

CHAPTER 2

FRAMEWORK OF THE THEORY

1. Brand Overview

In principle, a word of “brand” can be divided from ancient and modern definitions. Illustrated from the definitions of The Pocket Oxford Dictionary of Current English (1934) and The Oxford American Dictionary (1980) said that a “brand” is a trade mark to labeling. The wide scale use of brands is essentially a phenomenon of the late 19th and early 20th centuries. The industrial revolution, with its improvements in manufacturing and communications, opened up the western world and allowed the mass-marketing of consumer products (Tom Blackett, 2003). Over time, this image becomes associated with a level of credibility, quality, and satisfaction in the consumer’s mind. Legal name for a brand is trademark (cited from businessdictionary.com). It defines that trademark is always part of the brand, but now brand is more important to support the growth market with promoting the strengths and differentiate from the competition.

Brands have a wide range of uses for business, products and individuals in today’s marketing landscape where publishing and message distribution are no longer limited to media entities. In today’s social, a brand requires a new mindset as quoted as “my brand is better than your brand” (Aaker, Forbes.com). A strong brand can be built in strategic plans with appealed the overall concept of the brand. This brand can trust in the hearts and minds of audiences, and as a result they can control customer’s mind. We need to build an emotional relationship and may be used for spending their money in a smart way like they need the “must have” brand.

In the United States, mass-media advertising has long been the cornerstone of most brand-building efforts. But, the advertising through traditional mass media such television is become threatening in rising of costs. And new media communication will take more time to develop than the two or three years than can be predicted. The media landscape as a whole will be very different in only a few years (Harvard Business Review, 1997). Traditional mass-media who is ineffective and inefficient is like wasteful if doing by commercial advertising. Great brands build strong brands with their audiences by being consistent and rooted in truth. That’s why communication is so effective.

The primary use of the word brand now has a commercial application, and it's explain how branding has become so important to business strategy (Tom Blackett, 2003). The scale adoption of branding has been breathtaking, for three-quarters of the 20th century was mainly confined to consumer goods and services now features in industrial and business to business sectors, the public and voluntary sectors, utilities and non-governmental organizations (p.20). The culture of branding in some companies actually wider, even in every countries. The big brand conduct that they have a duty to society, as well as customers and shareholders.

“Branding is more than a name and symbol. A brand is created and influenced by people, visuals, culture, style, perception, words, messages, PR, opinions, news media and especially social media”, said Lisa Buyer founder of The Buyer Group. After the arrival of internet and mass broadcasting systems, and greatly improve communications, brands have come to symbolize the convergence of the world's economies. From the believing that advertising is wasteful, the alternative of brand-building finally made.

2. Branding Strategies

A need to have a good and well thought in the minds of costumers, a brand strategy is necessary. Branding strategy is long-term marketing support for a brand, based on the definition of the characteristics of the target consumers. It includes understanding of their preferences, and expectations from the brand (businessdictionary.com). An effective brand strategy gives you a major edge in increasingly competitive markets.

2.1. Brand Identity

Brand identity has been the single most important factor for increasing sales and ensuring growth since the down of capitalism (cited as bussinesdictionary.com). A company decides to settle a brand to be public image, it must first determine its brand identity, or how it want to be view.

A brand identity comes from visible elements, such as colors, design, logotype, name, symbol, tagline and typeface used together to identify and distinguish the brand in the consumer's mind. A recognizable identity is essential for any company that wants to stick in the minds of its consumers. A company should have a clear and effective brand identity therefore reflect the company's values. If the company comes up with message were can't delivered the feeling of brands, it will give miscommunication for audiences.

People tend to like known brands even if they have never used them. However, strong brands find ways to achieve visibility by building and supporting the brand identity. Providing extensive information, especially using media advertising, cannot duplicate the impact of customers personal experience with a brand. The efforts of the company to enhancing should be consistent and supportive of their brand identities. These experiences will create a relationship that goes beyond the loyalty generated by any objective assessment of a brands value (cited in Building Brands without Mass Media).

2.1.1 Brand Name

A crucial element of any business is the creation of a brand name by which people could identify the service or product it provides. It's something that will be stuck with the business for long. Brand name is a word, name, symbol, etc; especially one legally registered as a trademark, used by a manufacture or merchant to identify its products distinctively from others of the same type and usually prominently displayed on its goods, in advertising, etc. (cited as dictionary.com). To choose a great brand name for a product, service or business, start by considering the importance of the name in your branding efforts. The name is an extension of the brand, and it can reinforce the value of provide or distance from it.

The easier it is for the brand name to be pronounced, the better it can be spread through word-of-mouth (hongkiat.com). For example, although "Xerox" has become an effective brand's name were become synonymous with "photocopy", it probably had some pronunciation issues when it first existed. When it developing a name for a business, a product or a service, it's important to decide what its name should mean and represent. It should shows one chance to make a first impression. Many of potential customers might know virtually nothing about the company. If have a poor name it can close them.

After naming, it's important to protect the name to the appropriate degree. It also gains the ability to prevent future competitors from using it.

2.1.2 Brand Logo

A logo serves the same purpose for a company that it's a shorthand reminder for identity. Logo is recognizable and distinctive graphic design, stylized name, unique symbol, or other device for identifying an organization. It is affixed, included or printed on all advertising, building,

communication, literature, products, stationery, and vehicles (businessdictionary.com). The foundation of your brand is your logo. Your logo is your first impression.

The logo, as the most fundamental and crucial visual component of the brand, forms the initial and most long-lasting association between the customer and the company. Therefore, the creation of a recognizable logo is of extreme importance (Bricik 2006). A brand used to be something else. It used to be a logo or a design or a wrapper. A brand isn't just a logo. It is collective voice, created by all brands experiences.

Logos must be (1) recognizable, (2) bring forth a consensually held meaning for the intended target market, and (3) induce positive affect (Cohen, 1986; Vartorella, 1990). The important part of first impressions is that cannot easily overcome. A great logo needs no explanation if necessary, it just works. Good logos are recognizable and have appeal at first glance then immediate more appealing as someone have to take in time to look in detail. A logo should be created an image for the brand it will reflect for market industry. A great logo gives positive emotions for audiences can be brought.

A logo focus is on presence. The public is increasingly attentive to visual symbols such as logos, as well as their meanings and implementations. They have become the corporation's most significant visual image. It is said that a person is exposed to on average 1,000 to 1,500 logos a day (Heilbrunn, 1997). When you recognized names or logos, you have specific feelings or images in your head. You just know who they are.

Viewers have become accustomed to the plethora of visual imagery and symbolism to the extent that they do not even realize how much they depend on logos as indications of quality among the consumer culture (Selame 1988). A good logo is the one who can captures, remembered, and draws a memory.

The logo serves as a substitute for the personal relations of the corporation and the consumer, and therefore, must serve as a symbol of the trustworthiness and legitimacy of the manufactured goods or services (Black, 2009). Reputation is paramount, and companies that are known for the quality of their products and services, their integrity and the transparency of their actions are the ones best placed to sustain a competitive advantage (Blackett, 20083). The business submitted requests for a new logo and brand design, to enhance their appeal to the consumer both visually and conceptually. With just minimal use of color, typography, and shape it can sum up how will appear, the idea can be so powerful or sometimes feel very abstract. It's important to see

the opportunity of rebranding were can really demonstrated the real of corporation aim.

Companies generally change their name either because their function on their ownership has changed, or because their name is in some way misleading (Tom Blackett, 2003). There is no right or wrong way of renaming business; it is as much a matter of what the company feels comfortable with and what it feels it can make work. The key is commitment and good communications (p.17). A company logo changes usually need a trick. Whether its change's for sake or change out of necessity, transforming a logo or a brand is never neutral. It's a smart way of company that can entice new business without cut off with costumers. Many people have heard about the importance of using their logo consistently. But there should be consistently elements beyond the logo. The tricky thing is while the logo is never failed to changing, the brand identity must have both consistency and flexibility. The elements can be part of a full brand identity could be fonts, colors, imagery, and even the voice of the writing.

2.2. Brand Promise

To be successfully positioned in the market place, a brand must promise differentiated benefits that are relevant and compelling to the consumer. The benefits can be functional, experiential, emotional or self-expressive. Furthermore, according to the book *Understanding the Language of Branding*, to be believable, brand promises require compelling proof points (and what advertising professionals call “reasons to believe”) in support of the brand's promise. A brand promise must:

- Address important consumer needs
- Leverage your organization's strengths
- Give you a competitive advantage through differentiation
- Inspire, energize, and mobilize your people
- Drive every organizational decision, system, action, and process
- Manifest itself in your organization's products and services

The real power of successful brands is that they meet the expectations of those that buy them or to put it another way, they represent a promise kept (*Brands and Branding*; Tom Blackett, 2003). Brands that keep their promise attract loyal consumers who will return to them at regular intervals. Brands have always been about trust.

3. Color Theory

One strategy that supports the product brands is using color, it is important to study theory of how certain color elicit emotional reactions in an audience. Color may function as a sign for a physical phenomenon, for a psychological mechanism or for a psychological association (Ranjan, 2010). Color can represents different things. Mostly, we can realize, can remember and can identify something through color. It's seems that generally colors imprint on memory in vivid manner. Furthermore, Ranjan says that colors are effectively functioning as signs and colors signify different things. It allows us to differentiate objects. Colors construct a visual world and perform highly informative functions. Colors functions as aesthetically and have the ability of duplicating the universe.

The main purpose of the color is to construct the perception in the human mind. It has the ability of playing an important role in persuasion because they affect the way consumers perceive branding. "Mr. Stahl, executive vice-president of the Package Designers Council argues that some colours such as red and yellow are helpful in creating hypnotic effects" (Vance Packard 1980: 114-115; cited in Kristelle, 2012). This is exemplified with the dominant red color of Coca-Cola.

In his work about color, Daniel (2007) says that other than emotionally affecting people, also have physical effects. They may affect the visibility of an object, for instance, a yellow or white object may look larger than the same object of other colours. Another example would be that human responses are 12% quicker than usual under red lighting. Other than the responses some colours may be able to stimulate, most of them hold human-constructed meaning or significance as well.

Color has an impact on how to think and behave. Color directs the eye where to look, what to do, and how to interpret something. It puts content into context. It helps to decide what is important and what is not. That's precisely why, as a content marketer, you need to understand what colors do to people (Darodi, 2012).

However, it is important to understand that such agreement may only be valid within a specific society or culture and may change over time. Colors portray different ideas in different cultures and their meanings should be known by marketers. Similarly, a brand may decide to choose a given color to portray a given idea just as Coca-Cola has chosen the red color as its main color because it is immediately visible and familiar. Here are some examples of culture-specific color connotations in the United States, France and Canada:

United States and Canada

Red: Excitement, warning, sex, passion, adultery, safety rescue, hot, spicy

Yellow: Visibility, cautionary, happy, sunny, cowardice

Blue: Trustworthy, official business, philosophy, soothing

Green: Environmental, outdoorsy, masculinity, freshness, healthy, envy, jealousy, Inexperience

Orange: Visibility, refreshing, danger

Purple: Nobility, bravery, law, excess

Pink: Femininity, childhood, fun, sweetness

Brown: Dullness, boring, fertile, strength, unprocessed, poverty

Gold: Money, wealth luminosity

Black: Death, evil, sin, nothingness, business, adult, formal, sexy

White: Clean, pure, elegant, antiseptic

(Mario and Jesús Maroto 2001: 15; cited in Kristelle, 2012)

France

Red: Blood, passionate love, lust, virile

Yellow: Summer, joy

Blue: Water, reliability, trust

Green: Outdoors

Gold: Decoration, light, luxury

Orange: Earth

(De Bortoli and Maroto 2001: 19; Kristelle, 2012)

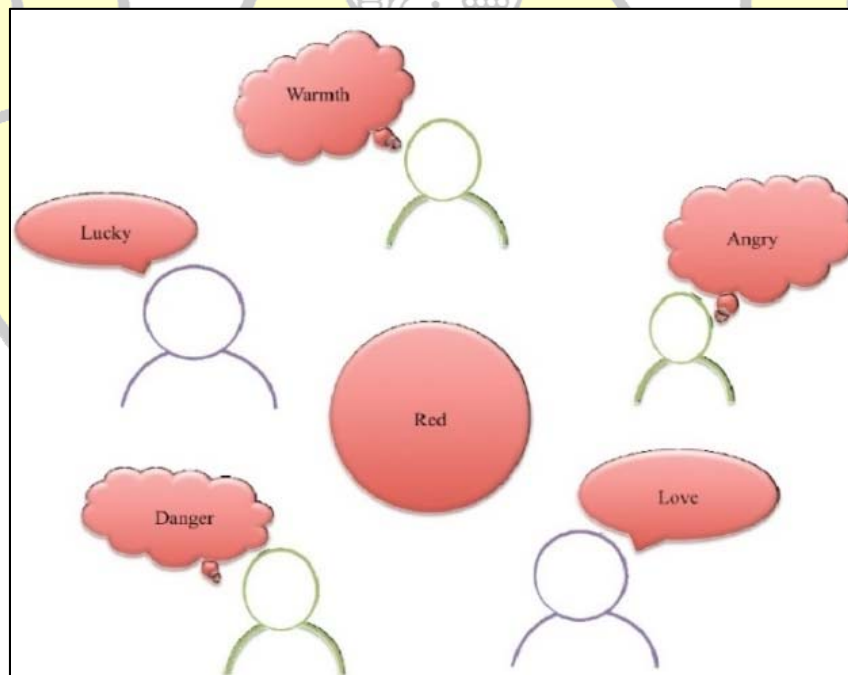


Figure 2

Source: Darrodi (2012)

So, it is clear that the psychological impact of color is subjective. People don't all react the same way to colors. However, there are a few generalities about how people respond to color just like the picture below.



Figure 3

Source: <http://coschedule.com/color-psychology/>

How we interpret the emotional value of color depends upon our language, senses, and personality characteristics, making it difficult to predict reaction to color across a large audience of unique people. There are a few generalized understandings of what specific colors often mean to a large cross-section of people, with each color having negative and positive emotions associated with it. In a survey, people were asked to choose the color they associated with particular words.

- **Trust:** Most chose the color blue (34%), followed by white (21%) and green (11%)
- **Security:** Blue came out on top (28%), followed by black (16%) and green (12%)
- **Speed:** Red was overwhelmingly the favorite (76%)
- **Cheapness:** Orange came first (26%), followed by yellow (22%) and brown (13%)
- **High Quality:** Black was the clear winner (43%), then blue (20%)

- **High Tech:** This was almost evenly split, with black the top choice (26%) and blue and gray second (both 23%)
- **Reliability:** Blue was the top choice (43%), followed by black (24%)
- **Courage:** Most chose purple (29%), then red (28%), and finally blue (22%)
- **Fear/Terror:** Red came in first (41%) followed by black (38%)
- **Fun:** Orange was the top choice (28%), followed closely by yellow (26%) and then purple (17%)

3.1. The Meaning of Shape

There are truly an endless variety of shapes and combination of shapes, each communicating its own meaning and message. Often the meaning behind shapes is cultural (a red octagon as a stop sign), particularly as shapes are combined. Below are the shape meaning based according to an article titled “The Meaning of Shapes: Developing Visual Grammar” by Steven Bradley (2010):

3.1.1. Circles

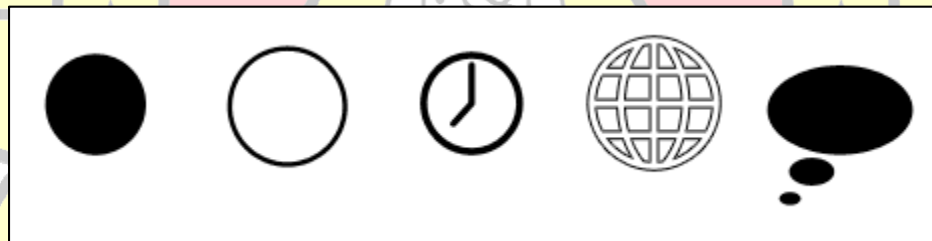


Figure 4

Source: Bradley (2010)

The characteristic of *Circle* are:

- Circles have no beginning or end. They represent the eternal whole and in every culture is an archetypical form representing the sun, the earth, the moon, the universe, and other celestial objects between. Circles are used to suggest familiar objects such as wheels, balls, many kinds of fruit. They suggested well-roundedness and completeness.
- Circles have free movement. They can roll. Shading and lines can enhance this sense of movement in circles. Circles are graceful and their curves are seen as feminine. They are

warming, comforting and give a sense of sensuality and love. Their movement suggests energy and power. Their completeness suggests the infinite, unity, and harmony.

- Circles protect, they endure, they restrict. They confine what's within and keep things out. They offer safety and connection. A circle suggests community, integrity, and perfection.
- Because they are less common in design they work well to attract attention, provide emphasis, and set things apart.

3.1.2. Squares and Rectangles



Figure 5

Source: Bradley (2010)

The characteristic of *Squares and Rectangles* are:

- They are stable. They're familiar and trusted shapes and suggest honesty. They have right angles and represent order, mathematics, rationality, and formality. They are seen as earthbound. Rectangles are the most common geometric shape encountered. The majority of text we read is set in rectangles or squares.
- Squares and rectangles suggest conformity, peacefulness, solidity, security, and equality. Their familiarity and stability, along with their commonness can seem boring. They are generally not attention getters, but can be tilted to add an unexpected twist. Think of web pages that tilts framed images to help them stand out.
- Every element on a web page is defined by a rectangle according to the css box model. Web pages are rectangles made up of smaller rectangles and squares.
- In Buddhist symbolism a square (earthbound) inside a circle (eternal whole) represents the relationship between the human and the divine.

3.1.3. Triangles

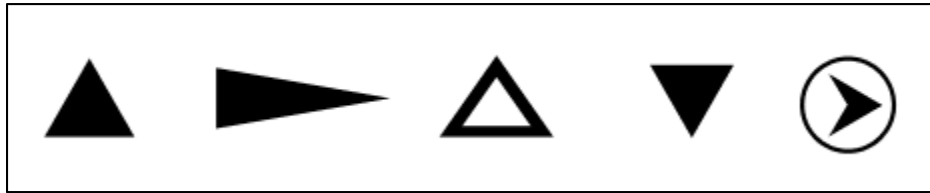


Figure 6

Source: Bradley (2010)

The characteristic of *Triangles* are

- It can be stable when sitting on their base or unstable when not. They represent dynamic tension, action, and aggression. Triangles have energy and power and their stable/unstable dynamic can suggest either conflict or steady strength. They are balanced and can be a symbol for law, science, and religion.
- Triangles can direct movement based which way they point. They can be used to suggest familiar themes like pyramids, arrows and, pennants. Spiritually they represent the religious trinity. They can suggest self-discovery and revelation.
- The strength of triangles suggests masculinity. Their dynamic nature make them better suited to a growing high tech company than a stable financial institution when designing a logo. Triangles can be used to convey progression, direction, and purpose.

4. Semiotics and Branding

One of the broadest definitions is that of Umberto Eco, who states that ‘semiotics is concerned with everything that can be taken as a sign’ (Eco, 1976). Semiotics involves the study not only of what we refer to as ‘signs’ in everyday speech, but of anything which ‘stands for’ something else. In a semiotic sense, signs take the form of words, images, sounds, gestures and objects. They study how meanings are made and how reality is represented.

Semiotics is concerned with meaning-making and representation in many forms, perhaps most obviously in the form of ‘texts’ and ‘media’. For the semiotician, a ‘text’ can exist in any medium and may be verbal, non-verbal, or both, despite the logo centric bias of this distinction. The term usually refers to a message which has been recorded in some way (writing, audio and video-recording). So that it is physically independent of its sender or receiver. A text is an assemblage of signs (such as words, images, sounds and gestures) constructed and interpreted with reference

to the convention associated with a genre and in a particular medium of communication. The term 'medium' is used in a variety of ways by different theorists, and may include such broad categories as speech and writing or print and broadcasting, or relate to specific technical forms within the mass media (radio, television, newspapers, magazines, books, photographs, films and records or the media of interpersonal communication (Chandler, 2002).

Today the problem of using semiotics as theoretical/analytical tool for media studies is that the term itself has aroused debates on its linguistic and non-linguistic natures in relation to its usage in media studies.

As we live in a world dominated by electronic media, producers of visual messages such as advertisers, therefore usage of images and signs affects us to meaning making process.

4.1. The Foundation of Sign Theory

Two founders of major contemporary sign theories are the American logician/philosopher Charles Sanders Pierce (C.S.Pierce 1839-1914) and the Swiss linguist Ferdinand de Saussure (1837-1913). Each places different focuses on how meaning is produced by signs (*The Oxford English Dictionary Online*). The contemporary usage of the term is the pedigree of semiotics and semiology, or the American and European traditions about theories of signs.★

Ferdinand de Saussure is a linguist scholar who has developed the basis or groundwork of general linguistic theory (Wikipedia). He is well-known as a founder of modern linguist. The emergence of the sign theory in the field of linguistics started when he felt that the theory of linguistic signs should be placed in a more general basis theory.

Inspired and grounded from that thought, he has proposed the term 'semiology' in a few compilations of lecture notes taken by his students based on lectures given since 1907 to 1911, which eventually have been published as a book entitled 'Course in General Linguistics'. Finally, those works or masterpieces became a high-impact source of linguistic theory which is known as structuralisme (Grenz, 2001). Given below are the excerpts from Saussure which are considered as a catalyst for the emergence of semiotic field:

A science that studies the life of signs within society is conceivable; it would be a part of social psychology and consequently of general psychology; I shall call it semiology (from Greek semeion 'sign'). Semiology would show what constitutes signs, what laws govern them. Since the science does not yet exist, no one can say what it would be; but it has a right to existence, a place staked out in advance.

Linguistics is only a part of the general science of semiology; the laws discovered by semiology will be applicable to linguistics, and the latter will circumscribe a well-defined area within the mass of anthropological facts (Leeds-Hurwitz, 1993, p. 4).

The gist and primary focus of Saussure's theory is the principle that emphasized language as a system of sign, and besides language there are many other sign systems that exist in the world of mankind. However, in his opinion the system of linguistic signs or language is the most superior sign system compared to other sign systems that exist in the real world because it plays an important role in constructing reality. He focuses on the underlying system of language (langue) as compared to the use of language (parole or speech).

There are several views or basic concepts underlying Saussure's theory of sign, namely the two-dimensional system, the consensus or conventional system, the networking relationship between signs system and the arbitrary system.



Figure 7
Source: Chandler (2002)

In a nutshell, Saussure's theory of sign gives more emphasis to internal structure devoted to cognitive thought process or activity of human minds in structuring the physical (material) or intangible (abstract) signs of their environments or surroundings, and among them is the structure of linguistic signs in the language system that allows them to function as human beings and communicate with each other. Saussure's theory is considered as the proponent to the thought that "language does not reflect reality but rather constructs it" because we do not only use language or give meaning to anything that exists in the world of reality, but also to anything that does not exist in it" (Chandler, 2002, p. 28).

The other major semiotic theory developed by Charles Sanders Peirce formulated the innovative triadic model of the sign, emphasizing in his theory that the way we interpret a ‘sign’ is what allows it to be signified – what it gives meaning. Peirce does not focus on just material or concrete signs, but any kind of sign. According to Peirce, a sign may be simple or complex. Unlike Saussure, Peirce does not define the sign as the smallest unit of signification. Anything or phenomenon, no matter how complex, may be considered as a sign from the moment it enters into a process of semiosis. The **process of semiosis** involves a triadic relationship between a sign or *representamen* (a first), an *object* (a second) and an *interpretant* (a third).

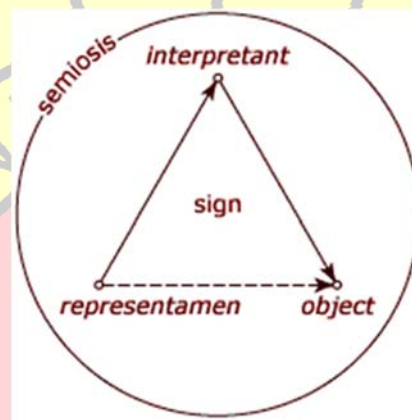


Figure 8
Source: Irvine (2004)

The **representamen** is a thing that represents another thing: its object. Before it is interpreted, the representamen is a pure potentiality: a first. The **object** is what the sign represents. The sign can only represent the object; it cannot furnish acquaintance with it. The sign can express something about the object, providing that it is an object with which the interpreter is already familiar from collateral observation (experience created from other signs, which are always from previous history). For example, a piece of red paper that is used as a sample (= representamen) for a can of paint (= object) indicates only the red color of the object, since it is assumed that one already knows all of its other characteristics (packaging, content, usage, etc.). The piece of paper shows that the paint in the can is red in color, but it says nothing about the other characteristics of the object.

Furthermore, if the interpreter knows that it refers to a can of paint, then, and only then, does the sample give him the information that this particular can of paint must be red. To put it more succinctly, Peirce distinguishes the **dynamical object** (the object as it is in reality) from the

immediate object (the object as it is represented by the sign). In our example, the can of paint is the dynamical object, and the color red (of the can of paint) is the immediate object.

Upon being interpreted, the representamen has the ability to trigger an **interpretant**, which in turn becomes a representamen by triggering another interpretant referring to the same object as the first representamen, and thereby allowing the first one to refer to the object. For example, the definition of a word in the dictionary is an interpretant of the word, because the definition refers to the object (= what the word represents) and thereby allows the representamen (= the word) to refer to this object. But in order to be understood, the definition itself requires a series, or more accurately, a bundle of other interpretants (other definitions). Thus, the process of semiosis is theoretically unlimited. We are engaged in a thought process that is always incomplete, that has always begun previously.

4.2 Pierce's Three Sign Modes

We are surrounded by an infinite number of signs. Signs are also defined as something visual that represent a meaning to the public or particular people. By examining the relationship between objects, interpretants, and representaments and in particular, the way the referent determines the sign. Pierce also distinguish three main 'modes' into which signs can be assigned: symbol, icon, and index.

- **Symbol** : a mode in which the signifier does not resemble the signified but which is fundamentally arbitrary or purely conventional – so that the relationship must be learned: e.g. language (plus specific languages, alphabetical letters, punctuation marks, words, phrases and sentences), numbers, morse code, traffic lights, national flags.
- **Icon** : a mode in which the signifier is perceived as resembling or imitating the signified (recognizably looking, sounding, feeling, tasting, or smelling like it) – being similar in possessing some of its qualities: e.g. a portrait, a cartoon, a scale-model, onomatopoeia, metaphors, 'realistic' sounds in 'program music', sound effects in radio drama, a dubbed film soundtrack, imitative gestures.
- **Index** : a mode in which the signifier is not arbitrary but is directly connected in some way (physically or casually) to the signified – this link can be observed or inferred: e.g. 'natural signs' (smoke, thunder, footprints, echoes, non-synthetic odors and

flavors), medical symptoms, measuring instruments (weathercock, thermometer, clock, spirit-level), 'signals' (a knock on a door, a phone ringing), pointers (a pointing 'index' finger, a directional signpost), recordings (a photograph, a film, video or television shot, an audio-recorded voice), personal 'trademarks' (handwriting, catchphrase) and indexical words (that, this, here, there).

Just to differentiate three words of icon, index and symbol, I would like to add another point here. Take for example a basketball game as the subject. Now, as an *icon*, Michael Jordan is the best (known) icon for this game, because he's always been the popular basketball player of all time. Now, as an index, NBA is a good example since it is the biggest National Basketball Association; it is something associated to basketball game. And now as for a *symbol*, there are three different signs: one shows only a basketball (an orange simple ball with black lines), the other one is sign of a player who's jumped on air to throw the ball in a basket, rather to dunk actually. And in the last sign, a map of a game court which we automatically associate it with basketball court. So, to sum up this logic, it is clear that an *icon* is a kind of sign which is almost known to public. an *index* is not necessarily known to the public, it is could be something to be educated for; like, it is true that NBA is the National Basketball Association and it's rather a big thing but it's yet not known to everybody, too. And a *symbol* is a kind of sign which we can associate one thing to another by referring to what we can get from that specific sign through our memory.

For Pierce, anything can be a sign as long as someone interprets it as 'signifying' something - referring to or *standing for* something other than itself. Something is interpreted as signs largely unconsciously by relating them to familiar systems of conventions. It is this meaningful use of signs which is at the heart of the concerns of semiotics (Chandler, 2014).