

CHAPTER II

LITERATURE REVIEW

2.1 Social Campaign with Social Marketing

According to Lee & Kotler (2016, p. 08) in their book titled *Social Marketing: Changing Behaviors for Good*, social marketing is a form of distinct marketing discipline and has been referred to as such since 1970s. Its efforts are primarily focused on influencing behaviors that will be beneficial in many ways, one of them being protecting the environment.

Just like how commercial marketing has an objective to sell goods and services to the right target, social marketing too has its own main objective.

2.1.1. Social Marketing Objectives

Typically, when it comes to social marketing objectives, the requirement of success is to at least make the target audience do one out of four things:

- a) Accept, a potentially new and rewarding behavior.
- b) Reject, a potentially undesirable and detrimental behavior.
- c) Modify, an existing habit into something more beneficial.
- d) Abandon, an existing habit that is highly detrimental.

However, according to Andreasen (2006) in Lee & Kotler (2016), there are two additional objectives:

- a) Continue; a desired and beneficial behavior, and
- b) Switch, one behavior with another for the more beneficial result.

2.1.2. Social Marketing Planning Process

According to Keller in Lee & Kotler (2016), there are 10 important steps in the process of making a social marketing planning that can leave a sizable impact. However, in this array of steps, step number 7 that specifies on the 4P Marketing strategy will be left out since the writer considers the 4P to be quite unfit.

2.1.2.1 Describe the Social Issue, Background, Purpose, and Focus

There are several questions that can be posed during this step as it is crucial to make sure that everything about the social issue itself has been laid down properly.

- a) What is the social issue that will be tackled?
- b) What background information gave the urgency?
- c) What is the intended purpose of the issue that needs to be realized by the end of it?
- d) What will be the main population and solution?
- e) Will there be a sponsor? If so, who?

2.1.2.2 Conduct a Situation Analysis

The situational analysis will be conducted in order to establish two important process that will be heavily impacted by the previous step.

a) S-W-O-T Analysis

S-W-O-T analysis will focus on the internal strengths and weakness of the issue and the external opportunities and threats that comes with it.

b) Additional Research

Further exploration on existing or previous attempts similar to the current efforts being attempted.

2.1.2.3 Select Target Audience

Pinpointing and describing the target audience will be a very crucial step in the process. Ranging from several aspects and from several sources to make sure that the social marketing will land on the right audience.

- a) Description of priority target audiences including demographics, geographics, behavioral tendencies and psychographics (values and lifestyle, social networks and communities)
- b) In-depth market research that will provide additional details that will make the social marketing leave a greater

impact. Researching more into affecting factors such as size, problem incidence, severity of problem, defensiveness, reachability, potential responsiveness to marketing mix elements, incremental costs, and organizational match which tends to be relative to the plan's purpose and area in which it focuses in.

2.1.2.4 Set Behavior Objectives and Target Goals

This step will be a very in-depth exploration towards the behaviors that can influence the target audience.

- a) Making simple and easy to follow new behavioral patterns with the lowest difficulty or complexity, highest drive or motivation to do and highest level of impact that can be followed by the target audience(s).
- b) Implementing the SMART (specific, measurable, achievable, relevant, time-bound) goals in order to create the most out of the behavioral changes.

2.1.2.5 Identify Target Audience Barriers, Benefits, and Motivators; the Competition; and Influential Others

This step will focus more on analyzing several things at once such as what might hinder, the benefits, the motivating factors, the competition and even other influencing parties. Specifically:

- a) The perceptive barriers as well as the cost that comes with the process of adopting the desired behavior.
- b) The benefits that the audience specifically want after performing and doing the desired behavior.
- c) The motivating factors to push the audience to do the desired behavior.
- d) The existence of other competing behaviors, forces, or even choices.

- e) Other influential figures that can help target the audience even further to do the desired behavior.

2.1.2.6 Develop a Positioning Statement (p. 241)

With the development of positioning statement, the target audience can be steered into seeing the unique benefits of the desired behavior. This step also focuses on the creation of the value proposition the desired behavior can provide.

2.1.2.7 Develop a Plan for Monitoring and Evaluation

This step focuses on how feedbacks can be taken and how to measure the impact left by the marketing. Not only that, it also focuses on evaluation. It is divided into three parts.

- a) Progress monitoring and final results evaluation for the purpose and audience.
- b) Measuring the inputs, outputs, outcomes, potential impact, and return on investment (ROI).
- c) How and when will the measures be taken.

2.1.2.8 Establish Budgets and Find Funding Sources

In-depth discussion and planning for the needed budget will be discussed in this step.

- a) The cost of marketing plan implementation, including the additional research as well as the monitoring—evaluation step at the end.
- b) Any and all anticipated incremental revenues, cost savings, or partner contributions.

2.1.2.9 Complete an Implementation Plan

Final implementation step in which roles are assigned to the respective role-player in the team.

2.2 PESO Marketing Strategy

Luttrell in Macnamara, et al (2017) categorized media content into four different quadrants; paid, earned, shared, and owned also referred to and known as PESO model in most academic research. The PESO model had been

changed from the previously known categorization of media ‘paid, owned, earned’ that had been referred to by Burcher in 2014 as the ‘media trinity’ (Macnamara, et al).

The PESO model itself is divided into four quadrants that has its respective forms of media that will be utilized in the process of the model.

2.2.1 Paid Media

Paid media is often tangibly known to be related with the traditional form of advertising. More often than not, paid media represents the contracted commerce relations between organizations and mass media that is often found to be working together for the past century. Of course, as it had been around longer than most, paid media had been the more dominant form of promotional media content. (Statista in Macnamara, et al., 2016)

2.2.2 Earned Media

Earned media is referred to as the editorial publicity that often does not require any form of payment and is often known to be generated through several media releases like press release, interviews, and other media-related activities. (Stephen & Galak in Macnamara, et al., 2016)

2.2.3 Shared Media

Shared media is the media most commonly known in the modern era as it is the form of media that are open for followers, commentaries, subscription, following and even commenting. Examples include Facebook, Instagram, Youtube, Tumblr, and several other more commonly known social media platforms.

2.2.4 Owned Media

Owned media is similar to earned media, however, unlike earned media that often does not require a form of payment for ‘exposure’, owned media will provide exposures in their respective platforms. Such as newsletters and corporate magazines.

2.3 Campaign Medias

According to Katz (2017), media is everywhere and is in everything that is consumed on the daily, even unconsciously. Not only that, media also offers various ways of communication to an audience and are often either informing or entertaining in one way or another. According to Turow (2011), there are two kinds of existing medias.

a) Print Media

Turow (2011) states that print media is a form of media made out of paper and ink. Examples of print medias are:

1. Books
2. Newspaper
3. Magazines

b) Electronic/Digital Media

Meanwhile, Turow (2011) states that electronic or digital media is a form of media that is going through changes in an exceeding pace. In the Turow's book, Media Today, electronic media is divided into five kinds of media:

- 1) Recorder
- 2) Radio
- 3) Movie
- 4) Television
- 5) Internet and Video Game

2.4 Emphatic Design

According to Lupton (2017), empathy is the ability to recognize, share, and understand the mental states of others and for designers especially, to reach a state of empathy with their designs is by role playing, interviews, and observation.

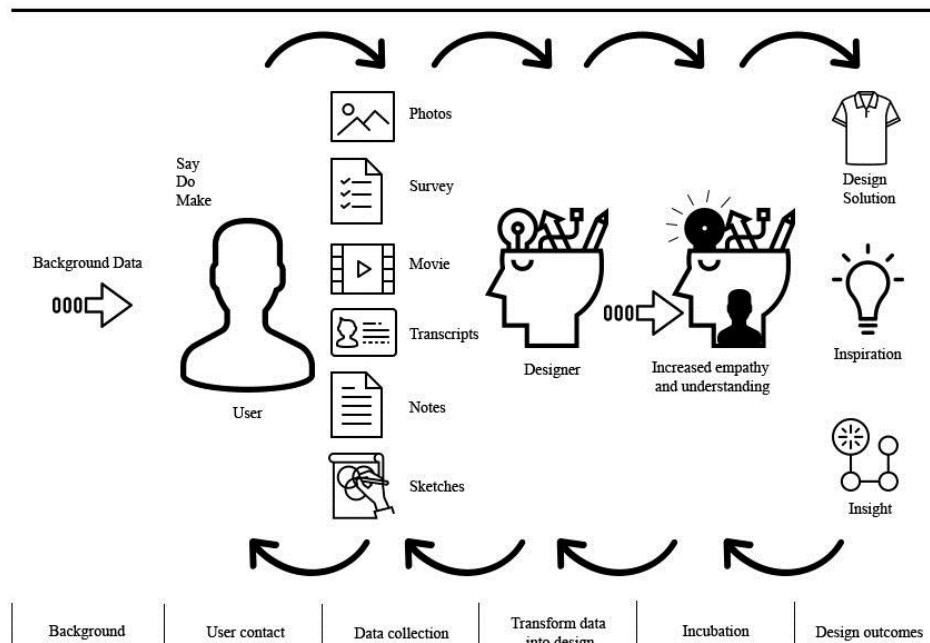


Figure 2. 1 Empathic Design by McDonagh
Source: Design is Storytelling, Elle Lupton

McDonagh in Lupton (2017) had created the guide to empathic design for designers in order for the designers to build empathy with the target audience for the design being made. Several methods that McDonagh had offered in the diagram includes photographic and videographic documentation, surveys and questionnaires, as well as sketches.

The graph is supposed to help designers have a better grasp in making designs that can be understood by the designated target audience by learning about the target audience themselves. In doing so, designers can put themselves in the metaphoric shoes that their target audiences are wearing (McDonagh in Lupton, 2017).

2.5 Photography

Ensenberg (2013) states that photography itself is a universal form of language that is capable of communicating to wide audience. Not only is it personal, it is also different for everyone as no one can do it exactly the same.

2.5.1 Compositional Elements

Compositional elements are the answer to the building blocks of visual design. Some of the important compositional elements in photography include: colors, patterns, textures, leading lines, highlights and shadows, main and subordinate objects, and black or neutral space.

2.5.1.1 Main Subject Versus Focal Point

By DNA, the human eye always goes to the brightest part of a scene. Anything white, shiny, or sparkly tend to redirect the eye's attention immediately the moment it is spotted. Because of this, a vital distinction must be made between a composition's main subject and its focal point.

By nature, the main subject is the primary element of the photographer's narrative meanwhile the focal point is the precise point where eyes of the audience will immediately dart towards without any hesitation. (Esenberger, 2011)

2.5.1.2 Harmony and Emphasis

When it comes to harmony, the main subject should look as if it belongs in its surroundings within the frame. In terms of elements, the subject's surroundings and the supporting elements should remain as a similar theme in a story for the photograph being taken. Harmony refers to the inner sense of order that can be found among all the elements being unified as one composition (Ensenberger, 2011).

2.5.1.3 Light and Shadow

Light is essential in photography as it creates highlights and shadows with varying intensity everywhere in the world—even in the most miniscule of places. Just like how light spots emphasizes on what to pay attention to, the same happens with shadows that encourage the eye to pass over it in a quick glance.

1) Light

According to Ensenberger (2011), there are several kinds of light that can be utilized in photography.

a) **Backlight**

Backlight is a source of light that illuminates object from the back and it often creates more interesting visuals and graphic effects. Backlighting can create a strong separation between subject and background thanks to the rim of light—also known as “halo” around the subject photographed.

b) **Soft Light**

Soft light occurs when an overcast of light happens and light becomes diffused. The diffused light tends to spread evenly over the landscape without any discerning direction. With the lack, contrast from light and shadow with soft light, this lighting is often used to take portraits or other photographs that do not require extreme or contrasting lighting.

c) **Storm Light**

Storm light is the way of most outdoor photographers as they tend to be aware of the weather that creates unique moods and dramatic conditions. Storm light tends to make results that of spectacular fury and theatrical light which makes it all the more the rage to go after.

d) **Midday Light**

Midday light is often considered the most unpleasant lighting as it is often simply flat, pure-white light that occurs during high-noon. The contrast midday light makes is often harsh and over-contrast.

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2.6 Illustration

Illustration is a form of communication and communicating a specific, almost very much contextualized message to an audience. In itself, illustration is an objective need which had been made by either the illustrator themselves or a commercial-based client seeking to fulfil a particular task (Male, 2007).

According to Male (2007), illustrations have several roles when used:

2.6.1 Illustration for Information

Illustration for information is often the creation of illustration for documents, reference provision and even education. (Male, 2007)

For information, realistic illustrations tend to be the go-to when it comes to developing informational illustrations. However, Male (2007) also states that hyperrealism being used constantly for informational illustrations is purely misconception. By the end of the day, the final brief and target audience plays into part whether decorative or impressionistic can be used in the making of informational illustrations.

2.6.2 Editorial Illustrations

According to Male (2007). The basic essence of editorial illustration is simply put, visual commentary. Its principal function is to remain symbiotic with the journal that is made accordingly with it. Simply put, editorial illustrations are the accompaniment of news that emphasize further what is told in the news itself. Historically and contemporarily, editorial illustration has always had a significant presence within the aspect of publishing.

2.6.3 Illustration for Narrative Fiction

A visual representation is often considered a prerequisite for narrative fiction. Although most commonly used in modern times for children's book, illustration for narrative fiction is still functional on its own—be it as a cover that becomes a point of sale or simply providing

engaging visuals. The art of using illustration to narrate is often sequential in form and essence.

2.6.4 Advertising Illustration

In the world of commercialism, advertising illustration is the most prescribed and directed form of illustration. One might even say it is quite restrictive but more of then than not, it provides the highest fee for illustrators. However, the negative aspects od this illustration is it creativity is often inhibited and more often than not companies and copywriters initiate the concept early on rather than the illustrators themselves.

2.7 Copywriting

According to Shaw (2009), copywriting is an essential part in the mix of design communications. Shaw also mentions that copywriting is a field of writing where one is essentially borrowing from all other fields of writing itself in the quest of creative expression even without any room for the copywriter's personality being in it.

One of the best ways to copywrite is to focus on the target audience's true nature in which the creation of the message itself had the target audience in mind throughout the process (Shaw, 2009).

2.8 Food Waste and Consumptive Behavior

2.8.1 Food Waste

According to FAO (Food and Agriculture Organization of the United Nations) in 2011, food waste refers to the loss that is measured off of products that are directed to human consumption; such as canned foods, groceries, and more. While at the same time, parts of products that are inedible cannot be determined as food waste when thrown out.

2.8.2 Consumptive Behavior

Meanwhile, according to BAPPENAS (2021), there are five main reasons as to how food waste continues to occur and it can happen in both production stage and also consumption stage.

- 1) The lack of ‘Good Handling Practice’ (GHP) implementation.
- 2) Poor quality of storage for storing food.
- 3) Market Standard Quality and consumer’s preferences.
- 4) The lack of information and education towards farmers and consumers alike.
- 5) Over-portioning and consumer behavior.

According to BAPPENAS (2021), Indonesian people are still struggling to understand “lebih baik lebih daripada kurang” or “better to have more than less” which in turn affects their behavior when it comes to food portioning and purchasing. With a whopping number of 50.18% confirmed by BAPPENAS (2021), Indonesian citizens are still prone to making food more than needed because of the ingrained behavior they were raised with. The consumptive lifestyle is also a reason as to why this phenomenon occurs.

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