

DESIGNING BRAND ACTIVATION THROUGH INSTAGRAM FOR SEMANDTIK

Muhammad Ainur Ridho

mainur@student.ciputra.ac.id

Visual Communication Design, School of Creative Industry
Universitas Ciputra Surabaya

ABSTRACT

The purpose of this study is to determine the responses of potential consumers on Instagram to the business value of Semandtik as a social brand. The research method used is the Quantitative Method by conducting questionnaires to 70 respondents and Qualitative Methods to 3 Expert Users, 3 Extreme Users, online observation of 2 competitors, as well as literature and journal studies that can support this research. The results of the study can be concluded that Feeds containing neatly arranged photo/video content and informative and communicative instastories content that can also be accessed are highlighted on profiles are the main factors that make them aware of a brand. Then IGTV and GUIDES features. This is a consideration for semandtik in the future to pay attention to and develop a design and communication strategy in the two Feeds and instastory features, especially in the key-visual and content timeline. On the guides and IGTV features, attention should also be paid to the audience's reference material. Then the majority of respondents are aware of the value brought by semandtik through the statements listed in the semandtik instagram bio and consider the available links to make it easier to access and learn more about semandtik and consider the content presented by semandtik to be quite interesting. Furthermore, Whatsapp is the media most often used to communicate further to a brand on Instagram followed by DM, marketplace, and Website.

Keyword: design style, brand Activation, strategic media, batik, artisan.

INTRODUCTION

Batik is a culture that is recognized by UNESCO as Masterpieces of the Oral and Intangible Heritage of Humanity. With this status, Batik culture should be able to improve the prosperity of many Batik artisans in regions in Indonesia.

As a matter of fact, in our business research, there is a significant gap between the socioeconomic conditions of artisans and the worldwide popularity of Batik. Focused on preserving the Batik Tulis culture and empowering the Batik Tulis artisan community in the Tuban area. Semandtik has a mission to promote the batik image, especially in Tuban area to become more modern with a better and fairer concept and approach. Conceptually, Semandtik wants to create a trend where Batik can be used in daily life by bringing a story and meaning of each motif listed. Referring to its name, semandtik has the meaning of something to be conveyed. Semandtik always attaches a story to each design. With the narration created, Semandtik creates batik motifs that are more contemporary and simpler, so that they can be used for daily activities. Another uniqueness of semandtik design is that each product is signed by the batik artisan as a form of originality, authenticity, appreciation to the handmade results made by the artisan and can become an honour for the artisans as well as increase pride value. Products owned by semandtik currently include outer, scarf, pocket-handkerchief, shirt, tote bag, pajamas, mask, sarong, jarik.

The Semandtik business concept wants to respond to problems in the economic and social scope in the batik industry. Behind the works of complex and beautiful Batik, generally, the artisans don't get a decent income. Whereas within the millennial perspective, Batik is considered as a mere piece of cloth with nostalgic value and is only used to fulfil formal needs, batik has not been considered as a cultural heritage and has an impact on the artisans behind it. However, for about 2 years, semandtik has not been able to fully build a public perception of it. This research tries to observe how the Activation brand design for "SEMANDTIK" and its promotional media in order to increase awareness for potential consumers.

RESEARCH METHOD

This research was held from September 14, 2020, to March 26, 2021, by using quantitative data collection methods in the form of distributing questionnaires to 70 respondents and qualitative research methods in the form of interviews with 3 expert users and 3 extreme users, online observations to

competitors, and literature studies. The data collection method used is primary and secondary data.

Secondary Data Collection Methods:

The secondary data collection method as the primary data support used literature studies from journals and books obtained through research of data searching from several works of literature and reading sources to obtain validity regarding theories related to brand activation and media strategies that were suitable for the target market.

Profile of the Interviewees

Expert User :

- Dicha Firdnaldy : Graphic designer and brand strategic at tahilalats. Co-Founder of artakata. With his profession and expertise, he is expected to be able to provide input on the content and communication applied by semandtik.
- Werdha Wangsa: one of the creative industry performers in Tuban who is also a photographer and videographer. Having broad sufficient insight to be able to provide input on content that contains the power of locality as well as the way to build emotions in the photos and videos that are presented.
- Panji Saputro : A Visual designer of one of the art studios in Yogyakarta, Studio Eko Nugroho. With his experience and insight concerning design and art, it is expected that he can provide feedback and input for the development of semandtik.

Extreme User

- Nabila Mentari : Fashion enthusiast. She is one of the end-users of semandtik who can be selected as a source of information to get the essence of each product created. In this case, their accuracy in assessing a product in terms of detail and function can be used as additional information related to this research.
- Fuady Kresna: He is a writer as well as an activist for arts and local products. His experience and knowledge about the value of local products will be very useful to provide input and comparisons. He is one of the end-users of semandtik. Has its benchmark in viewing a product and observing their style and

needs in dressing. This figure can be used as a source of information for our business concerning how the products we describe can be accepted in the community and individuals who have character and support towards products and local wisdom.

- Ilhas Rayi : A figure who has more attention to cultural and artistic issues. Designers at DGTMB as well as followers of semandtik competitors. The information extracted includes their perspective towards creation in order to maintain and preserve culture and can be used as additional information on how semandtik products can be received and enjoyed.

DISCUSSION

Designing brand activation through Instagram with the theme "#FabricatingStory" for Semandtik to attract more towards the value it brought. By using the 'New Typography' design style by combining photography displaying daily activities as well as the process of creating product, typography, and design elements such as illustrations or handwriting to give the impression of experience and handcraft. The 'New Typography' work is more controlled and arranged as well as designing graphic elements, photography, and typography. Therefore, although there are impressions of dynamic and playful, its focus is clear and the appearance is cleaner. The use and placement of photography in the design give a clearer impression and keep out from mixing complicated and chaotic elements. (Hendroyono, 2019). The main colour used is navy blue to give the impression of versatility as well as to communicate trust, conservativeness, and stability. Then the white colour represents honesty and, in the future, the optional colour that will be applied is orange to communicate youth and creativity, and quality.

Brand recognition is usually greatly bound to colour. For example, Coca Cola, Facebook, or Starbucks, and you will directly name a colour whose brand is associated with the colour. Research from the University of Winnipeg, entitled "Impact of Colour Marketing" found that people's judgments towards the product usually start with colour (with a rating of 60%-90% - which takes only 90 seconds - based on colour only). Consequently, in design, colour is not merely an artistic choice, but also an important business decision – affecting everything from

consumers' perceptions towards the brand or product being sold. (Fournier, 1998)

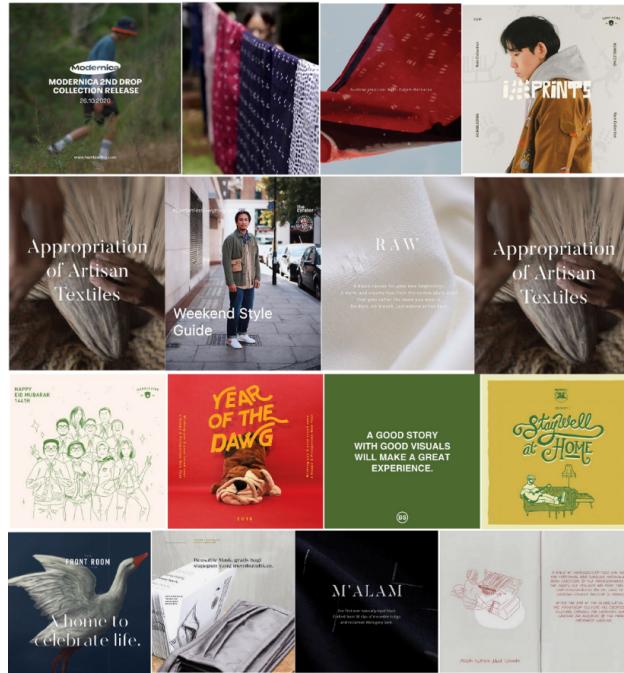


Figure 1. Moodboard design styles and layouts
Source: pinterest.com

Brand Activation

Developing and maintaining unique products and services is essential, especially in an increasingly competitive business environment. Brand Activation strategy is a very suitable step to promote products while maintaining relationships with consumers. One of which is on social media, where the brand stays in touch with consumers through social media activities. Quoting the opinion of Saeed et al., (2015:95) "Brand Activation is defined as a marketing relationship created between brands and consumers by making consumers understand the brand better and consider it as part of their lives. (Dissanayake & Gunawardane, 2018) Brand Activation is the process of activating customers by creatively combining various available communication sources.

Brand activation can be used as a solution so that the brand can have differentiation in an increasingly competitive era. Create two-way communication

between brands and consumers, build consumer interest and provide personalized experiences. (Filus Fredik & Indra Dewi, 2018) This regard is usually done through education so that consumers can appreciate the brand. In order to create this experience, brands should also be able to establish an emotional connection with them. Brand activation is not a way to activate the brand itself, but it is a mechanism that activates customers, the final objective is to create active customers who are ready to be activated (Uliaty Tampubolon, 2018).

By merely conveying differentiation of the brand is not sufficient, but the way to deliver must also be appropriate and creative, according to the characteristics of the brand. Quoting from the Brand strategy book: build a unique, powerful, durable brand that will knock your competition out of the water “Brand activation is not meant for everyone. We added it here because it doesn't need to be part of the basic setup of your brand, however, if the audience is compatible with your product landscape or service, this method is very effective to differentiate your brand and increase the perceived value.”

Media Strategy

Audiences are more likely to access social media to find out the ongoing event or to find out what trend happening at the time. (Brussels, 2020) Therefore, social media is one medium that has the potential to gain public attention. Based on the survey to respondents, Instagram and Facebook have become the most popular media by the public (Aloysia & Ferryanto, 2016). Instagram is a social media that has a wide scope and has the opportunity to reach many people from all over the world with the main features of photos and videos. (Yovi Amanda, 2020) other features including comment posting, giving likes, following, and searching based on hashtags can all be done very practically. (Coles, 2017). Besides, Instagram is also connected to several social media, thus facilitates a brand to save time because there is no need to post repeatedly on other social media. (Sholihah, 2018) with those facilities offered, a brand can build a brand image and shape its characteristics on Instagram through features that can be used to establish communication with audiences and build brand

awareness. "Most Instagram users spent an average of 28 minutes per day browsing this app in 2020."

In this discussion, extreme and expert users as interviewees have been selected. All interviews were obtained online and offline according to an arranged agreement that has been made before. Then there are also the survey results of the target audience conducted through the google form. Subsequently, the conclusions are obtained and described as follows:

Expert user interview results

1. Dicha Firlaldy

From this interview, it can be concluded that the activation of semandtik content is suitable with the context that the brand wants to communicate, however regarding the design, it is necessary to enrich the key-visual. Therefore, when semandtik content appears on the homepage explore, people who have not followed Instagram semandtik at least people know that it is a semandtik post and it can be part of the communication.

2. Werdha Wangsa

Interviews through the clubhouse room in which there are also some people who are involved in the creative industry. It can be concluded that the designs arranged on semandtik social media appeared to be arranged seriously, therefore, the display is more pleasant to look at. On the other hand, it is necessary to pay attention to the timeline for uploading instastory content the style of communicating the value

3. Panji Saputro

The content communicates more about the value of the brand, and as in visual design and photo is exposed less of the batik maker activity or it can be overcome by recalling the history of the batik maker. In addition, the input is given in selecting a design style that uses manual drawing or lettering and should be consistent. It might be combined with the font but do not let it be too dominating. Re-define the main style that is used to make it more visible and if it is done consistently, it will become the image character of the semandtik.

Extreme user interview results

1. Fuady Kresna

Nowadays, communication can be done in two directions. Brands are no longer talking about what they have and what value they carry. However, beyond that, consumers need to know what impact it has and the contribution of our bond (brand and consumer) toward the environmental/social. Opinions and suggestions are given regarding content, semandtik can combine current issues that can be brought as narratives for promotion and not solely leaving the value of this semandtik.

2. Nabilla Mentari

The communication done by semandtik is currently more emotional/"touchfull". The campaign is more organized regarding design already utilizing the features on Instagram maximally. Communication can continue to be developed and more two-way although in the end, the semandtik provide its own Point of view option. That regard also shows that Semandtik will keep continuing to develop depending on whether they want to be consistent or not.

3. Ilhas Rayi

Related to design as well as communicating content because it became the determining factor to the target market segmentation.

Respondents' conclusions

From the whole respondents who are segmented from Semandtik, a total of 94.3% is actively use Instagram as their activity for social media. Feeds containing neatly arranged Photo/video Content and informative and communicative Instastories content that can also be accessed in the profile highlights are the main factors that make them aware of a brand. Subsequently, the IGTV and GUIDES feature. Those regard to becoming the consideration for Semandtik in the future to be more considerate and develop design and communication strategies in two features feeds and Instastory, especially on key-visual and timeline content. In the guides and IGTV features also need to be considered as audience reference material. Afterward, the majority of respondents are aware of the value brought by semandtik through the statements listed in the semandtik Instagram bio and they consider the available links simplifies to access and learn more about Semandtik and consider the content presented by semandtik to be quite interesting. Furthermore Whatsapp is the

most commonly used media to communicate further to a brand on Instagram followed by DM, marketplace, and Website.

Competitor Analysis

- Sukkhacitta

Fashion brands that focus on empowering artisans in villages. In general, it does not only focus on the batik process, Sukkhacitta also has advantages in solving other social problems. It has a purpose to provide better access for craftsmen in the village with better processes. The planned movement has been carried out very well, such as making a real impact on the community in the village by creating craft schools that they named Rumah Sukkhacitta, located in jlampang village.

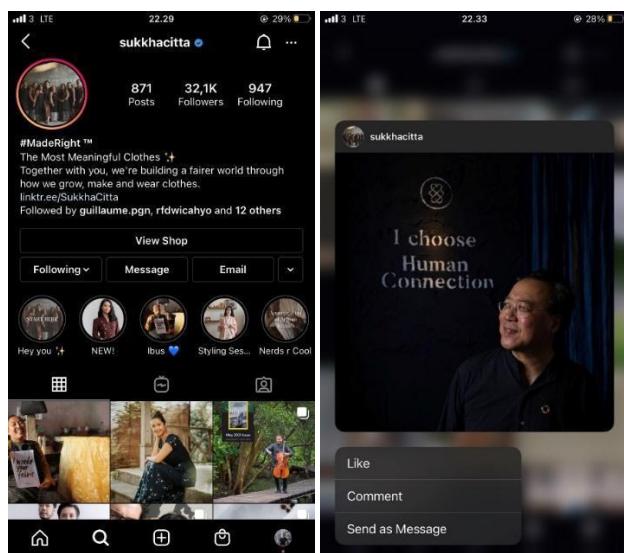


Figure 2 Instagram and campaign from Sukkhacitta
Source: Instagram

- Sejauh Mata Memandang

A brand with a production concept that concern about the environmental and social impacts. Claiming that this brand is designed as a long-lasting and timeless brand. Especially what they do is reducing textile waste that is thrown into the sea, their marketing way is inviting customers who have a collection of products that are no longer used to be recycled into new clothes. After that, the

customer will get a shopping coupon that can be used for the next purchase. This campaign is included in the DAUR KEMBALI program. Has collaborated with several well-known brands, one of which is sepatucompass. The choice of products varies and can be found in one of the retailers in Grand Indonesia.

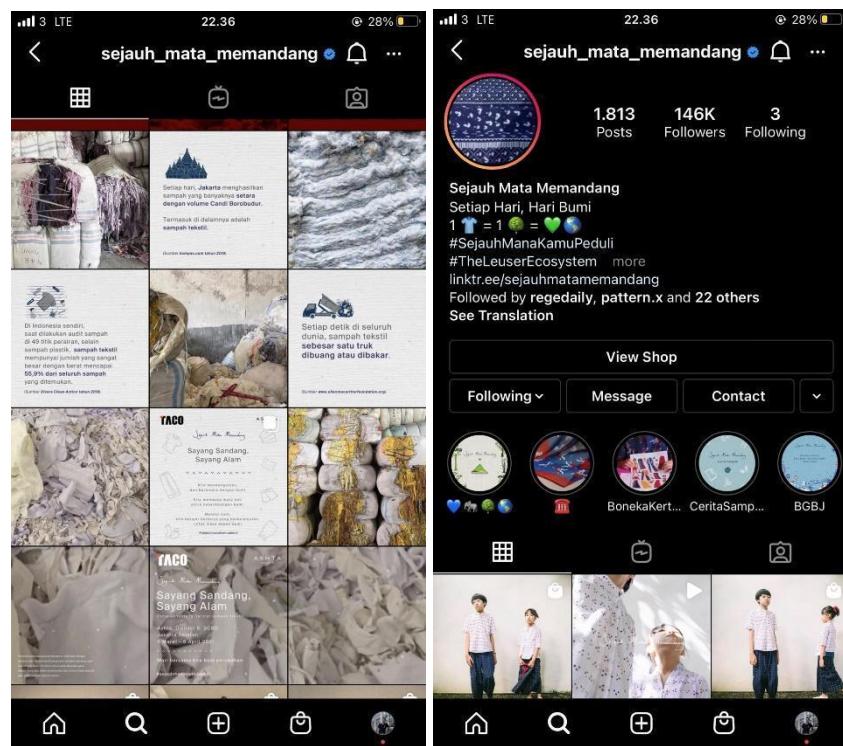


Figure 3 instagram and campaign from Sejauh Mata Memandang
Source: Instagram

- Points that can be adapted from competitors

Adapting the concept of social business conducted by both brands, especially sukkhacitta that raises the issue of fair trade. In addition, communication strategies on social media that can be adapted include emotional and experience approaches created through well-integrated narratives and visuals, it also strengthened by the hashtags used. Provides a characteristic on each uploaded content article. Utilizing the highlight feature as a medium to present the campaign that is currently or has been done, regarding the promo and exhibition. Consistency of building a brand, educating the market in order to them aware of the importance of sustainability and the impact of the products

purchased. With a clear purpose, a brand will automatically be able to create its market.

CONCLUSION

In the design that has been previously made, it can be concluded that activation on social media for a brand needs to consider the way to communicate. Do not merely relying on theory, however, there are other things that are quite important such as try to relate to what is currently happening in the community. Furthermore, the authors found that brands with strong visual characters such as design elements, colours, and photos as well as the simplicity to communicate which have the potential to enable transaction greatly influence the people's interest in that brand. Because nowadays, brands are no longer just talking about themselves, but also how brands can become part of society. Moreover, the writer also found several insights from extreme users, expert users, and respondents which were quite diverse, such as in the visual design that has been created for semandtik Instagram content. However, from the various inputs that have been obtained, it can be summarized into one sentence "a good brand is a brand that honours its ecosystem". Suggestions for further research that are required to improve research results.

Starting a brand by becoming the solution of a problem is a quite strong foundation, surely must be initiate with research in advance. However, it is also necessary to pay attention to several other aspects regarding branding, activation design, and selecting promotional media with the suitability of all visual design components as well as the content to be conveyed which is required to improve the memory of the target market and reach to the target. Only then if the brand has become the top of mind, it can be developed further by being more consistent in establishing communication and providing more experience to the audience which eventually enables to build trust.

REFERENCES

Aloysia, E., & Ferryanto, F. (2016). Perancangan Brand Aktivasi Dan Media Promosi Untuk Aplikasi Undangan Pernikahan “OURSTORIES.” *Jurnal VICIDI*, 6(2).

Coles, L. (2017). *Social Media For Business: Foolproof Tips To Help You Promote Your Business Or Your Brand* (1st Ed.). Wiley.

Dissanayake, R., & Gunawardane, N. (2018). Brand Activation: A Review On Conceptual And Practice Perspectives. *Asian Social Science*, 14(8). <Https://Doi.Org/10.5539/Ass.V14n8p37>

Filus Fredik, T., & Indra Dewi, S. (2018). Analisis Pengaruh Promosi Melalui Media Sosial Instagram Terhadap Keputusan Pembelian. *JISIP*, 7(2).

Fournier, S. (1998). Consumers And Their Brands: Developing Relationship Theory In Consumer Research. *Journal Of Consumer Research*, 24(4). <Https://Doi.Org/10.1086/209515>

Hendroyono, H. (2019). *Artisan Brand*. Kepustakaan Populer Gramedia.

Sholihah, A. (2018). *Penggunaan Instagram Sebagai Media Promosi (Studi Deskriptif Kualitatif Pada Produk Teh Thailand Pikameame Di Yogyakarta)*.

Stephanie, C. (2020, November). *Semua Pengguna Instagram Kini Bisa Akses Fitur Guides*. Kompas.Com.

Uliaty Tampubolon, F. (2018). *Pengaruh Strategi Brand Activation Melalui Media Sosial Instagram Terhadap Minat Beli Konsumen*.

Yovi Amanda. (2020, April). *5+ Manfaat Instagram Untuk Promosi Bisnis Anda*. Niagahoster.Co.Id.