CHAPTER II

LITERATURE REVIEW

2.1 Principles of Design

The term Graphic design, according to Robin Landa (2018) from the book 'Graphic Design Solutions,' defines it as a form of communication through visuals that direct a precise aim toward an audience. This is achieved through various media platforms, which brands frequently use to inform the general public and encourage competition to develop businesses to sell goods and services effectively. Furthermore, Landa (2010) imparts the knowledge of visual communication through the understanding of formal components that construct the basis of a fundamental design principle.

For brands, the graphic design enables them to create effective and efficient design communication, it should incorporate the understanding of the design principles into formulating concept ideas, visuals, and word structure. Thus, these design principles can provide an understanding that can help designers produce a completed composition.

1) Format

The term format describes the enclosed area that sets the boundary of a design. For instance, the laptop screen, billboard, or the size of a paper each has a specific safe area that graphic designers use to place visuals and texts. There is also the matter of varying sizes of formats; for example, the measurements of a piece of paper are predetermined by a standard size. However, there are some instances where formats are unrestricted by standard sizes, which can depend on the purpose. Therefore, the formats can vary in extensions depending on the orientation. (Landa, 2018)
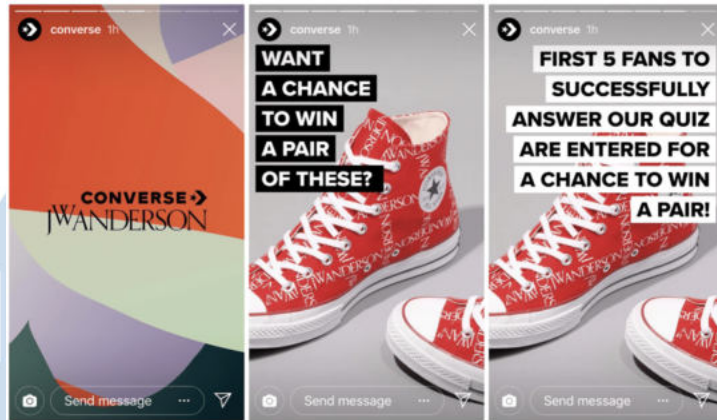
Image 2. 1 Instagram Story Format
Source: Thomas J Law (Accessed on 8 March 2023)

The content of the format can differ; however, there should always be a composition between the component and the boundaries of the chosen media. For instance, when working with varying format pages, it is essential to consider the center of the page, edges, and the point from one corner to the next. (Landa, 2010) A prime example of a format used in media is Instagram posts, such as stories that have a specific size. The picture below showcases a case where the format is used to design a post on Converse's Instagram account.

The Instagram story posted by Converse, shown in image 2.1, uses the standard format size of 1080px by 1920px given by the social media platform. The content of its design includes images of an abstract image, converse shoes, copywriting, and the brand's logo. In its first post, the designer considers the story's center to place the brand's logo and its collaborator. Alternatively, in the second and third posts, the designer plays around with the format's safe zones by placing copywriting on the edges of the border. In Instagram expressly, these safe zones are set to avoid collision with the top and bottom part of the user interface (UI) design.

Image 2. 2 Instagram Story Guideline
Source: Typetopia (Accessed on 8 March 2023)

The picture shown as image 2.2 by an Instagram account by the name of Typetopia, which can be seen above visually describes the safe zones as 250px from the top or bottom edge of the story. Referring back to the image 2.3, the second and third converse post uses these same guidelines to not interfere with the UI and readability of the copywriting. With that in mind, the safe zone guidelines for Instagram stories or feeds can vary depending on the type of post. For instance, a story that is sponsored has different safe zones to include the UI that tags its sponsor.

2) Balance

The balance is achieved visually through the stability of the elements distributed on either side of the design. Therefore, the balance of the composition can directly affect how the audience feels through its harmony. Contrarily, an imbalance of elements can give a negative perception in the audience's understanding and experience. Thus, it is crucial to understand the different visual significances that may differ from applying elements such as shape, color, value, size, and texture into a graphic design. (Landa, 2010)

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a) Symmetry

Symmetry reflects an element with an equal distribution along either side of the centre axis. It creates a balanced mirroring that reflects one side with the other to equal and exact proportions.

b) Asymmetry

Asymmetry is achieved by adjusting the weight and counterweight to one side without mirroring the elements. It opposes the definition of symmetry by being intentionally unbalanced on one side.

c) Radial Balance

Radial balance is a symmetry that mirrors every angle from the centre point. Hence, visually, a radial balance is horizontally and vertically the same when seen from the centre point.

As a result, the balance depends on the placement of proportions and harmony of visual elements. With that in mind, these balances can be applied to different types of promotions that use motion, such as television advertisements, short videos, and more. On the other hand, non-motion designs can include designs in posters, merchandise, and other.
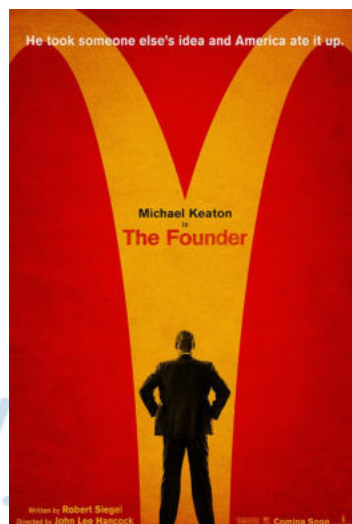

Image 2. 3 The Founder Poster
Source: Sullivan (Accessed on 8 March 2023)

The picture shown in image 2.3 is a McDonald's promotional poster that tells the biography of Ray Kroc, the founder of the food giant known today. As a result, the arches of the McDonald's logo are used in the poster to highlight the figure in the middle. This yellow arch creates symmetry to the entire poster resulting in an equally proportionate poster, which is further aided by the pose of the figure.

3) Hierarchy

The hierarchy draws attention to the main component of the design. It sets up the composition's elements and information based on its importance, which is emphasized in various ways, including placement, color, size, and others. Through hierarchy, a clear message can be directed to the audience so that it can be clearly understood. Thus, it predetermines what the designer wants the audience to perceive first, so on and so forth. (Landa, 2018)

Image 2. 4 Adoption Informational Poster
Source: Breonna Pinto (Accessed on 8 March 2023)

Image 2.4, shown above, is an informative poster used to communicate the topic of adoption. With that in mind, the hierarchy within the poster is emphasized by color and size, which can be seen from the title and statistics. First, audiences are greeted by the large text that reads 'ADOPTION' on the top of the poster, which is intended to deliver the topic. Second, audiences

are directed towards the statistics numbers of different information before reading its body text.

4) Emphasis

Emphasis is the dominating element, which is supported by minor elements, which are the focal points intended first to be seen by the audience. This emphasis can be achieved by manipulating positions, shapes, color, direction, and size within a design that helps create a distinction between elements. With that in mind, nothing is a focal point if every element is emphasized. (Landa, 2010) The following points below provide an additional explanation regarding the emphasis:

a) Emphasis by Isolation

Heavier visual weights that are counterbalanced with subordinating elements draw the attention of the shape through isolation..

b) Emphasis by Placement

The emphasis on placement is psychologically supported by the preferences of viewers who are predominantly fond of a particular page placement. As a result, viewers' attention can be easily attracted by placing the elements in the preferred position.

c) Emphasis through Scale

The illusion of size can be used to emphasize and give the impression of depth. For instance, a large object surrounded by smaller shapes can stand out and draw greater attention due to the contrast of scale.

d) Emphasis through Contrast

Utilizing scale, position, shape, size, and color to highlight a particular element and create a focal point is a way to emphasize using contrast.

e) Emphasis through Direction

The use of shapes and lines that create arrows directs viewers' attention to the intended point.

Referring back to image 2.4, the poster's emphasis uses scale, contrast, and placement. Scale is used to emphasize the title and statistics numbers, which are more prominent when compared to the body text. On the other hand, the contrast, which can be seen from the contrasting colors of the copywriting, creates a distinction between background and text. Furthermore, even though the scale of the number "8" is larger than the title, the audience's attention would immediately direct itself to the top of the poster since it is predominantly read from top to bottom.

5) Rhythm

In order to create rhythm, elements must be repeatedly used in a stable and coherent flow. To do this, rhythm uses a variety of elements to accentuate, punctuate, and provide visual appeal. The importance of additional elements, including texture, figure, emphasis, balance, and color, is also significant. (Landa, 2010)

a) Repetition

Rhythm repetition occurs when the element is consistently repeated.

b) Variation

Variation occurs when the pattern of the rhythm contains changes in the elements by breaking or modification.

Image 2.4 has a particular variation to the rhythm used mainly through colors between white, black, green, and blue in its copywriting. There is no particular pattern to the color combination between its visual appearance. However, the poster does not repeat the colors of its copywriting to its background. For example, if the background color is green, the copywriting would be either blue, white, or black, and this pattern is repeated throughout the poster.

6) Unity

Graphic designers use unity to assemble a completed composition using various elements that make up visual communication between the design and its audience. These elements are arranged in a position that works well with one another, primarily through the repetition of elements or

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configuration. Thus, audiences will be able to comprehend and recall the composition better when perceiving a united image. (Landa, 2018)

An example of unity is shown through image 2.4, which has been analyzed before on its hierarchy, emphasis, and rhythm. These aspects, although not limited to, contribute to the unity of a poster. As a result, unity is achieved if the audience manages to understand the aim of the poster, which based on the image, is to give more information regarding adoption in the United States.

7) Laws of Perceptual Organisation

Landa (2018) describes the laws of perceptual organization as the understanding of how humans perceive objects by interpreting them into six types: similarity, proximity, continuity, closure, common fate, and continuing line. With that in mind, these laws of design principles are used to guide the flow of visual information. Thus, arranging its placements based on its arrangement, shape, color, and others would help form an organized experience.

a) Similarity

The similarity is a combination of elements that have a common style with one another and can be seen as something that is synchronized.

b) Proximity

These elements are grouped to be seen as something that is as one.

c) Continuity

Elements that link themselves to one another form a flow that gives the effect of movement.

d) Closure

The closure uses a single-element group to form a group.

e) Common Fate

These are perceptions of elements that show movement toward a particular direction.

f) Continuing Line

Elements formed side by side continuously and thus perceived to be making a line. However, if there is a break between the lines, then it is called an implied line.

Pertaining to image 2.4, the poster's design uses the laws of perceptual organization to deliver its myriad of information in a coordinated manner. Specifically, the poster uses proximity to group each statistic to the statements below. Thus, audiences can easily differentiate between each piece of information at different points in the poster.

8) Scale

Scale is the measurement of elements that shape their proportions to other elements. It is used in design to create diversity, contrast, and dynamics in a composition. Additionally, through the manipulation of scales, it can also give a three-dimensional effect. (Landa, 2010) With that in mind, image 2.4 uses scale to manipulate the measurements of its copywriting. Visually, the sizes of each text are smaller than the statistic number, creating importance to the figure supported by the sentence.

2.1.1 Typography

Landa (2018) stated that typography presents text using various letterforms and arrangements that form a unified character. It serves as a body of words shown in columns, paragraphs, and captions in both printed and digital media. Given this, typography follows a hierarchy that corresponds to how readers would read the text, beginning with titles, subtitles, headlines, sub-headlines, headers, and subheadings.

1) Type Measurement

Typography can be measured through two different basic units, which are called points and picas. Points are used to measure a letter's height precisely. Picas, instead, measure the width of a letter. With that in mind, digital typography uses point, pixels, percentage,

or em units as a measurement unit that scales each letter of a type. (Landa, 2018)

2) Anatomy Type

To understand the usage of typography, Landa (2018) explains each character that makes up a single alphabetical letter, which is shown visually through image 2. 5 of the anatomy of type. These characteristics contribute to the legibility of the typography through a set of points. With that in mind, the following elements are basic forms of a typography's characteristics.

    a) Ascender

The height of a lowercase letter such as; *b, d, f, h, k, l,* and *t* that crosses adobe the x-height.

    b) Axis

The rounded part of a letter of an oblique.

    c) Baseline

Describes each capital and lowercase letter's base but does not include descenders.

    d) Cap height

It refers to the height of a letter from the base to its cap.

    e) Character.

The letters, numbers, and punctuation that makes up a font.

    f) Descender.

Describes letters longer than the baseline, such as; *p, j, q, g,* and *y*.

    g) X-height

It refers to a letter's height without including the characters' descenders and ascenders.

Consequently, referring to image 2.4, the poster only uses one font type throughout its design. Bearing that in mind, the choice of font type is essential for an informative poster that aims to educate

the audience. Hence, the legible characters, through the composition of their anatomy found on the poster, follow the characteristics of the points mentioned above. For instance, it has a consistent baseline and x-height, which increases the readability of the text to the audience using a more significant size.

3) Nomenclature Type

The rules of nomenclature are based on the practice of forming words, phrases, and paragraphs out of metal pieces in the past. With that in mind, its history lists important terms still in use today despite inks that have taken over printing methods. As a result, nomenclature type describes the system within a typography. (Landa, 2010)

a) Letterform

Letterforms refer to the eligible individual letters of a word called alphabetic that has its own unique characteristics.

b) Typeface

The set designs of letterforms, numbers, and signs are called a typeface that expresses a particular characterization.

c) Type Font

These are the specific face, size, and style changes to letterforms, numerals, and size.

d) Type Family

Italics, bold, medium, and light weights are common font groups that make up the type ranges.

e) Italics

Italics letterforms are a type of style in the type family that visually leans to the right, which has taken inspiration from cursive writing.

f) Type Style

It is a variety of designs that contains the essential characters but offers greater variety in weight, width, angle, and extended versions from its basic form.

g) Stroke

The line that makes up a letter is referred to as the stroke.

h) Weight

The term weights are used to describe the thickness of the stroke.

Based on image 2.4, the nomenclature family type uses the bold version to highlight essential phrases such as "ADOPTION" or "separated." On the other hand, it uses a lighter font for the body text, which weighs less. Keeping that in mind, it only uses one type of font across its poster design.

4) Classification of Type

Landa (2018) mentioned that typefaces had undergone changes throughout history that led to their major classifications. As a result, the classifications of type are separated based on their style and history for easy grouping. Hence, the following points are the names of the classification and its discerning descriptions.

a) Old Style

These typefaces date back to the late fourteenth century when writing required a pen with a broad edge. Thus, the characters visually looked angled and are more likely serifs.

b) Transitional

Transitional typefaces have been used since the eighteenth century when traditional styles shifted to a more modern ones. As a result, a transitional style has elements from both periods.

c) Modern

The origin of modern typefaces can be traced to the late eighteenth and early nineteenth centuries when the

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characteristics of the letters became more geometric. Compared to the old style, these new serifs have more stroke contrast, vertical stress, and symmetry.

d) Serif

It has a little stroke at the bottom or top of a letterform.

e) Sans Serif

A letterform's lower and upper parts that does not contain a minor stroke that protrudes.

f) Slab Serif

Slab serifs, whose name is derived from the thick slab-like serif, date back to the early nineteenth century. They contain subcategories, which are Egyptians and Clarendon's.

g) Gothic/Blackletter

Gothic or otherwise known as blackletter typefaces, share a medieval manuscript characteristic that is uniquely found from the thirteenth through the fifteenth centuries. These gothic typefaces stand out for their thick stroke weight and compact characters with subtle bends.

h) Script

These typefaces are comparable to natural handwriting, which is often joined or slanted. However, because there are several handwriting styles, script letterforms imitate them using various mediums, including a flexible pen, pencil, brush, and much more.

i) Display

Due to its strict eligibility, display types of letterforms are typically utilized for headlines and titles rather than a large body of text. Since the traits of different display types tend to be more ornate, embellished, or handmade.

The example shown in image 2.4 uses sans serif font for the entirety of its design. This is shown through the lack of an extended stroke that protrudes from the letterform, indicating a serif. It does not also fit other descriptions of other classifications besides sans serif that does not contain a minor stroke that sticks out.

5) Selecting Type

The selection of types is essential to achieve the aim of graphic design. Thus, several aspects to note when selecting a typeface, among many, are understanding its suitability, knowing the amount of text, and checking its legibility and readability. As a result, communication through text can be effective for the audience. The following points delve deeper into the strategy of selecting a type. (Landa, 2018)

a) Readability and Legibility

The term readability is defined by how easily the viewer can read and understand a text. With that in mind, typography with high readability will be much more effective in communicating its message rather than the opposite. On the other hand, legibility refers to how individuals reading the text can identify each letter. Hence, depending on the graphic design, high readability, and legibility are absolute in creating a good design. With that in mind, the factors that affect it may vary depending on the scale, condense, capitalization, and contrast.

b) Aesthetics and Impact

Selecting aesthetic and impactful typography is as important when designing. Hence, deciding based on the design context is important, which is a factor in communicating through the type. With that in mind, the factors that come into consideration when selecting the

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aesthetics of a type based on proportion, balance, contrast shape, and others.

c) Typeface Pairing

Typefaces are commonly paired together, which is chosen through their distinction from one another to create a complementary composition. With that in mind, the contrasting types help audiences separate two texts: the headline and the body. Hence, designers often use serif and sans serif or light and bold text to contradict one another.

Based on image 2.4, the poster's design has high readability and legibility, which is essential in communicating the informative text to its audience. It aims to use a sleek aesthetic using a sans serif, which makes it seem more serious and important rather than decorative. Additionally, although the design only uses one font, it adjusts the weight of some texts to create contrasts between light and bold.

2.1.2 Colour Theory

The company's colors are a selected set of colors used for their prints, documents, collaterals, marketing strategies, and other things related to the business. Based on these colors, certain information can be communicated through their symbolism and personality. In addition, colors are also connected to various contexts depending on the culture of particular countries. (Landa, 2018)

1) Pigment Colour Wheel

The pigment color wheel is a circular diagram that presents a harmony of color between its primary colors composed of red, blue, and yellow. In addition to secondary colors, composing of orange, violet, and green. With that in mind, the pigment color wheel can be used to select a harmonious combination of colors using a triadic, tetradic, and line shape.

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2) Colour Temperatures

Color temperatures are distinguished by their warm or cool hues that visually look hot and cold. An example of a warm tone of colors are ranges of red and oranges. On the other hand, cool tones are ranges of blue and greens. These color temperatures are two opposing hues within the color wheel, which is impacted by the amount of saturation, value, position, color weight, and composition.

3) Colour Schemes

A harmonious set of colors is called a color scheme, which is divided into different categories. These categories are divided based on their saturation and value. The following points listed below describe each understanding.

a) Monochromatic Colours

It uses one color that varies in hue and saturation to create a single-color scheme.

b) Analogous Colour

Analogous color schemes use three adjacent hues that emphasize one color while the other two support it.

c) Complementary Colours

These are colors that oppose one another, thus contrasting one another. Thus, it is often used in small amounts to create a more composed composition.

d) Split Complementary Colours

Split complementary colors use three different types of colors chosen based on one color and two adjacent colors.

e) Triadic Colours

These colors are composed of three colors spaced evenly across one another, based on the color wheel.

f) Tetradic Colours

The tetradic colors combine four colors, which are made up of two sets of complementary colors.

Based on image 2.4, the colors are analogous and cool-toned, represented by the use of green and blue. With that in mind, these variations of colors are used to complement one another and create a harmony of colors in the poster's design. Hence, there is no bold contrast between the two colors besides the use of black and white to bring out the text.

2.1.3 Images

Visualization and composition are concepts developed based on the message the graphic designer wants to communicate to their audience. However, when the process introduces intuition, critique, and practicalities, the process becomes non-linear. With that in mind, the choice of medium, mode, and style can always change depending on the abovementioned points. (Landa, 2010) With that in mind, the explanations below are the primary forms of different images that vary in the form of:

1) Image Styles

Various visual representations show the spectrum of image styles, from naturalistic to abstract. According to Landa (2010), in the book Graphic Design Solution, Philip B. Meggs divides these visuals into eight categories ranging from simple till complicated to help understand each style's possibilities better.

a) Notion

The term notion refers to a simple representation of an object that uses lines to represent the image's form directly.

b) Pictograph

A universal image that uses a form to represent an item, activity, location, or person.

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c) Silhouette

The silhouette is a general image that represents an object as a pictograph.

d) Linear

An image that is dominantly drawn using a line represents an object, people, location, activity, and others.

e) Contour

It is a visual style that uses the boundaries of an image to create an outline of its form.

f) Light and Shadow

Using contrast in light and shadow influences how the viewer perceives the image.

g) Naturalistic

The term naturalistic refers to a realistic replication of an image that copies the natural form of an object.

h) Expressionist

A personal representation of an image that rejects the original form with a significant highlight psychologically or spiritually.

As a result, these image styles serve as a design variation when applied to promotional media. Thus, the type of image styles can be adjusted depending on each brand's visualizations. For instance, the image presented below uses a linear style throughout its illustration.

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Image 2. 5 Georgia Cuisine Post
Source: Georgia Cuisine Instagram (Accessed on 10 March 2023)

Image 2.5 above is a promotional post advertised by Georgia Cuisine on their Instagram page that specifies the restaurant's location for their customers. This specific post and several other contents use a linear image style. With that in mind, using a line aids in creating a visual of a map that refers to the headline "Our Location."

2) Types of Images

Images can be chosen from a selection of archives, stock photos, or by searching. It can also be created by utilizing various media and mediums, such as sketching, software, photography, and others, to transfer a three-dimensional object to a flat surface for printing or digital use. (Landa, 2010) As a result, several types of categories of images are used in a design are as follows:

a) Illustration

Illustrations are hand-crafted visuals accompanying a body of text to represent its context visually. Historically, this image-creation method is prevalent due to the lack of photography. However, even as technology evolved further, this form of creative creation is still popularly utilized in the same way using various styles depending on the designer.

b) Photography

The camera allows for capturing and recording an image frequently used commercially. With that in mind, several types of photography styles focus on a specific genre, for instance, portraits, sports, fashion, scenery, food, and others.

c) Collage

A collage is created by implementing various two-dimensional media, ranging from papers to materials such as clothes, onto a surface to create a mixed visual.

d) Photomontage

Mixed media combines multiple media, such as photography and illustration, to create a unique image.

e) Mixed Media

Mixed media is created through the combination of media such as photography and illustration to create a unique image.

f) Motion Graphics

Motion graphics are made of film, typography, and audio using software that can create a moving picture.

Regarding image 2.5, Georgia's social media posts, the type of image used is illustrations as the promotion's main focal point. On the other hand, the background of the post uses an image captured through a photograph that shows a certain angle of its restaurant. Both of these media are combined to create a single promotional post.

2.1.4 Composition

The composition plays a role in the legibility of the message to the viewer through intentional placements of various components. Thus, the organization of the layout between text and graphic elements is important for coordination. As a result, improvising when creating a composition is likely to happen to experiment with different outcomes that best fit the concept. (Landa, 2010)

1) Creating a Composition

The process of composition is composed of three steps: action, arrangement, and articulation. These three processes help describe the development of creating a composition by practicing design principles. Hence, an effective composition can be formed to create a communicative graphic design between its aim and the audiences. (Landa, 2010)

a) Action

As its name suggests, action is the process of experimenting with the given space using various graphic elements combined in the same area. For that reason, the designer makes intentional and rational decisions to connect elements, thus creating an interesting composition. These compositions can be achieved through experimenting with dynamics between contrast, balance, or movement within the work.

b) Arrangement

The next step in the process is the placement, which is reflected in how the audience might first perceive the design at a glance. Thus, each element of the composition must have a hierarchy that can best communicate messages directly based on the order of importance. This process can be attained by adjusting the positions, alignments, or movements using a grid.

Another method is to create an entry point that becomes the composition's focal point and continue to create a flow that leads the direction of the audience's eyes along the design. A practical arrangement can also be achieved by manipulating the space of the composition to create depth, gradations, illusion, and comparison. Thus, audiences are guided through the graphic design.

c) Articulation

The last process to create a composition is to form harmony using the elements by coordinating proportions to create a relationship between the elements. With that in mind, the designer articulates the balance, using negative spaces to create movement effectively. Additionally, articulating it can benefit the design in creating interesting dynamics to capture the interest of audiences.

In summary, creating a composition starts with actions that include experimentation. It is followed by an arrangement that organizes elements based on understanding design principles. Thus, finished by articulating these elements between one another to create a functional component that can communicate comprehensively to the intended audience.

Image 2. 6 Billboard Design
Source: Asad Bashir (Accessed on 10 March 2023)

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Image 2.6 is a billboard design created by Asad Bashir, whose type of promotion requires high legibility to communicate instantly since audiences are driving past it with no time to stop. Hence, the designer needs to experiment with its dynamics through the composition process to create a functional composition. On the other hand, through arrangement, the designer manipulates the hierarchy to convey the most important messages to the least important ones. Finally, the designer intends to create an interesting design that can capture the attention of audiences through articulation.

2) Rule of Thirds

The rule of thirds is often used in composition to create a sense of balance through effectively positioning elements in a specific composition to create a theoretically interesting visual image. With that in mind, this method is achieved by sectioning the space into three equally separated grids to be used as guidelines. Hence, forming balanced and harmonious points of interest by placing the focal point along the intersections of the grid. (Landa, 2010)

a) Grid

The grid is made of columns and rows used as a guideline. For instance, they give a sense of organization to a larger body of text to establish a more eligible reading structure.

b) Margin

Margins are borders that serve as the empty spaces on a page's edges that set the boundaries for binding and legibility. It also helps organize images and typography by setting a functional design space. Thus, contributing to creating balance, harmony, and stable composition for the audience's readability depending on the media type. (Landa, 2018)

Photography images are an example that clearly illustrates the usage of the rule of thirds. The image below is an example that shows an image of a mountain and several lines that go through the photo. These lines are visualizations of the rule of thirds that are sectioned into grids.
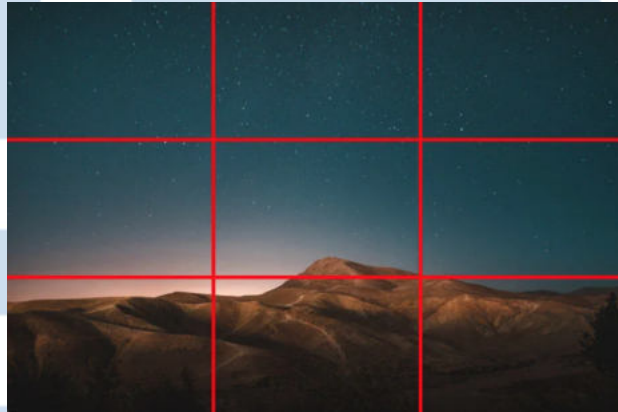

Image 2. 7 Rula of Thirds in Photography
Source: Joshua Dunlop (Accessed on 10 March 2023)

As a result of the rule of thirds, the composition of the photograph is divided into two sections: two-thirds of the sky and one-third of the mountains. Image 2.7 above uses horizontal lines to section the sky and mountain. However, designers can also use vertical lines and points that intersect with one another. With that in mind, the final product of the rule of thirds can create a natural focal point within the image.

2.2 Promotion and Brands

A brand is a fundamental structure necessary to initiate advertisement and promotion strategies using different media, both online and offline. Considering that, there are methods for initiating a strategic promotion through planning and designing to establishing communication between the brand and consumers. As a result, promotion is necessary in order to keep the preservation of a brand within the market. (Hackley & Hackley, 2021)

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Image 2. 8 Nike Logo
Source: Nike.com (Accessed on 10 March 2023)

An example of a type of brand, shown through the image above, is Nike. The brand specializes in sportswear such as shoes, shirts, pants, and many more. On the other hand, it is a named brand that can compete as one of the best in its industry. With that in mind, its promotional scheme relies on sharing stories of charismatic athletes across media to achieve its current position. (Riahi et al., 2019) Contrarily, one thing to note, besides sportswear, there are also other brands across different industries such as culinary, education, agriculture, and more that make up its competitive market.

2.2.1 Brands

Alina Wheeler (2018) describes brands as a connection between companies and their customers through competition in the marketplace. This relationship is built on consumers' trust in the brand, which elevates it's standing compared to other companies. Through that trust, brands can gain success and elevate themselves amongst similar competitors.

1) Branding

Branding is the process of building a brand that can reel in new consumers and continuously build loyalty. Since it allows the company to stand out amongst other companies to be the first choice of consumers successfully. (Wheeler, 2018) Referring back to image 2.8, the branding of Nike is known by consumers and individuals alike as the biggest manufacturer and distributor of sportswear worldwide. (Nike, 2023)

2) Brand Identity

The average person recognizes a brand through their identity, impacting how they form opinions and determine their choices. With that in mind, the brand identity is applied to the brand's promotional media, which ranges from what the individuals can see, feel, or hear. (Wheeler, 2018, p. 4) As an example, based on image 2.8, Nike's brand identity revolves around its checkmark logo, "Just Do It" slogan, typography, color palette, and others that make up its distinctive identity. (Nike, 2023)

3) Brand Governance

Brand governance correlates to the management of the business from the perspective of growing its core branding using marketing and advertising. With that in mind, it requires planning and strategy to make the customers and employees happy to create an advantage in the marketplace. (Wheeler, 2018) Based on image 2.8, Nike's brand adopts brand governance through its consistent application of design guidelines towards its digital marketing that focus primarily on athletes and not the product. (Riahi et al., 2019)

4) Brand Strategy

A business requires a brand strategy that centralizes ideas, behavior, communication, and actions based on the vision it upholds. Hence, it creates a position for the business to differentiate itself from other businesses through its beliefs. This matter can also impact how customers perceive a brand, where employees choose to work, or how partners develop relationships with the brand. (Wheeler, 2018) Referring back to image 2.8, the Nike brand is familiar with issues that shape its negative perception, such as child labor. However, the brand combats these perceptions by increasing favourability towards potential customers through promoting innovative sportswear with the finest technology. (Riahi et al., 2019)

5) Brand Rejuvenation

Babu (2006) mentions that brands is used a method which form bridges between businesses to the public through emotional or intellectual connection. Hence, forming impressions and evaluations regarding the product or services when the people interact with the business. As a result, brands take into account a strategy that can influence the people towards their goals. With that in mind, some brands uses brand rejuvenation to keep themselves active in the market. Babu states that the type of brands that require rejuvenations are those that are disconnected with the their market. Therefore, brand rejuvenation helps bring them back to life in order to reclaim market.

Brand rejuvenation is achieved by understanding the business' positioning to formulate a creative reconstruction of the visual identity. Consequently, brands begin at a state of anew by means of the aforementioned reconstruction as well as marketing techniques. Subsequently, this will not only help to improve the image of the product or services, but also increase sales.

2.2.2 Promotion

Promotion is used for a targeted population of people limited to a specific segmentation based on social and personal criteria. Thus, brands can save their budget by aiming toward the specified consumers. Therefore, they would be more susceptible to purchasing goods and services. Consequently, if the wrong segmentation is chosen, the brand will have difficulty growing its presence, increasing sales, and leaving impressions. (Hackley & Hackley, 2021)

The role of promotion toward consumers is to persuade and call them to action through strategies. For one, it influences the consumer's decision-making through perceptions. This perception is how consumers interpret the

business through impressions given by the brand, through senses such as taste, sound, smell, visual, and touch. Secondly, it helps motivate consumers to appease their wants and needs, pushing them to purchase the product or services. Thirdly, promotion can leave a memorable impact affecting people's feelings about the product or service. (Solomon et al., 2008)

On the other hand, promotion for businesses is also crucial for individuals associated with the brand itself since it can give a certain sense of reliability regarding the brand's economic and competitive standing. Thus, staff members are more likely to be loyal. With that in mind, promotion brings advantages to the brand by increasing prospective markets, staff recruitment efficiency, or sales growth. (Hackley & Hackley, 2021)

Referring back to image 2.8, the Nike brand promotes through emotional marketing using storytelling that relates to the audience's everyday life. This method helps the brand increase its visibility amongst competitors and engage with them to create more news. Thus, through promotions, Nike is able to connect with millions of people and form collaborations with more than 60 organizations. (Riahi et al., 2019)

2.3 Visual Identity

Visual identity provides a face to the business that can distinguish itself from other similar businesses in the market. With that in mind, the purpose of visual identity based on Landa's (2010) understanding is to establish a lasting existence and presence in the market. Consequently, brand rejuvenation requires a creative rebirth of the brand identity to breathe in new life for the business. (Babu, 2006)

Taking that into account, the core of a visual identity is a logo that is used for the brand that most people would directly identify with. However, there are also other aspects that form the visual identity of a brand such as letterheads, business cards, posters, and other design collaterals. Therefore, the design application of a visual identity should be communicated compellingly and clearly to achieve its optimal target. (Landa, 2010)

1) Visual Identity Goals

The goal of designing a successful visual identity is achieved by the effectiveness of the design when communicated to people. As a result, the visual identity holds more value and relevancy to the market and consumers. The following points made by Landa (2010) elaborate further regarding the goals of a visual identity.

a) Recognizable

The design of the visual identity uses shapes and forms that are easily identifiable by people.

b) Memorable

It is able to distinguish itself apart through the design of the shape, form, and colour to create an interesting design.

c) Distinctive

The shape, form, and colour used in designing the visual identity is distinguishable from other brands.

d) Sustainable

The shape, form, and colours have a relevancy to the time period that it is created.

e) Flexible

The visual identity created is applicable to use in different medias.

As a result, the points mentioned above should be used when deciding creative decisions. Hence, the visual identity can be used for a longer period of time. The logo would also hold more significance for the brand.

2) Conceptual Design of Visual Identity in Brand Rejuvenation

The conceptual design of a visual identity is designed around the core value of the brand. As a result, the visual identity of a brand traditionally holds personal significance through visual symbolisms that communicate its history, missions, vision, or others. However, over time as a brand grows in the market these communications may change.

Hence, brand rejuvenation allows the present visual identity to match new values of the brand as well as changes in the market. (Landa, 2010)

3) Identity Standards

Identity standards or otherwise known as graphic standards manual allows a consistent design application across media used by the brand. With that in mind, the content of the identity standard revolves around the usage of the logo, logo isolation, color palette, brand signature, specifications of placements, and other possibilities within the brand design. As a result, the identity standard can be used by a myriad of people such as designers and employees when they want to achieve a consistent printed or digital design media that reflects the vision of the brand. (Landa, 2010)

2.4 Logo

Logo is the identifying graphic design that carries a large impact of the brand. It is an identifier that is used on every part of the brands media, which provide recognition within its market. Bearing that in mind, the design of the logo can take part on the impression of people regarding the brands image and quality. This is further strengthened through the communication of the marketing, advertising, and packaging amongst others. The following points refer to the different types of logos:

a) Logotype

This type of logo typically uses typography and lettering that is creatively modified.

b) Lettermark

The logo uses the initials of the brand name.

c) Symbols

Symbols uses a variety of visuals such as pictorial, abstract, or nonrepresentational as the logo

d) Pictorial Symbol

An image that represents or refers to a person, location, thing, or action.

e) Abstract Symbol

An image that can be described as visually simple or complex with a unique style.

f) Nonrepresentational

Entirely created and unrelated image that has no correlation to objects found in nature such as, an individual, location, or object.

g) Character Icon

Uses a character individual that illustrate the personality of the brand.

h) Combination Mark

It is a logo that uses a combination between symbols and words.

i) Emblem

It is a logo that unites visuals and words into one.

The types of logo mentioned above explores the different types of logos that brands uses. With that in mind, most brand focus on one style of logo to serve as their identification and to create the keystone of the brands visual identity. (Landa 2010) The following image shown as image 2.9 displays the categories of logo that was elaborated on the points above.
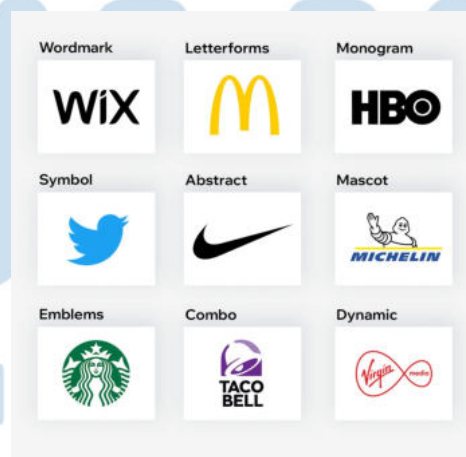

Image 2. 9 Categories of Logo
Source: Meir & Goldstein (accessed on 2 April 2023)

The image showcases the different visualisation of logos such as wordmark that the brand Wix uses as their visual identity. It also shows the differences between logotypes that may seem similar to one another such as symbols, emblems, and mascot that mainly focus on visuals. Similarly, combo and dynamics has similar understandings of the combination of text and visual, however different structures as seen from the image above that separates the two categories.

2.5 Business Cards

One of the fundamental design application of a brand is business cards that is used to directly communicate information regarding the identity of the holder, position, the business that they are affiliated with, and contact information. In consequence business cards can be convenient to share knowledge hand to hand through a small rectangular printed surface. Landa (2010) added that this is an essential part of a visual identity system that mirror the brands personal vision.

As a result of that, both small and large brands uses businesses cards for their employees. Hence different quality or materials, color, and printing are used to differentiate ranks between employees. Typically the common identity standard used to design businesses cards includes the person's name, position, department, address, phone number, email address, and additionally other contact information.

The additional brand logo should also be included since, business cards are often used as a critical point of contact between two individuals. Bearing that in mind, it should only hold important information as aforementioned to increase its readability and legibility. However, brands often can utilize the two sides of the card to add information or graphics.

Image 2. 10 Business Card
Source: Kalina Ilieva (Accessed on 2 April 2023)

Image 2.10 is an example of a two sided business card that is personally used by Kalina Ilieva. Based on that image itself, the person by the name Ilieva provides information regarding her job as an illustrator and contact information below. On the other side of the business card, Ilieva focuses on presenting an illustration as a part of the design that most represent herself as an illustrator.

2.6 Packaging Design

The packaging design functions as an essential part of the consumers experience in accessing the product. As a consequence, designing the packaging of a product requires strategic planning and design that can represent the brand effectively. Through that, brands can promote, communicate information, and bring experiences towards their consumers through the function of the packaging. However there are factors that the designer must acknowledge such as its materials and manufacturing, which contributes to the quality of the packaging. (Landa, 2010)

The process of designing a packaging is divided into five phases that includes orientation, analysis, concepts, design, and finally implementation. Taking that into account Landa (2010) mentioned that during orientation and analysis, designers would begin by discovering the problem, then forming goals, undergoing research, verifying positioning, and looking into the target audience amongst others. Thus, forming a strategy through concepts which is used as the guideline to design the

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packaging. Finally, the design process ends through the implementation of the design.

Considering that, the benefits of packaging function in not only to carry the product itself, but also to satisfy the consumers experience when interacting with the packaging. For instance, the effectiveness of the packaging design in its function depending on how the product will be used. On the other hand, its design that encompass colour, texture, and image also plays a significant role in shaping the impression of consumers on an emotional level. Additionally, Landa (2010) adds that the typical design of a packaging includes the name of the brand, product name, and other information pertaining to the function or description of the product.

Image 2. 11 Packaging Design
Source: Akib Milon (Accessed on 2 April 2023)

Image 2.11 showcases a packaging design for the brand Beautain, which is selling hair healthcare products. With that in mind, the technical design of the packaging uses a bottle made out of plastic, which allows it to hold liquid inside long term. On the other hand, on the emotional level, the packaging design is not only limited to the visual identity of the brand logo. It also adds information regarding the description of the product and its purpose.

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2.7 Media Promotional Strategy

Creating promotion for digital or printed media requires a strategy that can be used as a guideline. With that in mind, Hackley, C and Hackley, R. A. (2021) further explain that the creative process takes on the role of formulating ideas in regard to achieving its client's goals. Thus, the creative process gathers information from the initial communication marketing strategies and analyses them before determining a suitable response. In the end, the creative process is used to answer three main questions: where does the brand stand in the present? What are their plans for the future? And how would they achieve that goal?

1) Creative Brief

A creative brief approaches the question of how the goal would be achieved by answering general questions. Thus, the creative process would stay within its purpose. The contents of the creative brief document may include questions such as;

    a) Why does the brand need to advertise?

    b) Who is going to see the advertisement?

    c) What would be communicated between the brand and the audience?

    d) What will be included in the advertisement?

    e) Why should the audience believe it?

    f) What would benefit the creative process?

    g) What should the tone of the advertisement be?

Based on that questions, the creative process can be implemented in the media to achieve an effective outcome. Thus, designers to promote a product or services can use the design brief to aid their creative process in strategizing and choosing suitable media types. This media itself is dependent on the necessity and value of the goal. (Hackley & Hackley, 2021)

Image 2. 12 Creative Brief
Source: Graham Robertson (Accessed on 10 March 2023)

Image 2.12, shown above, is an example of a creative brief made by Graham Robertson for the brand Gray's Cookies. The creative brief outlines points regarding the consumers and brand, such as the aim and message to direct the advertisement's intention. As a result, a television advertisement can be made to promote the brand.

2.3.1 Media and Audience Planning

Media planning is explicitly used to outline the media schedule from the brand to achieve desirable exposures toward their target audience. Hence, it is necessary to plan the type of media that will be used. Hackley, C and Hackley, R. A. (2021) divided these media into four categories under the acronym POSE, which stands for paid, owned, shared, and earned media. With that in mind, the points below detail the understanding of each acronym in POSE.

a. Paid Media

These types of advertisements are promoted through platforms that need to be compensated. For instance, purchasing the necessary space or time for promotion on platforms, channels, or transportation.

b. Owned Media

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Owned media are advertisements that use platforms that initially belong to the individual or brand, for example, an official website or personal video channel.

c.   Shared Media

Shared media includes social platforms such as; Twitter, Instagram, Facebook, and others.

d.   Earned Media

This type of media is associated with shared media due to its correlation to social media platforms. However, unlike posting content, it refers to the action after the posts, such as mentions, likes, reviews, and others.

Media and audience planning deal with the appropriate online or offline marketing methods to communicate effectively. With that in mind, the choice of media use by the brand can impact the relationship and how the audience will receive the message. Thus, marketing communications are often multi-channeled as the fundamental understanding of advertising and promotions has changed drastically to multiple available platforms. These media are outlined in the following table 2.1, which further explains each media's advantages and disadvantages.

2.3.2   Media Mix Advantages and Disadvantages

Media mix involves the different types of channels that are used for advertising and promotion. These types of channels range from television to exhibitions. However, each type of media has characteristics that are useful in different circumstances based on the intended effect the brand wants to achieve. These categories are then divided through the following attributes: the amount of coverage towards the audience, engagement, ability to communicate contexts, and the cost of using the media. As a result, Hackley, C and Hackley, R. A. (2021) analyzed each medium's strengths and

weaknesses as an advertisement, which can be seen in the following table 2.1 that displays medias and its strength and weaknesses.

Table 2. 1 Strength and Weakness of Advertising Mediums

Mediums	Strength	Weakness
Television	- Provides an audio-visual experience to the audience - Access to real time viewing for audience - Can be used to demonstrate product or services	- Expensive - Does not provide many attention - Short exposure towards the advertisement
Newspapers	- A credible source of information - Provides immediate promotion	- Expensive - Short exposure - The target audience are not aimed
Magazines	- Aimed target audience	- Expensive - Difficult to circulate
Radio	- Constant regulated exposure - Promotes to local audiences - Inexpensive	- Low attention - Low prestige - Short-term promotion method
Out of home	- Great for busy locations - Repeated exposure for commuters - Endless creative possibilities	- Expensive - Limited to the geographical area
Internet	- High engagement - Direct response from the audience	- Constant exposure - Difficult to build traffic
Direct mail	- Personalized	- Audience may resist

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		communication - Trigger Sales	- Low response rate
Mobile		- Immediate - Personal - Targets one specific person	- Susceptible to software issues - Consumer resistance
POS and merchandising		- Trigger Sales - Persuasive	- Limited reach in store
Sales promotion		- Generates sales - Impact locally	- Short-term benefit - Low reach
Exhibitions		- Credible source	- Expensive - Time and labour intensive

Source: Solomon et al (Accessed on 20 February 2023)

This understanding of the advantages and disadvantages of mixed media, detailed in the table above, can be used to analyze effective strategies for a business to promote and communicate with its target audience. As a result, it is important to know the types of media the target audience likely uses often. With that in mind, there is also no such thing as a perfect form of media without also knowing the aim, budget, and directive that the business is trying to convey. (Solomon et al., 2008)

2.8 Television Media

The two methods of promotional media using television are through infomercials and brand placements in programs. Infomercials refer to a shorter version of a long commercial, which lasts about one-fourth of the latter. With that in mind, it is the most effective form of media during its first 24 hours. On the other hand, brand placements refer to products usually shown during scenes of television programs. However, businesses aiming to promote in programs are limited to scenes that best represent their product or services. Additionally, this method is usually more used for brands that are well known and have the expense to afford the promotion. (Solomon et al., 2008)

Television is more than just a popular form of promotion that can deliver information regarding the brand in real time. It also has a significant presence in a room that can direct the audience's attention. Placing an advertisement on television can elevate the brand's perception towards its consumers and individuals connected with the business. Promoting through television also often involves touching upon the relaxed and domesticated atmosphere of the audience viewing at home. Thus, persuading them to change their lifestyle or consumption through the promoted product or services.

With that in mind, television promotions also have their shortcomings. For instance, the expected price to run an ad on television during certain times of the day may overwhelm smaller brands, especially during peak hours when audiences watch TV. Additionally, the audiences of television advertisements are slowly withering away due to the presence of streaming and video on demand that allows audiences to skip ads. This is reflected in the lack of interest and short attention span of audiences. (Hackley & Hackley, 2021)

Image 2. 13 Nu Green Tea Television
Source: IKLANESIA HD (Accessed on 10 March 2023)

Image 2.13 above is an example shown through a screenshot of a television advertisement promoting the Nu Green Tea honey flavored product. Its airtime is around 30 seconds, which allows the brand to present a short video of people doing daily and sports activities while consuming the drink. On the other hand, it also uses

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a voice-over audio of a man in the first person talking about the taste and benefits of drinking the tea.

2.9 Print Publication Media

Print publications give a certain credibility to the information that is provided. Promotions through that method can be achieved in the short term since it does not require much planning. Keeping that in mind, this medium has a specific demographic. However, it can also depend on an individual's daily behavior.

In terms of shortcomings, the method is continuously declining because of the changing behavior of their audiences that are becoming flexible. Additionally, the presence of social media allows for more information to be relayed, which is impossible with print publications with limited space. For instance, a newspaper has limits to the amount of information that can be written based on the columns and topics. (Hackley & Hackley, 2021)

1) Brochure

Brochures are a type of flexible mixed media that is generally used in promotional strategies to communicate information and instructions. Landa (2018) mentions two purposes of a brochure: to increase the brand's recognition or to communicate specific information. The types of information usually offered are related to the goods or services and even topics relating to the brand. Its content can be text driven, visually-driven, or in between, depending on the context and its effectiveness in communicating the topic.

A brochure design for a company is managed by following its brand guidelines. However, designing a brochure without a visual identity can also occur. Thus, instead of following a guideline, the designer would instead be the one to visualize its composition, which includes photography, typography, and others. With that in mind, Landa (2018) breaks down five factors to regard when designing a brochure, which are:

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a) Design

This factor aims to understand the necessity of a guideline that can impact how the brochure will be designed. For instance, it may have specified typography, color palette, and images corresponding to the brand.

b) Contents

This factor explains the importance of compiling components such as logos, images, charts, icons, and others. These components will then help the designer create the grid and overall design of the brochure.

c) Communication

After compiling the components, the designers must make decisions about the hierarchy, unity, and others to communicate the content effectively.

d) Function

The designer must understand the purpose of designing the brochure, whether to promote or inform, and to whom it is intended.

e) Budget

Budget refers to the materials used to make the brochure, for example, the type of paper, printing, colors, and others. Thus, it will be beneficial in the process of visualizing the design.

With that in mind, the result of the brochure should be distinguishable compared to other brochures. However, it should also hold the core principles of a brochure, which makes them practical for communicating information. Thus, designers often use a specific template to form unity through their covers, but its distinction lies in how the content is presented inside. After the initial design process, it is also essential to check its functionality by creating prototypes to ensure that it is proper. (Landa, 2018)

Image 2. 14 IKEA Brochure
Source: Hazem El-Adgham (Accessed on 10 March 2023)

Image 2.14 is an example of an unofficial brochure made by Hazem El-Adgham for the brand IKEA. The brochure's contents are designed to include multiple contents, which list various products, sales, and information about different furniture purposes. As a result, it functions as a form of communication towards its audience to increase sales by showcasing furniture with reduced prices.

2.10 Out of Home Media

This type of advertising is a modern form of promotion that uses newer technology, such as billboards, posters, displays, and many more. Out-of-home advertisements often demand the audience's attention due to their eye-catching design and impacts individuals through long-term exposure. With that in mind, the method of promotion is relatively limited to the geographical area in which it is advertised. Thus, it is mostly used to target individuals that constantly go through the area, such as commuters. (Hackley & Hackley, 2021)

1. Poster

   A poster can engage people who are going by the media by catching their attention. With that in mind, its purpose, whether digitally or printed, is to offer information or promote. Hence, posters are usually placed in various places, so the audience can repeatedly see them. The frequent presence of posters seen by the audience repeatedly can strengthen the

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message. As a result, the design of the poster must be well-made. Hence, Landa (2018) shares the essential points of making a poster.

a. Attention Grabbing

The poster design should grab the attention of its audience and keep them interested in the poster's content to communicate the message effectively. The type of communication that the poster gives may be through informing or persuading the audience to act.

b. Distinguishable

Depending on the poster's content, an interesting image can create interest and a connection to the poster on an emotional level.

c. Communicating Key Messages

The intention of the posters is to communicate the key messages through hierarchy and flow. Thus, it is vital to consider the focal point, placement, arrangement, and other factors of design principles to help the audience understand clearly.

d. Single Surface

A poster limits its design to that single surface compromised by text and image. Thus, it is essential to consider the balance between its composition based on how the audience will read and use it. For instance, a poster in the distance will communicate effectively using the use of images and negative space.

These four points that are detailed above help designers to effectively make a poster by understanding its purpose, function, and impact. The poster's purpose gives an immediate goal that the designer needs to achieve. This is based on its ability to function as intended and finally give a direct or indirect impact on its audience. (Landa, 2018)

Referring back to image 2.3, The movie uses the Founder poster to promote the movie through a printed format. It specifically manipulates the empty spaces and colors to create an eye-catching and legible poster. Its focal point is towards the middle of the poster, guiding the audience to the figure standing below it.

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Thus, the minimalist single surface of the poster allows people to see it from afar while also understanding its context by using the McDonald's logo.

2.11 Internet Media

Internet advertising is a method of promotion related to the use of social media, websites, mobile, or even emails. With that in mind, internet promotion is also a platform that enables the promotion of printed media by digitally scanning them. On the other hand, television and radio can also exist through the internet for the audience's consumption without playback limitations. As a result, internet promotions hold many possibilities in terms of design and media it can use to communicate with its audience. Its strength lies in its reach towards large target audiences at once within different segments due to GPS and personal information tracking. (Hackley & Hackley, 2021)

1) Social Media

Social media is a popular and fast-growing medium allowing users to network without being limited geographically, socially, and culturally. Consequently, due to its accessibility, social media is deeply integrated into people's everyday life to gain information, shop online, and communicate without restraint. With that in mind, Hackley, C and Hackley, R. A. (2021), alluding to the previous statement, state that social media is a fundamental part of a brand advertising strategy, which promotes engagement when individuals converse, like, dislike, share, and follow.

With that in mind, different social media platforms may vary in their primary usages and demographics. For instance, Facebook does have users from all age ranges. However, it is mainly used by an older demographic. The younger generations, instead, favor Snapchat or Instagram as their primary social media platform. On the other hand, TikTok is mainly used as a video-sharing platform for entertainment purposes rather than forming connections. Contrarily, LinkedIn has the opposite purpose; that is intended to form networks between individuals.

a) User Generated Content (UGC)

User-generated content is the drive that propels the popularity of social media usage. With that in mind, brands can implement UGC in their strategies to gain the attention of consumers based on their engagement. Actions such as liking, commenting, reposting, and sharing are valuable for the brand because it compels individuals with positive reviews as brand advocates that can endorse the brand to their network of people. Furthermore, this method allows the brands also to build their credibility. (Hackley & Hackley, 2021) Similarly, testimonials are also a method that brands often use to validate their products/service effectiveness. (Solomon et al., 2008)

b) Delivery Format of Social Media Advertising

The type of visual style needs to be coordinated with the social media platform to which they are being applied. For instance, Facebook includes advertisements that allow users to post pictures and video ads. Similarly, Instagram offers the same delivery format with carousel ads with much more emphasis on visuals.

Alternatively, social media platforms also allow sponsored posts that surface on the user's timeline. However, it can be indistinguishable due to its seamless pop-up with usual posts. These types of advertisements differ from the typical posts by the 'sponsored posts' text on the corner top of the image. However, it can be indistinguishable from regular posts due to its seamless pop-up that merges itself together. (Hackley & Hackley, 2021)

Referring back to image 2.1, which shows an image of an Instagram story by Converse. It is a type of social media promotion that uses the platform Instagram, whose delivery format is heavily dependent on visual images, including photographs and videos. The image is a

photograph of Converse shoes that promotes its product through a quiz that individuals can interact. Thus, executing user-generated content by urging their followers to participate in the activity.

2) Direct Mail

Direct mail is a type of promotion that directs its attention to the audience personally. This method of promotion typically uses email marketing and the algorithm on social media; however, it also includes SMS messaging. The advantage of using direct mail is that it is handy for promoting locally. Additionally, it keeps the business memorable by reminding people of its presence in the target market. On the other hand, methodical and planned direct promotion can also be effective given the right target audience. Businesses can also promote their product and services without being searched.

Consequently, not all direct mail will be opened by individuals and can be thrown away without being opened. Additionally, for SMS messaging, it is typically hard to keep the numbers organized for individuals that often change contact information. With that in mind, accurately targeting the right audience that is potentially interested is hard to achieve. Thus, makes this type of promotional method hard to achieve its full potential. (Hackley & Hackley, 2021)
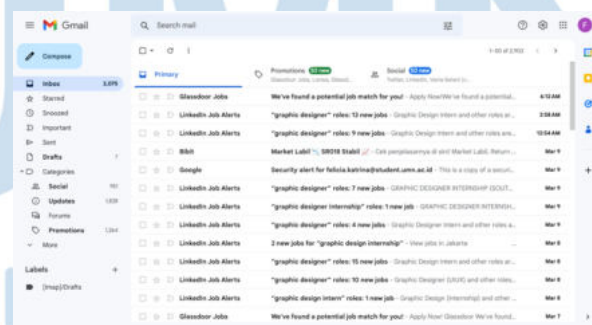

Image 2. 15 Direcy Mail Media

Referring to image 2.15 above showcases some brands that use direct mail, such as LinkedIn, Glassdoor, and Bibit. These brands use this method to keep in touch with consumers with an account. Thus, this

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method it does not only keep the consumers up to date regarding present activities but also integrates the presence of the brand firmly through personalized or recommended services.

3) Website

A website comprises a group of pages that can be accessed through the World Wide Web. Its purpose varies from promotional, transactional, entertainment to informational and many more. Thus, it is very particular depending on its owner's goals, which can include companies, governments, or a single individual. With that in mind, Landa (2018) further states that websites offer an interactive experience for their audience that allows them to freely decide to enter the website, engage through reviews, comments, and others.

a) Website Development

Landa (2018) introduces the process of designing a website by encapsulating the importance of key steps that contribute to the usability of a website. As a result, the process starts by planning the project by setting goals and forming a group to create the website. After setting goals, there needs to be a design brief that will be used to lay out the creative strategy. This includes compiling data about the positioning, target audience, and others. Next, the designer will have to compile all the necessary content and create an outline to develop designs for the website.

Landa (2018) continues the process by forming its visual design structure by implementing grids and templates, which will be the groundwork for the visual elements. After completing the step, the designer needs to create a persona of the target audience that will be using the website. That will offer assistance in gaining feedback from the prototyping, which will advance to alpha and beta testing until the website is near perfected. Thus, finally, the website itself can be launched for usability testing.

b) Website Terms

Landa (2018) defines some key terms around websites to understand websites further. For instance, the term content refers to the image and text that holds information for the website's visitors, which they can see or download. Hence, content can range from videos, photographs, literature, entertainment, and many more. These contents are fundamental to capturing the audience's interest in the information or promotion provided. Hence, organized, legible, and easy-to-access content is important to communicate effectively. On the other hand, information architecture refers to the formation of the website that is depicted by how easily the user can navigate the page and understand its content. Hence, information architecture is necessary to ease users' use of the website from one point to another. Following the understanding of information architecture, this term refers to the level of navigation that the user may experience. For instance, portal navigation leads the user to another website, and metanavigation refers to navigating within the same website, secondary navigation to access more information, and single-page navigation. Most navigation systems users will interact with would be located on the homepage, which holds links to other pages. This page also leaves the first impression on its users and sets the expectation of the whole website.
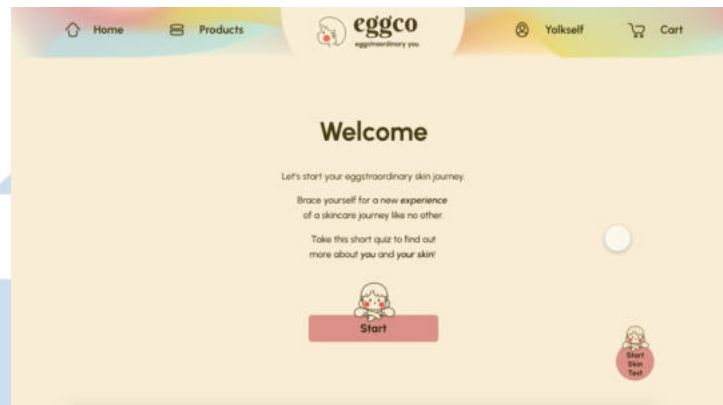
Image 2. 16 Website Media

Image 2.16, shown above, is an example of a website for the brand Eggco Beauty. It contains content regarding its history, vision, mission, product, and services, divided into several pages. While creating the website, the writer undergoes several prototyping regarding its navigation and content throughout the website to check its status. As a result, the final form of the website individuals to browse by clicking into the heading above that redirects them to several informative and persuasive content. The website aims to generate sales by allowing users to purchase directly from the page.

2.12 POS and Merchandising Media

Point of sale and merchandising persuades consumers through free samples and models of products from the business. POS is usually done in the store to entice consumers to buy more, thus increasing sales. One example of POS is the use of counter top sale. On the other hand, merchandising helps increase sales by continuously exposing consumers to the business using images on objects. (Hackley & Hackley, 2021)

Image 2. 17 Point of Sale Media
Source: Admin Polsek Sukorejo (Accessed on 10 March 2023)

Image 2.17, shown above, demonstrates a point of sale using a countertop used by Indomaret in one of their physical stores. Based on the picture, the products vary in size and brand, which can be seen on the left-hand side of the female customer. With that in mind, Indomaret places these shelves surrounding the cashiers to incite consumers that are purchasing to offer them products for the last time.

Image 2. 18 Merchandise Media

On the other hand, merchandises shown through image 2.18 use basic forms of merchandises such as a tote bag and stickers explicitly designed for the brand Maji. This merchandise includes the logo and visual illustrations that correlate to the brand's aesthetic used to attract its audience to purchase from the brand. With that in mind, the merchandise itself helps the brands in exposure to potential consumers that may want to use their services.

2.13 Exhibition

Exhibitions allow businesses to promote products by directly interacting with consumers. This method is advantageous to increase sales by targeting potential customers that already have an interest and also to form relationships with similar businesses. However, the disadvantage of promoting through the exhibition is that opening a stall takes time and considerable expense. Additionally, the business is surrounded by other competitors with similar products or services, which can make it difficult to stand out. (Hackley & Hackley, 2021)

Image 2. 19 Exhibition
Source: Lippo Mall Puri (Accessed on 10 March 2023)

Image 2.19, shown above, displays an exhibition post for an exhibition about selling pork-related culinary. With that in mind, this event allows brands to set up a small pop-up shop in Lippo Mall Puri to attract consumers in the mall to purchase from the business. However, exhibitions are not permanent; hence, there is a time frame that can be seen from the image.

2.14 AIDA Model

The AIDA model showcases the behavior of consumers when interacting with a business in making a purchase. This model was first introduced in the 1890s by St Ekmo Lewis and popularized by E. K. Strong in 1925. In short, the AIDA model divides itself into four main consumer behaviors found in its acronym, which are attention, interest, desire, and action.

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1) Attention

Businesses aim to capture the attention of potential consumers; hence they know of the existence of the product or services.

2) Interest

The business aims to lead the curiosity of potential consumers to gather more information regarding the product or services being promoted.

3) Desire

Potential consumers want to purchase to fulfill their needs and want.

4) Action

Consumers take the initiative to make a purchase.

As a result, the AIDA model allows businesses to formulate an effective marketing strategy by understanding buyers. Besides that, the model can also be used to retain existing customers. Hence, forming a sustainable cycle of interest and purchasing. (Charlesworth, 2018) This short demonstration of a marketing model fits Nasti Cookies business, which promotes themselves explicitly during a holiday season.

2.15 Copywriting

The book Persuasive Copywriting Using Psychology to influence, engage, and Sell by Andy Maslen (2015) states that a factor influencing a consumer's decision-making is information that helps justify the action of making a decision choice. This form of information is presented to the audience through copywriting driven by psychology and emotional attributes to persuade audiences. With that in mind, to effectively promote to consumers, Maslen used the acronym TIPS which stands for tempt, influence, persuade, and sell, to formulate a copywriting strategy that goes hand in hand with the marketing model.

Copywriting first begins by tempting prospective consumers to read the copy. Thus, bringing consumers' attention to the brand, they are promoting. One method to effectively tempt and catch the interest of potential consumers is through emotional connections triggered by happiness, anger, or sadness, amongst others. For instance, some brands use clickbait headlines that often dramatize and

emphasize their wording to attract people's curiosity. After prospective consumers are tempted, copywriting influences individuals to continue to read. As a result, influencing does not directly mean pitching the promotion. Instead, it should keep the consumers entertained to get them committed to the content.

The third acronym, persuade, uses a variety of examples, arguments, testimonies, and essentially copywriting that support the benefits of the product or service. Hence, consumers are pushed to think in a specific way that is advantageous to the brand's image that they are trying to advertise. Consequently, the next step is to sell to consumers by changing their behaviour through copywriting. Through selling, copywriting enforces persuasion as ammunition to make a sale.

Maslen states that to close a sale through copywriting; the writer can use the four Rs: repeat, remind, reassure, and relive. During the repeat, the copywriting recalls back to the beginning of the copy. Then the consumers are reminded of the reason that they had stayed. Next, reassure that the consumers do the right thing by purchasing the product/services through its benefit. Finally, relief is essentially the final stage, where consumers act on their decision to purchase the product or services. (Maslen, 2015)

2.16 Traditional Holiday Cookies

Traditional holiday cookies such as pineapple tarts or *kaastengel* cookies are a particularly delicious and popular snack that Indonesian people eat mainly during the holidays. Besides that, their availability and long shelf life make them convenient at home every day, but it is most sought after during the holiday season.

The difference between a cookie and a cake lies in their less liquid content, which is made into a dough when combined with other ingredients such as flour, fat, and sweetener. This dough is then divided into small uniformed proportions before it is baked. Thus, the final form of baked goods may vary depending on how the type of ingredients and how it processed, thus having its unique taste, texture, and size. (Anggraeni et al., 2017)

a. *Kue Nastar* (Pineapple Tarts)

Nastar cookies or pineapple tarts are sweet and sour molded baked goods that contain pineapple jam filling in the center of their rounded appearance.

b. *Kaastengels*

This type of cookie is considered a rolled baked goods that are elongated and described as salty due to the additional ingredient of Edam cheese on the surface. (Anggraeni et al., 2017)

c. *Coklat Semprit*

Variations of *kue semprit* vary from its flower shape flowers to a more rectangular shape. However, they are all made with the same ingredients consisting of eggs, flour, powdered sugar, and fat. The chocolate variation differs with adding chocolate into the mix, affecting its outer brown appearance. (Triyas et al., 2021)

d. *Putri Salju*

Putri salju is a cookie made using general ingredients such as cornstarch, butter, egg yolks, and flour. However, what makes it unique is the added ingredient of powder sugar to its outer layer that imitates the visual of snow, hence the name *putri salju*, which translates directly to snow princess. (Florenta et al., 2019)