior (Silalahi & Guna,

2024). Web marketing becomes increasingly important for businesses of all sizes, especially during difficult times like the pandemic. Companies must adapt to changes in consumer behavior and utilize digital channels to reach a broader customer base (Wicaksono, 2023). Furthermore, it offers a broad reach, allows businesses to connect with customers worldwide, and build a global brand presence (Siska & Prapto, 2021). Therefore, businesses can adjust their marketing and communication tactics to align with current business and marketing practices.

2.5. Content Marketing

Content marketing is defined as a strategy that includes planning, creating, and distributing content effectively. The main goal is to convert the audience into customers or buyers (Zelic et al., 2023). Furthermore, content marketing should have three primary aims: to engage customers, to develop and distribute information, and to provide relevant and valuable content to customers (Wang & McCarthy, 2021). Content marketing should consist of four characteristics. The first one is that it should reflect the brand's promise to its customers. Second, it should aim to create long-term relationships with customers. Third, it should rely on customers' proactivity to seek out applicable brand content, and the last one is to earn the audience's trust by offering things that are rewarding or valuable (Lou & Xie, 2021). The types of content marketing can be varied depending on the platforms used. Content marketing is not just a text or commentary that consumers see; it must also be engaging and interactive. The aim is to allow customers to interact and provide feedback through the various channels provided (Lopes & Casais, 2022). Besides, through content marketing, a brand tries to encourage customers to share the content on social media or other platforms (du Plessis, 2022). The other goal is to increase customer trust in the brand and its profitability (Mohammad, 2022).

3. METHODS

3.1. Research Approach

The study employs a qualitative approach to understand the digital campaign strategies employed by digital banks in Indonesia. This approach aims to explore the content, marketing communication patterns, and types of digital media used. The purpose is to interpret the communication strategies employed by several digital banks based on publicly available content. The objects of analysis in this study encompass all digital marketing campaigns conducted by various digital banks in Indonesia. It consists of digital content published on social media, website, or other marketing channels in May 2025. The data are as follows; *a)* Social media content, including Instagram and TikTok from official accounts. *b)* Official website, including a promotion page and landing page, with UI/UX design. *c)* Digital ads, including sponsored content on social media. *d)* User-generated content (UGC), including reviews, comments, or from Key Opinion Leader (KOL).

3.2. Data Collection

Data was collected through documentary technique. The technique is used to analyze documents that contain all the information about the phenomenon being examined. It is applied to categorize, investigate, interpret, and identify the primary sources (Chairani et al., 2018). Additionally, it emphasizes the critical analysis and integration of information from various sources, enabling researchers to gain a broader and deeper understanding of the context (Kumontoy et al., 2021). These activities were performed within the specified period, which was in May 2025. The data was analyzed using a content analysis method. The analysis was performed by classifying each content element using the PESO Model (Paid, Earned, Shared, and Owned Media). After being classified, they are identified by analyzing the campaign pattern, message, and typical characteristics of each channel used. The results were presented in both narrative and descriptive forms to illustrate how digital marketing strategies are developed through various channels within the PESO Model. The PESO Model is a strategic framework in marketing that aims to integrate four main media channels: Paid, Earned, Shared, and Owned. It is used to build effective and comprehensive brand awareness. Paid media refers to paid advertisements, such as cost-per-click ads, social media ads, and influencer marketing, which are used to reach a wider audience and increase brand visibility (Julianti et al., 2020). Earned media refers to publicity gained through various methods, such as strategic public relations efforts to build strong relationships with the media and the public, as well as relevant and credible media coverage and reviews from customers or independent experts (Anjani & Irwansyah, 2020). Shared media is a less controlled form of communication, where organizations use platforms like Facebook, Twitter, Instagram, LinkedIn, and YouTube, allowing followers and users to comment and interact. Unlike earned media, shared media is influenced by everyday users whose activities are followed by their social circles. While online audiences engage based on personal interests rather than promoting brands, organizations can still benefit by sharing key messages that resonate with their target audience. Shared media can be more valuable than paid media, particularly given the popularity of social media (Slowikowski et al., 2021). Owned media encompasses digital spaces, including sales platforms, direct marketing, customer relationship management, institutionally published informational

publications, websites, social media presence, and mobile applications. The institution controls where the content is located and how it is distributed. Content is produced through these channels, with websites and blogs publishing material, and distribution occurring via email and networks, attracting target audiences to these platforms (Özer Alper, 2025). The above methodology is visualized in Figure 2.1.

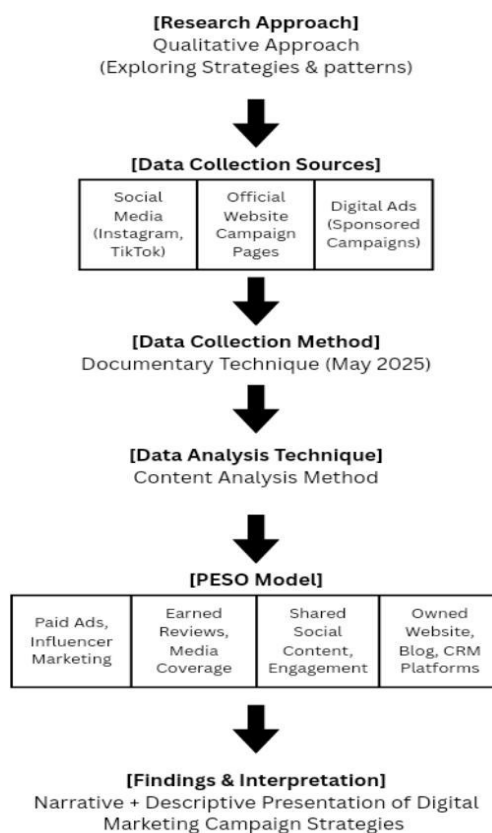


Figure 2.1. Method Framework

4. RESULTS AND DISCUSSIONS

4.1. Paid Media

As a part of the main strategies in digital banking, digital ads on social media play a vital role in reaching a broader and more specific audience. Social media marketing has a significant influence on consumer behavioral intentions through brand experience and relationship marketing (Rizal & Khairunissa, 2024). By utilizing popular social media platforms like Instagram and TikTok, a digital bank can effectively convey its message through various formats, including photos, videos, carousels, and stories. This approach is not only designed to increase awareness, but also encourages potential customers to take specific desired actions, such as visiting the website or activating products or services. In this section, digital ads, especially those on social media, will be discussed in more depth, with supporting data from specific digital bank campaigns.

4.2. Social Media Ads

A specific tool, Meta Ad Library, is used to analyze digital ads created by several digital banks. Meta Ads refers to a tool used to create and publish digital ads on Meta platforms, including Facebook, Instagram, and Messenger (Iankovets & Nikolaiev, 2024). Table 1 shows the details of several banks using digital ads. The data was taken on June 12 2025 to ensure accuracy and relevance. This is due to the ads or campaigns might be closed or taken down in the future, which results in the data becoming unavailable or incomplete.

Table 1. Digital Ads Analysis - Bank Campaigns


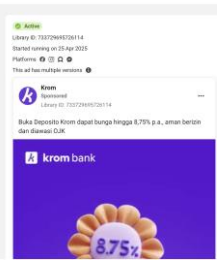
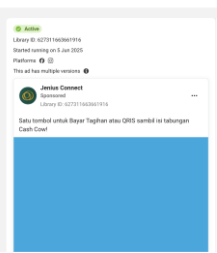
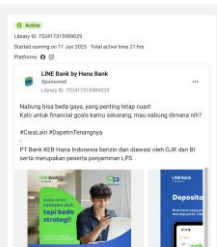
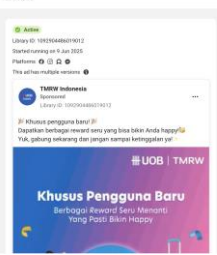
Bank Name	Platforms Where Ads Run	Ad Format	Ad Period	Proof of Observation
SeaBank	Facebook, Instagram, Messenger	Photo, Single Post	Since June 08, 2025	
Chrome Bank	Facebook, Instagram, Messenger, Audience Network	Video, Reel	Since April 25, 2025	
Jenius Connect	Facebook, Instagram	Video, Reel	Since June 05, 2025	
LINE Bank by Hana Bank	Facebook and Instagram	Photos, Carousel	Since June 11, 2025	
TMRW Indonesia	Facebook, Instagram, Messenger, Audience Network	Video, Reel	Since June 09, 2025	



Figure 3.1 "Rabu Serbu" Campaign from alloDeposito.
Source: Allo Bank official Instagram (@allobank), accessed July 2025.

Based on the data above, several banks utilize similar platforms to advertise their campaigns, including Facebook, Instagram, Messenger, and Audience Network. These platforms enable all digital banks to reach their potential customers through various campaign strategies. One of them is through high interest rates. Allo Bank Indonesia carried out this campaign through its "Rabu Serbu" campaign. The campaign highlights the benefits of the customer opening a new account, especially when making a time account deposit on Wednesday. Time-limited scarcity cues reliably increase consumers' purchase intentions; a 2022 meta-analysis across 131 studies finds time-based scarcity is particularly effective for high-involvement decisions, consistent with deposit promotions that are available only on specific days (Barton et al., 2022). The potential rate the customers will receive will be up to 9% per annum, and an additional rate of up to 1% will apply to new customers. However, to receive these benefits, customers must follow the specific terms and conditions outlined in the campaign flyer. Allo Bank emphasizes the campaign based on segmented markets, where customers will only benefit from it daily. It will encourage them to open the account, as Wednesday is only available four times a month. They also highlight the 9% rate in bold to emphasize the maximum benefit, as this rate is classified as high among competitors. To ensure customers, Allo Bank provides terms and conditions at the bottom left of the flyer, which helps convince customers that this campaign is not just clickbait and reduces skepticism. The campaign started on June 11, 2025 (to an unknown time, as the research was conducted on June 12, 2025). It utilizes two platforms, including Instagram and Thread. Thread is an application developed by Meta and integrated with Instagram. The main difference is that Thread is primarily used for open discussions, with a focus on text-based conversations, similar to X (formerly Twitter). Text-based conversations encourage customers to discuss, ask questions, and share their experiences. In retail banking, social media marketing efforts significantly enhance customer-based loyalty and digital engagement, supporting the use of platform campaigns to drive downstream actions (Elareshi et al., 2023).

On the other hand, Instagram is used because of its visual appeal. The other reason is that Instagram tends to have younger and more digitally savy customers, who are likely to be interested in banking apps like Allo Bank. The call to action is compelling, as it features "Buka Allo Deposito" or "Open Allo Deposit Account," which utilizes a gold color placed in the middle to increase visibility. Platform motivations differ: text-centric services (e.g., Twitter/X—and, by design, Threads) support open, discussion-oriented interactions, whereas Instagram emphasizes visual formats (Alhabash et al., 2024).

4.3. Influencer Marketing

Influencers emerged in the early 2000s and have evolved from a hobby to a profitable career. Influencer marketing is growing rapidly, attracting numerous social media users who aim to become influencers (Joshi et al., 2025). The primary aim is to increase consumer interaction with sponsored posts on social media (Leung et al., 2022). Some digital banks are using influencer marketing as one of the ways to promote their products or services, or even just increase awareness. One example is from Neo Bank. Neo Bank collaborated with Olivia Louise, an influencer specializing in investment and financial planning. She has 116,000 followers on Instagram and has uploaded some content about Neo Bank. One of these posts, on May 27, 2025, highlighted the benefits of using Neo Bank's mobile application.

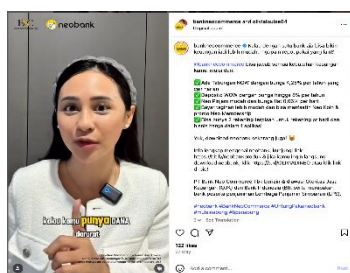


Figure 3.3. Instagram post by Olivia Louise for Neo Bank, highlighting the features of the Neo Bank app such as QRIS transactions, high-interest deposit accounts, and account separation for personal and business use.

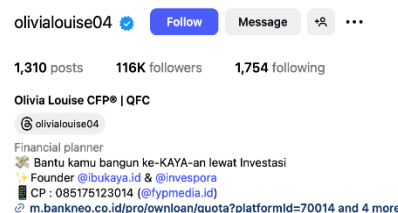
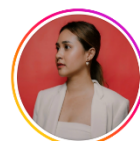


Figure 3.2. Instagram profile of Olivia Louise (@olivialouise04), a financial planner and influencer.
Source: Instagram @olivialouise04, accessed July 2025.

First, she mentioned the advantage of using QRIS, which offers up to 90 transactions with no additional fees. Second, the app features a deposit function with an interest rate of up to 4.25% per year, guaranteed by the Deposit Insurance Corporation (LPS) (Jameaba, 2018). Lastly, the mobile app allows users to separate personal and business accounts for easier management and supervision. The content resulted in 680 likes, 27 comments, 6 shares, and 30,000 views. In summary, she promoted the perceived usefulness of Neo Bank. The second example is from Krom Bank. Krom Bank collaborated with Lutfi Afansyah Wijaya. Lutfi is a renowned content creator known for his humorous and casual content. He has 179,000 followers on his Instagram. On March 12, 2025, he collaborated with Neo Bank to promote the benefits of using Krom Bank. First, he mentioned that Krom Bank was flexible and safe. It was able to open up to 20 savings accounts. Second, he mentioned the rate was up to 6% per year. The interesting part is that Lutfi used a funny and entertaining approach in creating his content. As a result, the content reached 283,000 views, 12,400 likes, 250 comments, and 3,800 shares. A meta-analytic review on influencer marketing underscores that hedonic and informational content significantly enhance follower engagement, while influencer credibility strongly drives transactional outcomes highlighting how humor and trustworthiness in creator-led campaigns can boost effectiveness (Pan et al., 2025).

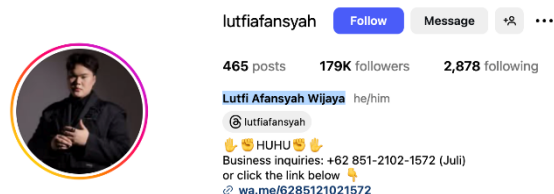


Figure 3.4. Instagram profile of Lutfi Afansyah (@lutfi afansyah), a content creator known for humorous and relatable posts.
Source: Instagram @lutfi afansyah, accessed July 2025.



Figure 3.5 Sponsored Instagram video post by Lutfi Afansyah in partnership with Krom Bank.

Source: Instagram @lutfi afansyah, accessed July 2025.

4.4. Mobile Marketing/SMS Marketing

Many people use mobile phones for multiple functions, such as texting, sharing content, or using them as an effective communication tool, like Short Message Service (SMS) (Siraj et al., 2021). In mobile marketing, many businesses utilize SMS to advertise and efficiently keep their target audience informed about their brands and services in a fast, affordable, and easy manner (Salem et al., 2023). TMRW is a digital bank that utilizes SMS marketing to communicate with its customers. One of their campaigns is to offer loan funds. Through its SMS marketing, TMRW provides information that they also offer an installment option with flexible terms. The interest rate offered is 0.99%. For the call to action, TMRW includes a clickable link where customers can also find the terms and conditions. Overall, this SMS marketing message is concise and effectively conveys the core message. This allows the purpose of the message to be quickly and easily understood. If consumers want to know more details, they can visit the provided link.

The second example is Allo Bank. Allo Bank utilizes SMS Marketing to promote its services, including loan funds. Allo Bank, in brief, mentions several benefits, including the maximum funds a customer can receive, which is IDR 100 million, and a 0% interest rate. Allo Bank also provides clickable links to provide detailed information regarding the promotion. Additionally, it also offers an option for customers to stop receiving SMS Marketing. This action will give a unique selling point, as many customers do not like to receive SMS marketing.



Figure 3.6. Promotional SMS from UOB TMRW offering installment loans with 0.99% interest.

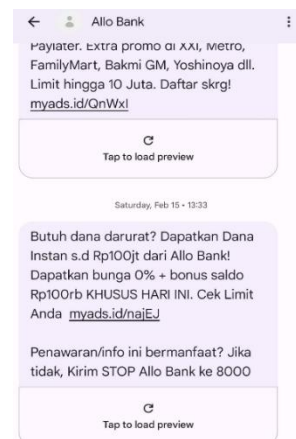


Figure 3.7. Promotional SMS messages from Allo Bank. The first message highlights Paylater deals with a credit limit of up to IDR 10 million, while the second promotes emergency loans with 0% interest and a bonus balance.

4.5. Earn & Shared Media

Earned media and shared media represent two crucial pillars of contemporary digital marketing strategies for digital banks, each offering a unique approach to building brand awareness, trust, and customer engagement. Earned media refers to publicity or coverage a brand receives through the efforts of third parties, such as journalists, influencers, or customers, without direct payment (A. Stephen & Galak, 2012). Shared media, on the other hand, involves content actively distributed by users within their networks, often through social media platforms, which exponentially increases brand visibility and reach (Unnava & Aravindakshan, 2021). In the context of digital banks, harnessing the power of earned and shared media is crucial for building credibility, differentiation, and customer trust in a crowded and competitive marketplace. Earned and shared media are a continuum of promotional methods for digital banking, both serving the same purpose but implemented through different mechanisms. Earned media plays a crucial role in increasing customer trust through third-party validation, while shared media enhances brand reach and fosters customer engagement through social networks (Aripradono, 2020). As a complement to earned media, shared media catalyzes expanding brand reach through customers' social networks. Unlike owned media, which is fully controlled by institutions, or earned media, which relies on external validation (such as media coverage or organic reviews), shared media is customer-driven content voluntarily disseminated by audiences through their social interactions (Aripradono, 2020). In the context of Indonesian digital banking, this mechanism manifests when customers share bank content (promotions, app features, financial education) with their social circles via social platforms (WhatsApp, Instagram Stories, Facebook Groups, TikTok) or through in-app referral programs. This activity transforms customers into natural "amplifiers" that strengthen brand visibility. An example of earned and shared media, taken from TikTok, is the account @doddybicasaham, which has 204.4 thousand followers.

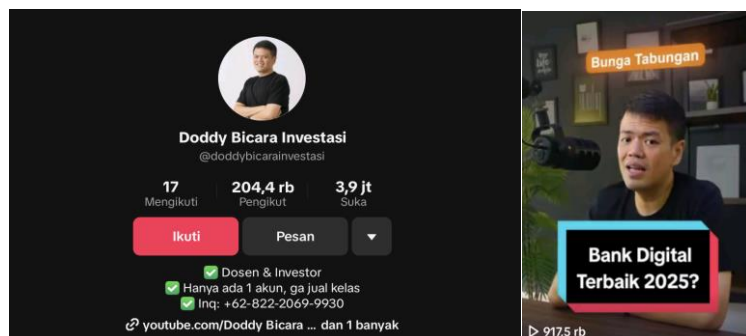


Figure 3.8. TikTok profile and video by Doddy Bicara Investasi discussing digital bank interest rates.
Source: TikTok @doddybicarainvestasi, accessed July 2025.

The account was posted content on March 20, 2025, with the best digital bank recommendations for 2025. The content discusses the advantages of the three digital banks most frequently requested by netizens, namely Seabank, Bank Jago, and Blu BCA.

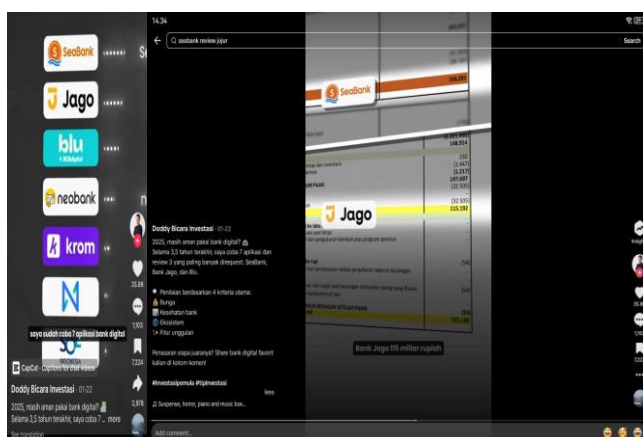


Figure 3.9. TikTok video comparing seven digital banking apps based on multiple criteria.
Source: TikTok @doddybicarainvestasi, accessed July 2025.

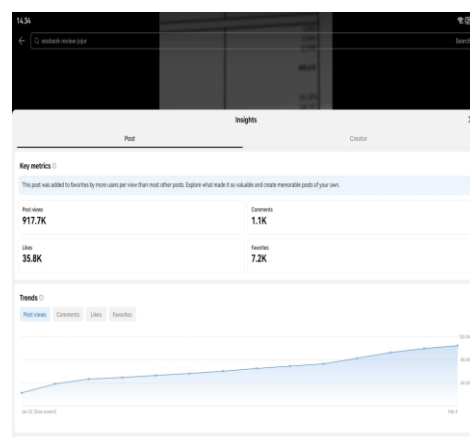


Figure 3.10. TikTok post performance metrics, showing over 917K views, 35.8K likes, and 7.2K favorites.
Source: TikTok insights @doddybicarainvestasi, accessed July 2025.

From the banking institution's perspective, the content achieved substantial organic exposure—917,700 views without paid amplification, representing valuable earned media. Such media, including unpaid social media mentions and shares, is known for its strong credibility and capacity to influence consumer trust: earned exposure often carries more weight than paid channels (A. Stephen & Galak, 2012). Furthermore, the 1,100 comments indicate that the audience is not only viewing but also actively engaging in the discussion. This level of interaction suggests that the message conveyed sparks curiosity, fosters experience, or even inspires trust in the brand. One of the most important indicators is the 7,200 saves, which suggests that the audience finds this content to have lasting value, whether it is informative, inspirational, or educational. For the bank, this signals that the brand is not simply present, but inspires the audience to retain the information as a reference or guide. With 35,800 likes, public sentiment toward this content was overwhelmingly positive. This high number reinforces the perception that the bank (or the product featured) has successfully associated itself with positive emotions, relevance, and credibility. Overall, from the bank's perspective, this is a strategic and valuable earned media achievement, as it organically expands reach, builds reputation, and increases brand trust. Empirical findings from a social media environment experiment confirm that earned media, particularly when combined with owned media, drives consumer engagement intention, brand attitude, and purchase/download behavior more effectively than paid media alone (Wan, 2019).

From the creator's perspective, this content exemplifies shared media, where content spreads widely through organic community interaction rather than paid amplification. Shared media aligns with findings that earned and owned media combinations elicit stronger consumer engagement and brand attitudes (Wan, 2019). The 917,700 views demonstrate that the content spread widely through algorithms and community interactions, not simply through advertising. This indicates that the bank has successfully provided a positive service and experience,

encouraging creators to voluntarily share relatable and engaging narratives or visuals as a token of appreciation for those experiences. The 1,100 comments reflect the success in driving deeper engagement, not just passive consumption, but active conversation. Comments are a form of shared engagement, as they typically involve mentions, tags, or discussions that keep the content appearing on other people's feeds. The 2,878 shares also signal that the content is not only worth consuming personally but also worth sharing with the audience's social networks, creating a wider distribution effect. With 7,200 saves, this content demonstrates that the information shared is based on real customer experiences that hold personal value and offer long-term benefits for many. The creator not only shares entertainment but also inspirational content born from direct interactions with the bank's services. The 35,800 likes indicate that the public highly appreciates the experience, increasing the potential for the message to spread through social media algorithms. This means that the bank's services and experiences have successfully built credibility and trust, encouraging creators to share relevant and valuable content. From the bank's perspective, this demonstrates the bank's success in creating a strong service experience that enables its audience to become not only users but also supporters, spreaders, and organic promoters of positive messages. Similar trends are observed in nonprofit communications, where likes, community-driven commentary, and shares represent participatory engagement—moving content beyond passive information to active community involvement (Lovejoy & Saxton, 2012).



Figure 3.11. Top 6 digital banks in Indonesia for excellent service in 2025, led by Seabank, BNC, and Bank Raya. Source: Infobankstore Instagram @infobank_official, accessed July 2025.

Another example is from the following content via the Instagram platform. From the perspective of the banks included in the list, this content represents a valuable, organic form of public recognition. Although it only received 372 likes, its true value lies in the context and credibility of the source Infobank is a reputable channel in

the financial world. Therefore, while the engagement may seem moderate, its impact on brand reputation can be significant. While 4 comments do not indicate a widespread conversation, this does not necessarily diminish its earned value. Earned exposure from such reputable third parties strengthen brand reputation and effectively supports consumer trust (Thornhill et al., 2017). The fact that this content has not sparked controversy can be seen as an indicator that the banks' reputations on the list are likely positive and well-received by the public. Most notably, it received 141 shares. This indicates that the public found the content worthy of sharing, which typically occurs when information is perceived as valuable, encouraging, or socially relevant, such as by customers, employees, or individuals who are proud of their bank. Overall, from the bank's perspective, this content represents a form of reputation-based earned media, elevating the brand's position through recognition from a trusted third party and reinforced by organic distribution by the public.

From the creator's perspective, this content has served an informative and strategic shared media function. While not quantitatively viral, the 372 likes and 141 shares indicate that the audience responded with a higher level of interest in the content than in the style. This reflects a typical behavioral pattern for educational or data-driven content. The 141 shares are significant—this content likely spread through internal bank groups, financial communities, or the personal stories of users who feel connected to the institution in question (Xie et al., 2024). This indicates that the creator successfully activated a deeper level of the community through content with high credibility. The 4 comments may seem low, but this could be because the content was presented in a more "announcement"-oriented format than instigating dialogue. This means that the content encouraged sharing rather than conversation. For @infobank_official, this content demonstrates that they serve as a voice for the financial industry to the public and have successfully created shared value, making the audience feel compelled to share this information with others.

4.6. Owned Media: Website - UI/UX

According to (Özer Alper, 2025), owned media refers to all digital spaces exclusively owned and controlled by banking institutions. This category encompasses various platforms and channels such as official websites, institutional blogs, mobile applications (mobile banking), customer relationship management (CRM) systems, official information publications (e.g., digital annual reports or e-magazines), and presences on social media platforms managed directly by the bank (Facebook pages, Instagram accounts, YouTube channels, etc.). The main characteristic of owned media is that the institution has complete control over where the content is placed and its distribution mechanisms, distinguishing it from paid, earned, or shared media.

The primary function of owned media, as emphasized by (Özer Alper, 2025), is to provide a platform for institutions to produce and distribute content independently. This is achieved through owned channels such as websites, blogs, apps, and social media. Digital banks actively publish various materials (product information, financial education, tips, company news, etc.). This content distribution process is then carried out through the owned Media's internal network, for example, by utilizing the push notification feature in the app, sending marketing emails to the customer database, or promoting new content across various sections of the website and the bank's social media platforms. The goal is to attract and direct the target audience (both potential and existing customers) to interact directly with the bank's digital platforms, thereby building relationships and a consistent brand experience under the institution's complete control. Research shows that push notifications, when delivered at the right time and containing relevant content, can strengthen brand attachment, though ill-timed or excessive messaging can harm customer experience (Gavilan & Martinez Navarro, 2022).

At the top of the Krom Bank website's landing page, a swipeable interactive banner serves as a dynamic promotional space entirely managed by the bank. This feature represents a true example of owned media, allowing Krom Bank to fully control the content, broadcast time, and message it conveys to website visitors. The banner content includes four main types of promotions: attractive deposit interest as an investment attraction, referral incentives in the form of fees to encourage customer expansion through social networks, the freedom to manage savings without fees that reflect the flexibility of the service, and the ease of managing finances anytime and anywhere safely, which emphasizes the convenience and security of digital banking (figure 3.13). Combining this banner with synchronized push and email communications can reinforce brand attachment, provided each format is contextually relevant and not intrusive (Gavilan & Martinez Navarro, 2022).

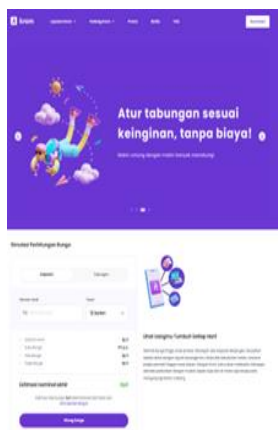


Figure 3.12 Landing Page Krom Bank
Source: <https://krom.id/> July 2025.



Figure 3.13 Banners showing campaigns from Krom Bank on official website.
Source: <https://krom.id/>, accessed July 2025

These four messages complement each other, forming a powerful narrative that emphasizes product excellence while building user trust. Through this approach, the banner becomes a primary communication tool, not only conveying information but also strategically and sustainably fostering positive brand perception. The interest simulation calculator element on the left side of the page serves as an interactive tool that strengthens potential customers' trust in the transparency and potential profitability of Krom Bank's deposit products. On the right, the persuasive message "watch your money grow every day" coupled with an explanation of the benefits of saving, creates an emotional communication strategy that builds confidence. The combination of the two creates an informational yet suggestive approach, effectively maximizing the website's function as owned media to drive conversions and strengthen the bank's trustworthy image.

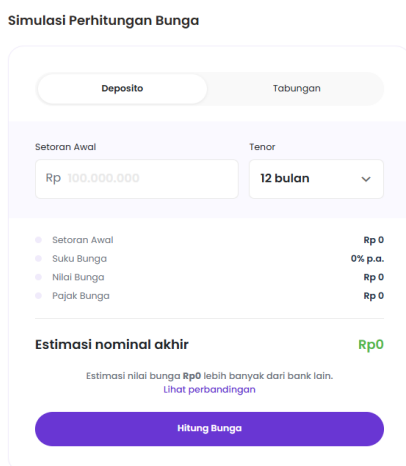


Figure 3.14 Rate calculator from Krom Bank on official website.
Source: <https://krom.id/>, accessed July 2025

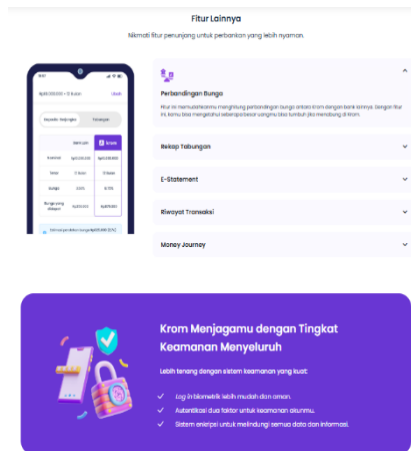


Figure 3.15. Banking features from Krom Bank on official website.
Source: <https://krom.id/>, accessed July 2025

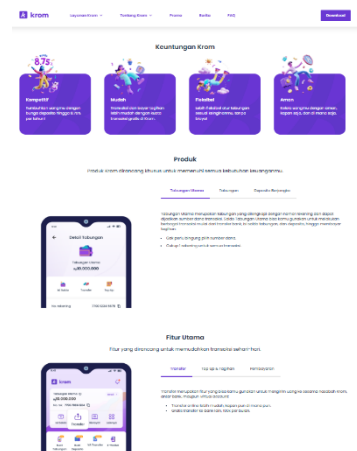


Figure 3.16. Banking features from Krom Bank on official website.
Source: <https://krom.id/>, accessed July 2025

The "Krom Benefits," "Products," "Main Features," and "Other Features" sections demonstrate how the Krom Bank website is optimally utilized as an educational platform that delivers information in a structured, step-by-step manner. Explanations of the benefits of saving, along with visualizations of the app and daily transaction features, build user understanding and engagement with the digital services offered. This visual and narrative presentation of content strengthens the website's position as a brand-owned platform that is not only informative but also influences potential customers' decisions by directly conveying value and convenience. Such UI design—rooted in multimedia learning theory enhances financial literacy and user understanding through retention and transfer learning (Malik et al., 2023).

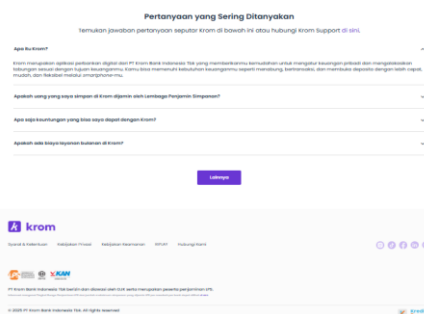


Figure 3.17. Frequently asked questions from Krom Bank on official website.
Source: <https://krom.id/>, accessed July 2025

From the creator's standpoint, the FAQ section fulfills a strategic role in owned media by fostering trust and education. In line with user-centered design principles, transparent and accessible content like FAQs reduce friction, address uncertainty, and support confident decision-making (Runsewe et al., 2024). The FAQ section at the bottom of the landing page plays a crucial role in Krom Bank's owned media strategy, particularly in building trust and educating potential customers unfamiliar with digital banking services. By providing clear and accessible answers to frequently asked questions, Krom Bank demonstrates its commitment to transparency and user convenience. The presence of this FAQ helps reduce uncertainty, strengthens a sense of security, and encourages more confident decision-making among potential customers. Based on the analysis above, Krom Bank's official website serves as a strategic and integrated owned media channel, not only delivering product information but also building trust and driving customer conversion. Trust formation in internet banking heavily relies on the quality of information and the usability of the website (Skvarciany & Jurevičienė, 2018). Through elements such as interactive banners, interest calculators, benefit narratives, app visualizations, and informative FAQ sections, Krom Bank leverages its complete control over its media to create a digital experience that is both educational and persuasive, supporting potential customers' financial decision-making. This website serves not only as a one-way communication tool but also as a space for interaction and strengthening brand trust, independent of external media.

Owned Media is a channel entirely controlled by the brand, such as the mobile banking application owned by Seabank. The presence of the "Deposit Flash Sale" information on the main page indicates that the app is being used as an exclusive promotional tool for savings products. Flash sale scarcity has been shown to act as a potent arousal stimulus, significantly boosting impulsive consumer behavior (Fathia & Vania, 2023). This is an effective owned media strategy because it places the special offer at the user's first point of interaction, creating a sense of urgency and increasing fund retention.

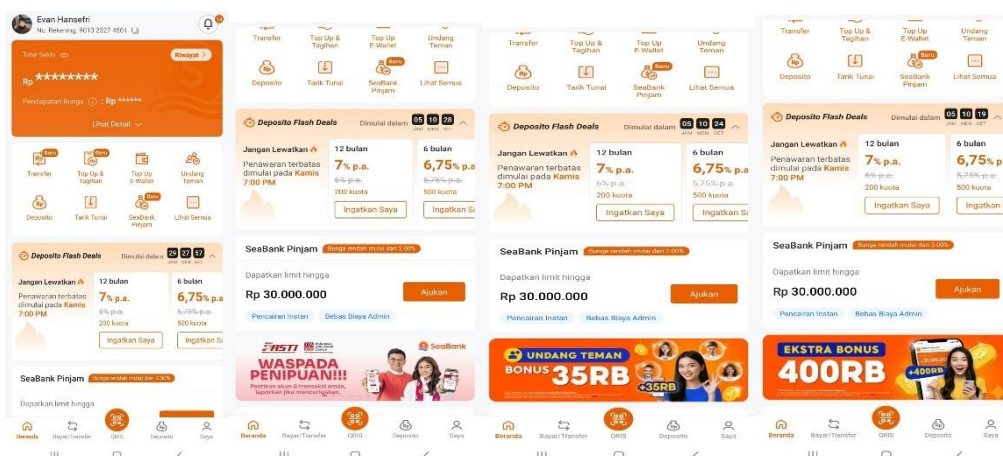


Figure 3.18. Screenshots of SeaBank's mobile banking app interface, demonstrating features such as balance overview, deposit flash deals, loan options, and promotional banners. Source: SeaBank app, accessed July 2025."

Meanwhile, information about loans up to 30 million rupiah also serves both an educational and promotional function in one place. By placing this information on the main page, the bank facilitates direct communication with users regarding the accessibility of credit products, eliminating the need for external media.

This creates an efficient and fully controlled promotional channel. Empirical evidence indicates that perceived ease of use and trust are key determinants in the adoption of online loan applications, justifying such prominent (Suryawan & Santikasari, 2024). The swipeable banner at the bottom of the homepage is a form of interactive owned media, allowing banks to convey multiple promotional messages in a single visual space. This feature helps users passively "discover" various products, services, or ongoing campaigns. With complete control over the content of these banners, banks can update messages regularly, creating flexible, real-time communication flows that align with ongoing marketing strategies without relying on third-party algorithms. Literature shows that interactive, credible, and user-friendly mobile notifications—including banners—enhance perceived value and encourage repeated engagement (Murillo-Zegarra et al., 2020).

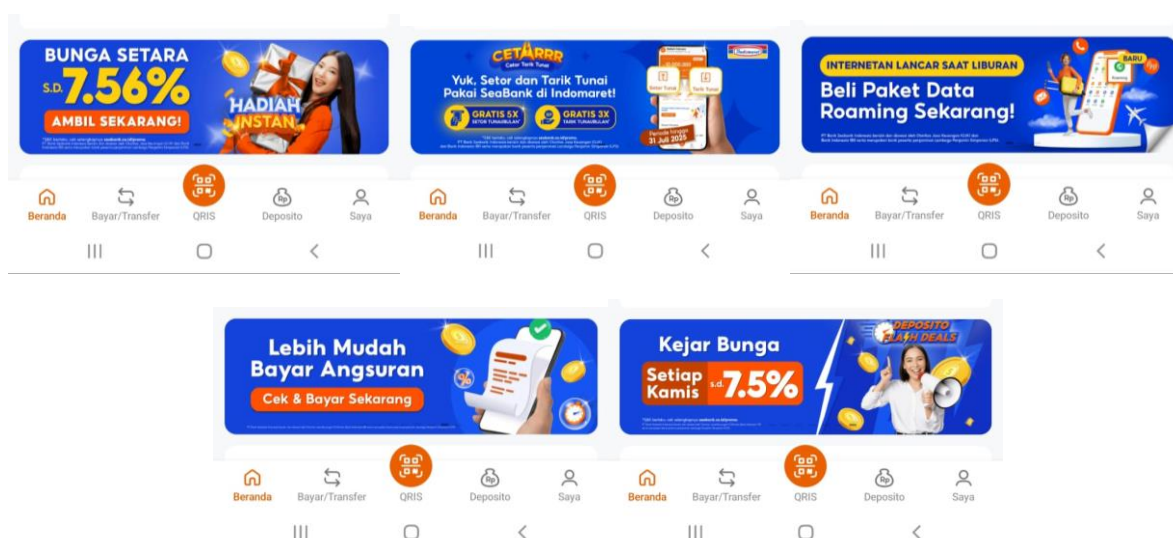


Figure 3.19. Promotional banners displayed on the SeaBank mobile banking app, highlighting interest rates up to 7.56%, cashback offers, easy bill payments, and data roaming packages. Source: SeaBank app, accessed July 2025

When the bell icon at the top right is clicked, the user is directed to two features: Notifications and Promotions. The promotions menu specifically serves as a distribution center for internal promotional information, containing details of Seabank's offers and services. This is an owned media strategy that combines personalization and segmentation, enabling users to actively check for promotions at their convenience. This not only adds convenience but also ensures that promotions are not perceived as a "nuisance," but rather as information access that users can control.

When users return to the main menu of the application, they are presented with various service menus such as Transfer, Top Up & Bills, Top Up E-Wallet, Invite Friends, Deposit, Cash Withdrawal, and SeaBank Loan, all of which are part of an owned media strategy where the bank has complete control over the appearance, content, and user experience. The array of service menus in the app exemplifies an owned media strategy, offering direct, intuitive navigation that aligns with research showing that such ease of use fosters user satisfaction and encourages ongoing engagement (Sharma, 2024).

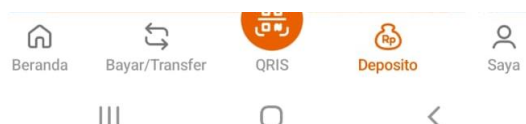


Figure 3.21. Mobile banking app bottom navigation bar featuring icons for Home, Transfer, QRIS (highlighted), Deposit, and Profile, indicating the active QRIS section. Source: SeaBank app, accessed July 2025.

These menus not only facilitate navigation but also serve as a direct communication channel between the bank and its customers, eliminating the need for third-party intermediaries. One important menu is Deposits, which can be accessed either through the main menu or through the menu bar at the bottom of the application. When opened, users are directed to a dedicated page displaying various attractive offers, such as Deposit Flash Deals and information about rewards from the Instant Deposit program. This demonstrates how the bank utilizes the application as its platform to communicate offers, build loyalty, and encourage independent financial decisions by users. This reflects a product-focused owned media strategy, where banks fully leverage their digital in improving

consumer experience when using banking products digitally. Promotional placements, such as Flash Deals, leverage the principle of urgency to boost conversions, while Instant Deposit rewards add emotional appeal and an additional incentive for users to save. By integrating these two communication strategies into one easily accessible page, the bank creates a targeted, non-intrusive promotional flow that directly addresses users' financial. Branded mobile app promotions that are informative and seamlessly embedded within the core user journey (rather than external channels) boost perceived value and loyalty, leading to repeat engagement (Murillo-Zegarra et al., 2020).

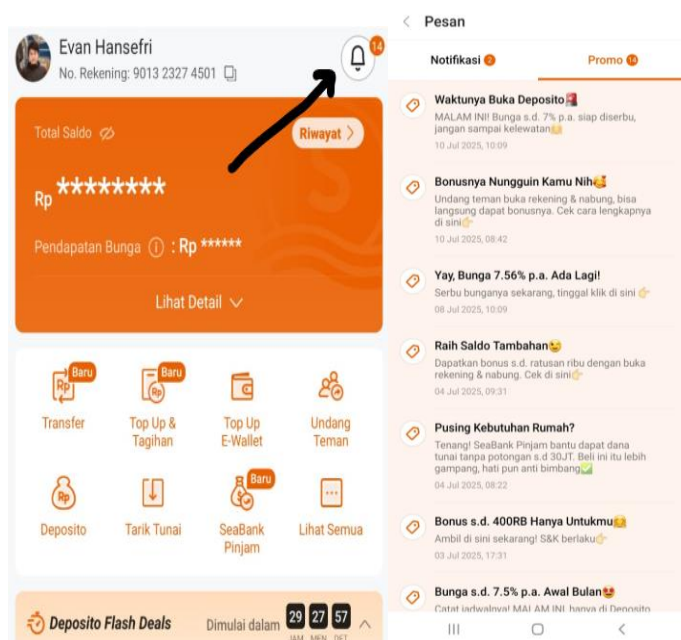


Figure 3.20. Mobile banking app screenshot showing user interface with account overview, navigation icons, notification alert, and promotional messages under the 'Promo' tab. Source: SeaBank app, accessed July 2025.



Figure 3.22. Deposit section of the SeaBank mobile banking app displaying total investment amount and interest income (masked), active Deposit Flash Deals with countdown timer and interest rates, instant deposit rewards, and a special offer banner showing an interest rate of up to 7.56%. Source: SeaBank app, accessed July 2025.

5. CONCLUSION

This study demonstrates that Indonesian digital banks effectively leverage the integrated PESO model (Paid, Earned, Shared, and Owned media) to navigate a highly competitive landscape and strengthen customer engagement. This study is limited to publicly available content published by digital banks, randomly selected in May 2025 to minimize bias. It does not include internal company data, financial performance, or operational metrics, as these are confidential and proprietary.

The analysis reveals that a balanced synergy across all four media types is critical: Paid media (e.g., targeted Instagram/TikTok ads, SMS promotions) enables precise audience reach and campaign visibility; Earned media (organic reviews, influencer endorsements, third-party validation) builds credibility and trust; Shared media (user-generated content, social sharing, viral discussions) amplifies organic reach and fosters community engagement; and Owned media (official apps and websites) provides controlled messaging, seamless user experiences, and direct conversion pathways. Success hinges on tailoring content to platform-specific audiences such as visual storytelling on Instagram/TikTok and urgency-driven promotions in apps, while maintaining regulatory compliance and transparent communication to mitigate customer scepticism.

To optimize digital marketing efficacy, Indonesian digital banks should prioritize hyper-personalization across owned media (e.g., using AI-driven recommendations in apps) and strengthen earned media strategies through proactive relationships with micro-influencers and financial educators. Banks must also invest in UI/UX innovation to reduce friction in onboarding and transaction processes, thereby enhancing retention. Additionally, fostering shared media virality via referral programs and user-centric campaigns (e.g., gamified challenges) can lower acquisition costs. Finally, continuous monitoring of cross-channel PESO integration using analytics to refine paid ad targeting, amplify high-impact earned content, and iterate on owned platforms is essential for sustaining competitive advantage in Indonesia's evolving digital banking sector.

6, REFERENCES

- Alhabash, S., Smischney, T. M., Suneja, A., Nimmagadda, A., & White, L. R. (2024). So Similar, Yet So Different: How Motivations to Use Facebook, Instagram, Twitter, and TikTok Predict Problematic Use and Use Continuance Intentions. *Sage Open*, 14(2). <https://doi.org/10.1177/21582440241255426>
- Al-Shamaileh, O., & Sutcliffe, A. (2023). Why people choose Apps: An evaluation of the ecology and user experience of mobile applications. *International Journal of Human-Computer Studies*, 170, 102965.
- Amanda, P., & Sudrajad, O. Y. (2023). Evaluation of Digital Banking Efficiency in Indonesian Banking Sector using Data Envelopment Analysis (DEA) Approach. *International Journal of Current Science Research and Review*, 06(08). <https://doi.org/10.47191/ijcsrr/V6-i8-01>
- Amelda, B., Alamsjah, F., & Author, C. (2021). Does the Digital Marketing Capability of Indonesian Banks Align with Digital Leadership and Technology Capabilities on Company Performance? In *Communication & Information Technology Journal* (Vol. 15, Issue 1).
- Andrealin, M. G. (2022). Analisis Blue Ocean Strategic Management Pada PT. Bank Jago. *Syntax Literate ; Jurnal Ilmiah Indonesia*, 7(10), 16750–16768. <https://doi.org/10.36418/syntax-literate.v7i10.12940>
- Anggraeni, R., Hapsari, R., & Muslim, N. A. (2021). Examining Factors Influencing Consumers Intention and Usage of Digital Banking: Evidence from Indonesian Digital Banking Customers. *Asia Pacific Management and Business Application*, 009(03), 193–210. <https://doi.org/10.21776/ub.apmba.2021.009.03.1>
- Anjani, S., & Irwansyah, I. (2020). Peranan Influencer Dalam Mengkomunikasikan Pesan Di Media Sosial Instagram [the Role of Social Media Influencers in Communicating Messages Using Instagram]. *Polyglot: Jurnal Ilmiah*, 16(2), 203–229.
- Aripadono, H. W. (2020). Penerapan komunikasi digital storytelling pada media sosial instagram. *Teknika*, 9(2), 121–128.
- Athory, E. S., & Purbawangsa, I. B. A. (2020). The Effect of Financial Technology Regulations on Banking Company Stock Returns in Indonesia. *International Journal of Economics and Management Studies*, 7(9), 102–108. <https://doi.org/10.14445/23939125/IJEMS-V7I9P112>
- Bakri, Z. F. (2023). Analyzing the influence of digital marketing strategies on business performance in the beauty industry: a comprehensive analysis of social media engagement and influencer collaborations. *Journal on Economics and Business Technology*, 2(1), 37–48.
- Barton, B., Zlatevska, N., & Oppewal, H. (2022). Scarcity tactics in marketing: A meta-analysis of product scarcity effects on consumer purchase intentions. *Journal of Retailing*, 98(4), 741–758. <https://doi.org/10.1016/j.jretai.2022.06.003>
- Bhandari, R., & A Sin, M. V. (2023). Optimizing Digital Marketing in Hospitality Industries. *Startupreneur Business Digital (SABDA Journal)*, 2(1), 1–11. <https://doi.org/10.33050/sabda.v2i1.263>
- Cederberg, W., & Rus, A.-E. (2024). *The Influence of Duolingo's Gamified Design Elements: A study on maintaining user engagement*.
- Chairani, E., Murni, S. M., & others. (2018). Semantics Study of Figurative Meaning in Indonesian Proverbs. *3rd Annual International Seminar on Transformative Education and Educational Leadership (AISTEEL 2018)*, 258–260.
- Christanto, H. J., Sutresno, S. A., Simi, V. S., Dewi, C., & Dai, G. (2023). Analysis of Game Theory in Marketing Strategies of Tiktok and Instagram. *Journal of Theoretical and Applied Information Technology*, 101, 22. www.jatit.org
- Dewantara, R., & Sitorus, H. A. M. (2022). RE-EVALUASI PENDIRIAN BANK DIGITAL DI INDONESIA: PARADIGMA, KONSEP DAN REGULASI. *Veritas et Justitia*, 8(2), 493–513. <https://doi.org/10.25123/vej.v8i2.5433>
- Drigă, I., & Dura, C. (2014). The financial sector and the role of banks in economic development. *6th International Multidisciplinary Symposium "Universitaria Simpro"*, 10–11.
- du Plessis, C. (2022). A scoping review of the effect of content marketing on online consumer behavior. *Sage Open*, 12(2), 21582440221093040.
- Elareshi, M., Habes, M., Safori, A., Attar, R. W., Noor Al adwan, M., & Al-Rahmi, W. M. (2023). Understanding the Effects of Social Media Marketing on Customers' Bank Loyalty: A SEM Approach. *Electronics (Switzerland)*, 12(8). <https://doi.org/10.3390/electronics12081822>
- Erawan, A., & Sirait, T. (2024). *Analysis of Digital Banking Product Marketing Strategies in Enhancing Business Performance (Case Study at Bank BJB)*. <https://joss.al-makkipublisher.com/index.php/js>
- Faruk, M., Rahman, M., & Hasan, S. (2021). How digital marketing evolved over time: A bibliometric analysis on scopus database. In *Heliyon* (Vol. 7, Issue 12). Elsevier Ltd. <https://doi.org/10.1016/j.heliyon.2021.e08603>
- Fathia, N., & Vania, A. (2023). Impulsive buying behavior: scarcity impact of flash sale through arousal as mediating variable. *Jurnal Mantik*, 7, 2685–4236. <https://doi.org/10.35335/mantik.v7i3.4189>

- Fatmala Putri, D., & Ratna Sari, W. (2023). Analisis Perlindungan Nasabah Bsi Terhadap Kebocoran Data Dalam Menggunakan Digital Banking. *Jurnal Ilmiah Ekonomi Dan Manajemen*, 1(4), 173–181. <https://doi.org/10.61722/jiem.v1i4.331>
- Fauzy, S. D. (2024). Digital banking dalam sudut pandang teori strukturasi Anthony Giddens. *Syntax Idea*, 6(5), 2450–2459.
- Gavilan, D., & Martinez Navarro, G. (2022). Exploring user's experience of push notifications: a grounded theory approach. *Qualitative Market Research: An International Journal*, 25. <https://doi.org/10.1108/QMR-05-2021-0061>
- Ghorbani, Z., Kargaran, S., Saberi, A., Haghighinasab, M., Jamali, M., & Ale Ebrahim, N. (2021). Trends and patterns in digital marketing research: bibliometric analysis. *Journal of Marketing Analytics*, 10. <https://doi.org/10.1057/s41270-021-00116-9>
- Hameed, H., Maurya, M., & Arif, M. (2025). Optimizing User Engagement: The Synergy of Social Media Marketing and UI/UX Design. In *Contemporary Issues in Social Media Marketing* (pp. 86–102). Routledge.
- Hamidli, N. (2023). Introduction to UI/UX design: key concepts and principles. *Preuzeto*, 28(3), 2024.
- Hatunoğlu, D. C. (2023). *Rethinking digital product development and user experience practices in industrial design education*. Middle East Technical University (Turkey).
- Havryliuk, O., Yakushev, O., Prodanova, L., Yakusheva, O., & Kozlovs'ka, S. (2021). DIGITAL BANKING AND E-COMMERCE IN THE CONTEXT OF DIGITALIZATION OF BUSINESS MANAGEMENT. *Financial and Credit Activity: Problems of Theory and Practice*, 5, 4–15. <https://doi.org/10.18371/fcaptp.v5i40.244845>
- Hristoforova, I. V., Silcheva, L. V., Arkhipova, T. N., Demenkova, A. B., & Nikolskaya, E. Y. (2019). Improvement of digital technologies in marketing communications of tourism and hospitality enterprises. *Journal of Environmental Management and Tourism*, 10(4), 829–834.
- Indriyarti, E. R., Christian, M., Yulita, H., Aryati, T., & Arsiah, R. J. (2023). Digital Bank Channel Distribution: Predictors of Usage Attitudes in Jakarta's Gen Z. *Journal of Distribution Science*, 21(2), 21–34. <https://doi.org/10.15722/jds.21.02.202302.21>
- Jameaba, M. S. (2018). Deposit insurance and financial intermediation: The case of Indonesia Deposit Insurance Corporation. *Cogent Economics & Finance*, 6(1), 1468231. <https://doi.org/10.1080/23322039.2018.1468231>
- Jokinen, K. (2008). User interaction in mobile navigation applications. In *Map-based Mobile Services: Design, Interaction and Usability* (pp. 168–197). Springer.
- Joshi, Y., Lim, W. M., Jagani, K., & Kumar, S. (2025). Social media influencer marketing: foundations, trends, and ways forward: Social media influencer marketing: foundations, trends...: Y. Joshi et al. *Electronic Commerce Research*, 25(2).
- Julianti, I., Delliana, S., & others. (2020). Rebel together sebagai strategi komunikasi pemasaran digital Madformakeup di tengah pandemi COVID-19. *Communicatus: Jurnal Ilmu Komunikasi*, 4(2), 207–228.
- Jupri, A., Prasedya, E. S., Rozi, T., Serrao, A. C. N., Anggari, B. Y. I., & Mustikawati, B. A. Z. (2022). Pelaksanaan workshop Dan Pelatihan Digital Marketing Sebagai Upaya Untuk Meningkatkan promosi Dan Pemasaran produk UMKM di Kelurahan rakam agar semakin maju Dan Berkembang. *Jurnal Pengabdian Magister Pendidikan IPA*, 5(1), 81–85.
- Kantalainen, E. (2018). *Conversion rate optimization with UI & UX design*.
- Kristi, G. O., & Aruan, D. T. H. (2023). Factors affecting online impulse buying behavior of fashion products on live: Instagram Vs Tiktok. *Indonesian Interdisciplinary Journal of Sharia Economics (IJSE)*, 6(3), 2163–2185.
- Kumar, P. (2021). Digital marketing in hospitality and tourism. *University of South Florida (USF) M3 Publishing*, 17(9781732127593), 3.
- Kumontoy, G. A., Koagouw, F. V. I. A., & Rembang, M. M. (2021). Motif penggunaan akun instagram gosip@lambe_turah oleh follower di kalangan mahasiswa. *Acta Diurna Komunikasi*, 3(4).
- Lee, H., Lee, K., Choi, J., & others. (2018). A structural model for unity of experience: Connecting user experience, customer experience, and brand experience. *Journal of Usability Studies*, 11(1).
- Leung, F. F., Gu, F. F., Li, Y., Zhang, J. Z., & Palmatier, R. W. (2022). Influencer marketing effectiveness. *Journal of Marketing*, 86(6), 93–115.
- Lopes, A. R., & Casais, B. (2022). Digital content marketing: Conceptual review and recommendations for practitioners. *Academy of Strategic Management Journal*, 21(2), 1–17.
- Lou, C., & Xie, Q. (2021). Something social, something entertaining? How digital content marketing augments consumer experience and brand loyalty. *International Journal of Advertising*, 40(3), 376–402.
- Lovejoy, K., & Saxton, G. D. (2012). Information, Community, and Action: How Nonprofit Organizations Use Social Media*. *Journal of Computer-Mediated Communication*, 17(3), 337–353. <https://doi.org/10.1111/j.1083-6101.2012.01576.x>

- Malik, A., Fürstenau, B., & Hommel, M. (2023). *User Interface (UI) Design of Banks' Web Pages and Its Influence on Fostering Financial Literacy of Users Through Informal Learning* (pp. 301–320). https://doi.org/10.1007/978-3-658-40705-6_14
- Marcus, A. (1995). Principles of effective visual communication for graphical user interface design. In *Readings in human-computer interaction* (pp. 425–441). Elsevier.
- Maroua, D., Banking, univ-biskradz, Laboratory, M., Khider, M., Benabid, F., & Djouad, M. (2024). *Customers from the External Bank of Algeria* (Vol. 06). <https://www.asjp.cerist.dz/en/PresentationRevue/615>
- Maulana, M. A., & Sandyawati, N. S. (2023). Using tiktok social media as a marketing promotion media in online business. *International Journal of Social Science*, 3(4), 507–514.
- Mohammad, A. A. S. (2022). The impact of digital marketing success on customer loyalty. *Marketing i Menedžment Inovacij*, 13(3), 103–113.
- Mucunská, D., & Nakovski, D. (2022). Digital marketing in hospitality-case study hotel manstir. *UTMS Journal of Economics*, 13(1), 67–75.
- Murillo-Zegarra, M., Ruiz-Mafe, C., & Sanz-Blas, S. (2020). The effects of mobile advertising alerts and perceived value on continuance intention for branded mobile apps. *Sustainability (Switzerland)*, 12(17). <https://doi.org/10.3390/SU12176753>
- Olson, E. M., Olson, K. M., Czaplewski, A. J., & Key, T. M. (2021). Business strategy and the management of digital marketing. *Business Horizons*, 64(2), 285–293.
- Özer Alper, D. (2025). Building the Country's Image with the PESO Model: A Strategy Assessment on the 'Hello Türkiye' Campaign. *Journal of Erciyes Communication/Erciyes İletişim Dergisi*, 12(1).
- Pan, M., Blut, M., Ghiassaleh, A., & Lee, Z. W. Y. (2025). Influencer marketing effectiveness: A meta-analytic review. *Journal of the Academy of Marketing Science*, 53(1), 52–78. <https://doi.org/10.1007/s11747-024-01052-7>
- Putri, K. N., & Hermawan, D. (2021). Digital marketing strategy of creative consultant during COVID-19 pandemic: A qualitative approach. *International Journal of Entrepreneurship, Business and Creative Economy*, 1(1), 39–56.
- Rashiti, L., & Sopi, X. (2022). Digital marketing in retail banking–Client attitudes analysis. *Economic Alternatives*, 3, 454–472.
- Rizal, R., & Khairunissa, A. (2024). The Influence of Social Media Marketing on Digital Banking Consumer Behavioral Intention Through Brand Experience and Relationship Marketing. *INOVASI: Jurnal Ekonomi, Keuangan, Dan Manajemen*, 20(3), 563–570. <https://doi.org/10.30872/jinv.v20i3.1806>
- Robinson, S., Marsden, G., & Jones, M. (2014). *There's not an app for that: Mobile user experience design for life*. Morgan Kaufmann.
- Runsewe, O., Osundare, O., Folorunsho, S., & Akwawa, L. (2024). Optimizing user interface and user experience in financial applications: A review of techniques and technologies. *World Journal of Advanced Research and Reviews*, 23, 934–942. <https://doi.org/10.30574/wjarr.2024.23.3.2633>
- Salem, M., Baidoun, S., Wady, R., Alhajsaleh, N., & Hamouda, M. (2023). Factors affecting consumer attitudes towards SMS advertising in the Palestinian banking sector. The moderating role of national culture. *Journal of Marketing Communications*, 29(7), 747–768.
- Santoso, F., & Sudarmiatin, S. (2024). Analysis of the influence of Multichannel Marketing Strategy in the 5.0 era: Integrating Online and Offline for Optimal Results. *Journal of Business Management and Economic Development*, 2, 979–997. <https://doi.org/10.59653/jbmed.v2i02.843>
- Shankar Majumder, A. (n.d.). *The Influence of UX Design on User Retention and Conversion Rates in Mobile Apps*.
- Sharma, N. (2024). A digital cohort analysis of consumers' mobile banking app experience. *International Journal of Consumer Studies*, 48(1). <https://doi.org/10.1111/ijcs.12989>
- Silalahi, H., & Guna, S. (2024). Enhancing Brand Awareness through Content Marketing Strategy Analysis in the Digital Landscape. *Journal on Economics, Management and Business Technology*, 3(1), 9–18.
- Sinaga, P. G. C., & Suroso, J. S. (2023). The influence of electronic service quality on digital bank application. *Journal of Theoretical and Applied Information Technology*, 101(10), 3869–3879.
- Siraj, H., Syed, A. R., & Sultan, M. F. (2021). SMS advertising & its impact on consumer purchase intention: A comparative study of adults and young consumers in Pakistan. *Journal of Marketing Strategies*, 3(2), 1–22.
- Siska, E., & Prapto, D. A. W. (2021). Pelatihan digital marketing pada marketplace sebagai strategi peningkatan penjualan produk UMKM pulo gadung jakarta timur pada masa new normal. *Jurnal Abdimas Perbanas*, 2(2), 59–75.
- Skvarciany, V., & Jurevičienė, D. (2018). Factors influencing individual customers trust in internet banking: Case of Baltic states. *Sustainability (Switzerland)*, 10(12). <https://doi.org/10.3390/su10124809>
- Slowikowski, S., Tootell, H., Burns, P., & Ellmers, G. (2021). The value of the PESO framework in strategic communications for community nonprofit organisations. *Asia Pacific Public Relations Journal*, 23.

- Sri Mulyanti, A. (2022). *ELECTRONIC MONEY SUPERVISION FOR THE CREATION OF MONETARY STABILITY IN THE DEVELOPMENT OF ECONOMIC LAW IN INDONESIA*. <https://doi.org/10.5281/zenodo.6670351>
- Stephen, A., & Galak, J. (2012). The Effects of Traditional and Social Earned Media on Sales: A Study of a Microlending Marketplace. *Journal of Marketing Research*, 49. <https://doi.org/10.2139/ssrn.1480088>
- Stephen, F., & Denise, A. (2025). *Cognitive Load and Visual Hierarchy: Enhancing Usability through Effective UI Design: Investigating How Users Process Content and Make Navigation Decisions*.
- Sulianta, F. (2024). *Digital Intuitive: Understanding Forms, Trends & Needs*. Feri Sulianta.
- Sulkala, K. (2023). *Improving social media marketing in Meta platforms by developing an industry-independent tool: A research-based development study for a digital advertising agency*.
- Suryawan, T. G. A. W. K., & Santikasari, N. N. (2024). A Behavioral Analysis of Online Loan Application Adoption: The Roles of Ease of Use, Risk, and Trust in Rural Bali. *JURNAL ILMU MANAJEMEN*, 21(2), 85–100. <https://doi.org/10.21831/jim.v21i2.78161>
- Sutcliffe, A. (2022). *Designing for user engagement: Aesthetic and attractive user interfaces*. Springer Nature.
- Thornhill, M., Xie, K., & Lee, Y. (2017). Social Media Advertising in a Competitive Market: Effects of Earned and Owned Exposures on Brand Purchase. *Journal of Hospitality and Tourism Technology*, 8. <https://doi.org/10.1108/JHTT-10-2016-0068>
- Tien, N. H., Jose, R. J. S., Mai, N. P., Dung, H. T., Oanh, N. T. H., & Phuoc, N. H. (2020). Digital marketing strategy of GUMAC and HNOSS in Vietnam fashion market. *International Journal of Multidisciplinary Education and Research*, 5(4), 1–5.
- Unnava, V., & Aravindakshan, A. (2021). How does consumer engagement evolve when brands post across multiple social media? *Journal of the Academy of Marketing Science*, 49(5), 864–881.
- visser. (n.d.).
- Wan, A. (2019). *Scholar Commons Scholar Commons Effectiveness of a Brand's Paid, Owned, and Earned Media in a Effectiveness of a Brand's Paid, Owned, and Earned Media in a Social Media Environment Social Media Environment*. <https://scholarcommons.sc.edu/etd>
- Wang, P., & McCarthy, B. (2021). What do people “like” on Facebook? Content marketing strategies used by retail bank brands in Australia and Singapore. *Australasian Marketing Journal*, 29(2), 155–176.
- Wicaksono, S. R. (2023). Transformasi Digital-Sudut Pandang Analisis Swot. *Zenodo (CERN European Organization for Nuclear Research)*. *European Organization for Nuclear Research*. <https://doi.org/10.5281/zenodo.7703463>.
- Xie, Z., Chiu, D. K. W., & Ho, K. K. W. (2024). The Role of Social Media as Aids for Accounting Education and Knowledge Sharing: Learning Effectiveness and Knowledge Management Perspectives in Mainland China. *Journal of the Knowledge Economy*, 15(1), 2628–2655. <https://doi.org/10.1007/s13132-023-01262-4>
- Zelic, V., Dronova, T., Kabanova, O., & Travin, V. (2023). *Content marketing as an effective component of business promotion*.
- Zionetha Mailoa, B., & Tjhin, V. U. (n.d.). *An Empirical Study on The Usage of Digital Bank in Indonesia*.
- Iankovets, T., & Nikolaiev, D. (2024). Meta Ads digital advertising in social networks. *Scientia Fructuosa*, 5(157), 76–88. [https://doi.org/10.31617/1.2024\(157\)06](https://doi.org/10.31617/1.2024(157)06)