Symbolic convergence of #ClimateCrisis: A content analysis of Greenpeace Indonesia campaign on Instagram

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Abstract. Climate crisis campaign is being promoted worldwide to raise awareness of climate change impact, including in Indonesia. One of organizations actively voicing the importance of environmental awareness is Greenpeace. This research aimed to identify the fantasy theme of climate crisis campaign messages created by Greenpeace Indonesia through images and narratives posted on Instagram account @greenpeaceid. Qualitative content analysis was used as research method. This research sample was the images using hashtag #ClimateCrisis which were posted from January to June 2020. This research used Symbolic Convergence Theory and Fantasy Theme Analysis to interpret the conveyed visual storytelling. The research finding showed that Greenpeace Indonesia used three dominant fantasy themes; they were (1) horrible climate crisis threat, (2) an urgent need to switch to use the renewable energy resources, and (3) issuing environmentally-friendly regulations. Dramatization pattern of visual messages created were various phenomena of natural disasters as real evidence of climate crisis, concerning the bad impact of the coal electric steam power plant's extension plan, and how the bill of Omnibus Law has bad implication for climate crisis in Indonesia.

1. Introduction
Nowadays, we can see that climate change has a big impact on every continent and ocean, including Indonesia. Climate crisis is predicted will threaten Indonesia in 2030 and the impact will be felt mainly by people living below the poverty line, rural communities, and the agricultural sector. This context occurs because the gross domestic product slightly decreases while the consumer price index rise due to the scarcity of agricultural output and agro-based industries [1]. However, climate change is considered a common problem in Indonesia other than the more pressing ones, such as the country’s economy and poverty issues [2].

However, most Indonesian societies are yet to understand climate change fully. Therefore, giving them comprehensive insight about climate change can be a solution to increase the awareness of climate change. Provision of education is an important thing because implementing government policies aiming to reduce greenhouse gases in Indonesia is less effective if the societies’ awareness of climate change is still low [3].

Yuliana et al [4] stated that social media, in particular, which is currently being idolized by society, has potential to solve the important problems of the country, such as response to disaster, health issues, and the openness of the government with the condition that the information disseminated can be trusted. Through its social media, Greenpeace Indonesia has succeeded in becoming the main actor in voicing environmental issues.
Greenpeace is a non-governmental organization (NGO) engaged in a living environment widely known worldwide. They receive donations from members supporting their selected activists in countries where Greenpeace operates. Greenpeace activism targets media coverage and selected actions that would dramatize the environmental issues for global audiences [5].

This research focused on knowing the dramatizing messages that Greenpeace Indonesia delivers through its Instagram account in raising the climate crisis issue. A dramatizing message contains imaginative language such as story, narrative, or other creative expressions of ideas describing future, past, or outside events [6].

To answer the research questions, we used the Symbolic Convergence Theory (SCT) and its methodology Fantasy Theme Analysis (FTA) to guide analysis and then explain our research findings. Previous studies have used SCT to evaluate fantasies that arise from sharing images across social media platforms, for example in the context of reputation management [7], political communication [8] and crisis communication [9]. This study used the SCT lens in environmental issue campaigns, which has not been studied as far as we know.

2. Method
The study used qualitative content analysis method. We examined all the images posted on Greenpeace Indonesia’s Instagram account from January 1 to June 30, 2020 following the hashtag #ClimateCrisis. This method was adapted from previous research conducted by Perreault et al [9], we analyzed pictures and narratives with also taking into account its “chaining’ indication, the number of “likes” and “comments”.

SCT by Ernest Bormann explains a concept that shared awareness can be formed through various stories and metaphors [10]. Those stories are then chained from person to person and group to group to create common views about the world [6]. Internet users often retell or share various social media events through symbols, for example post a photo on Instagram. SCT and its method FTA emphasizes the analysis of a shared narrative of images and text, so this theory is suitable for analyzing social media posts [9].

The basic concept often associated with SCT studies is the fantasy theme [11]. Fantasy theme is the basic unit of a drama or a view of reality created by a particular group. The fantasy theme elements are consisted of character, plot line, scene, and sanctioning agent. The characters can be described as hero, villain, or other supporting actors/players. Plotline is about how the story develops. Furthermore, the scene is about location related to various groups of people within society, customs, traditions, and beliefs. Meanwhile, the sanctioning agent is a source that can legitimize the story [6].

3. Results

3.1. Horrible climate crisis threat
The first popular visual themes are visual depiction concerning a terrible threat toward the earth's creature due to climate crisis impact. Figure 1 is an image posted on January 3, 2020; the image received 19,587 likes and 275 comments. It shows a condition in which the flood was crashing a residential area. In the frame, two citizens were caught in the flood and saved their shelf on the upstairs. Besides, four cars were parked that seem to be submerged by the flood. The narration said, “flood is one of the disasters due to the climate crisis and the rain had continued to fall since Tuesday (31/12/2019) causing flood in the most area of West Java and East Nusa Tenggara province”. The caption that was enclosed explained that floods happened in the beginning of the year in various areas of Indonesia due to urban planning and garbage problems, yet extreme rainfall resulted from climate crisis needs to get attention.
Greenpeace Indonesia also posted a message explaining the rise of global temperature as shown in figure 2. It uses South Pole as background and writes a narration “Antarctica is recorded with the warmest temperature reaching 18.3 degrees”, with the Greenpeace logo attached. This image's post was attached by caption conveying that sea levels will rise three meters within a hundred years from now due to global warming. The image which was posted on February 8, 2020 also raised many responses from Instagram users and received 12,103 likes and 217 comments.

The third image shows a condition of a highway being submerged by the floods, and some vehicles trapped in the water. The image was posted on February 28, 2020, and received 16,548 likes and 208 comments. The image was posted showing the floods crashing several large cities in Indonesia simultaneously. The caption's narration was the delivery of information regarding hydrometeorology disaster that continues to increase every year based on the National Disaster Management Authority of Indonesia.

3.2. Immediate switch to use renewable energy resources

The second fantasy theme is how important Indonesia would immediately switch to using renewable energy sources. It can be seen in figure 4, Greenpeace Indonesia posted infographic image explaining that steam power plant emissions produce massive amounts of greenhouse gases. It is explained that new electric steam power plant can produce carbon dioxide gas emissions of 162 million tons a year, which is the equivalent of the emissions of 77 million passenger cars. This image was posted on January 20, 2020, and received 4,916 likes and 126 comments.
Figure 4. Sample image 4
Source: Instagram @greenpeaceid

Figure 5. Sample image 5
Source: Instagram @greenpeaceid

Figure 6. Sample image 6
Source: Instagram @greenpeaceid

Figure 5 shows a beach in Bali with narration “Bali will be independent in energy using renewable energy”. The image was posted on February 25, 2020 which received 5,473 likes and 48 comments. The narration shows Bali's governor who would like to accelerate the use of solar power plants to make Bali a more environmentally friendly destination.

The next message dramatization is about posting an information image regarding the termination of coal electric steam power plant funding. Figure 6 was posted on April 27, 2020 receiving a response of 11,734 likes and 241 comments. It shows two conveyor belts in coal port with a banner saying “quit coal” hung on one of the existing conveyor belts. The narration illustrated on the image is “JBIC decided to stop funding coal electric steam power plant”. Greenpeace also attached the narration concerning of a good news that in this pandemic, one of the major investors in the construction of coal electric steam power plant projects in Indonesia decided to stop investing.

3.3. The importance of environmentally friendly regulations
Greenpeace Indonesia also arranges the fantasy theme about the importance of government support on the prevention effort of Indonesia's climate crisis. On January 31, 2020, Greenpeace Indonesia posted some images explaining how the government's draft of Omnibus Law has bad impacts on climate crisis. The visual narration is “what is Omnibus Law and why should it be rejected?” Through a series of infographics, the narrative presents the bill draft of Omnibus Law which regulates that the mining permit period can be extended indefinitely until the mine is completely excavated, which is considered to exacerbate environmental impact. Furthermore, there was also a narration regarding the discourse on
exemption of royalty payments to the government for coal extraction and removal of environmental impact analysis. The image received 14,874 likes and 300 comments (Figure 7).

The next visual message conveys the opinion of experts about the Omnibus Law. The background of the image unveils the opinion or information conveying something to the audiences. The interviewee on the image is Faisal Basri, a reputable economist of Indonesia. The caption of the image showed the narration about the bill draft of Omnibus Law, stating that coal mining companies can operate for 30 years and it can be extended every 10 years until the coal runs out. The message also displayed the concern about the condition of forests in Kalimantan if this law is enacted. This image was posted on February 13, 2020 and had 7,339 likes and 132 comments.

Figure 9 also shows the visual message dramatization regarding how the bill draft of the Omnibus Law negatively impacts climate crisis. The main narration presented is “environmental damage due to Omnibus Law”. The next slide's image shows the narration about the corporations violating the environment but would be free from criminal penalties because the offender can settle a fine. The next dramatizing message is about Article 37 number 16 concerning the amendment of Article 49 on Forestry Law which stated that concessionaires are no longer responsible for forest fires in their working areas for they are only obliged to prevent forest fires in their working area. The image posted on February 21, 2020 received 17,994 likes and 464 comments.

Figure 7. Sample image 7
Source: Instagram @greenpeaceid

Figure 8. Sample image 8
Source: Instagram @greenpeaceid

Figure 9. Sample image 9
Source: Instagram @greenpeaceid
4. Discussion
Flood victims illustrate the fantasy theme regarding climate crisis threat as the characters, both living things and property. Plotline conveyed is how the disaster victims survive and the fact of rising temperatures. The scene presented is waterlogged houses and vehicles and melting Antarctica. This theme sanctioning agent is the disasters which have been occurred related to temperature changes, such as floods, and the rising temperature happened in South Pole as the impact of climate change.

The character presented in the second fantasy theme, on the urgent need to switching to using renewable energy resources, is hero represented by solar power plant. Greenpeace Indonesia presents a plotline about plans to add coal steam power plants and plans to use renewable energy. In this theme, Bali's chosen scene is thought to experience energy efficiency and a coal-hauling port. The sanctioning agent is an empirical calculation regarding greenhouse gas emissions resulting from the coal steam power plant that heavily pollutes the air.

Meanwhile, the third fantasy theme illustrated the victim characters represented by a shepherd and his goats, with a factory that emits smoke waste as its background. The formed plotline is bill draft of the Omnibus Law which needs revision for it has a bad impact on the climate crisis once legalized. Moreover, the next presented scenes are a room full of audiences and experts discussing the bill draft of the famous Omnibus Law and an image of soared black smoke from the factory. Sanctioning agent in this theme is the articles considered to have a dire impact on the environmental damage due to business operations.

Greenpeace considers technology as a tool to facilitate its successful campaign. Through this context, environmental activists are facilitated by technological tools as the medium to disseminate their political message concerning environmental crises worldwide. Greenpeace believes that it can effectively evoke an emotional response through the technology usage in displaying environmental cases. It is important to raise non-government stakeholders' enthusiasm to fund the current and future campaign [12].

Furthermore, Greenpeace Indonesia believes that society's support is the key to the success of campaigns related to the commitment to protect the climate, sea, air, and forest. The society's support is also formed in the digital activist term; it is the society's role in voicing environmental protection through their social media by following Greenpeace Indonesia account, learning campaign issues, sharing information, and then undertaking a real action [13].

Prilantini et al [14] proved that the content of the message, message structure, campaign actor, and campaign channel has a role for 51% in supporting cognition aspects, affection, and building an environmentally friendly attitude of the followers through Instagram @greenpeaceid. The followers stated that they learned about it from the campaign on Instagram. Next, the followers confessed that they started to have awareness, guilt, and pride. In the final stage, the followers confessed that they tended to be motivated in choosing environmentally friendly products.

This study contributes to the field of communication to add to the existing research on SCT. Regardless, we recognize that this study has a limitation. This study was built on the literature review and our interpretations of the sample Instagram posts we chose to analyze. However, readers may come to different conclusions based on their reading of the material and their previous knowledge of the topic [7]. Further research can expand the method by conducting interviews with content creators and Instagram followers from @greenpeaceid to elaborate on the existing method's findings.

5. Conclusion
The findings indicated that Greenpeace Indonesia shapes discourses through three dominant fantasy themes to provide education and advocacy in building awareness of the climate crisis through its Instagram. The first fantasy theme is horrible climate crisis threatening the inhabitants of the earth. The next fantasy theme is regarding the immediate switch to using renewable energy resources. The last is fantasy theme about business regulation which supports environmental protection. This study also provides insight into how campaigns through social media can provide direct feedback. In the context of Instagram, visual narrative's success in reaching the public can be directly measured through its engagement, shown in the number of likes and comments.
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