

ECOLE DES HAUTES ETUDES COMMERCIALES
EHEC

Thesis submitted in order to get a Master's degree in Commercial Sciences.

Option: Marketing

THEME

**THE INFLUENCE OF VISUAL DESIGN
ON BRANDING
CASE STUDY: SIM-Agro**

Presented by:

**Mrs. Ryma
BOUKENDAKDJI**

Supervised by:

Mrs. Imene HADDAD
Professor, Head of Marketing
department

**8th Promotion
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DEDICATION

*To everyone who wonders if I'm dedicating this work to them,
I am.
I love you!*

Ryma

ACKNOWLEDGEMENTS

It is often said that "the journey is as important as the destination". The five years of training allowed me to fully understand the meaning of this sentence. This journey, in fact, was not carried out without challenges and without asking many questions for which the answers require long hours of work.

*At the end of this work, I would like to thank **ALLAH** the Almighty for giving me faith, strength, health, and patience during these long years of study and who helped me to accomplish this modest work.*

*I give my genuine thanks to the Director of the School of Higher Commercial Studies (**EHEC-Alger**), who contributed to the realization of a good progress of my training.*

I would like to express our most sincere, deepest, and most heartfelt thanks to my promoter

"Mrs. Haddad Imene ", for having accepted to supervise me and for having given ideas about this topic. Thanks to her knowledge and her experience!

*I would like to thank the president and the jury members for their interest in my research by agreeing to evaluate my work and enrich it with their proposals. I address also to thank our teachers from the School of Higher Commercial Studies (**EHEC-Alger**) for giving me the benefit of their knowledge throughout my university course.*

*Following, I would like to express my gratitude to the marketing team of **SIM** for the help given throughout the process of this thesis.*

*I send my sincere thanks to all friends for their support and encouragement during the preparation of this work. Especially "**Mr. Hammou Amine**" for his assistance in this dissertation.*

Finally, we thank all those who contributed directly or indirectly to the achievement of this work.

** THANK YOU ALL! **

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LIST OF ABBREVIATIONS AND ACRONYMS

ABBREVIATION	MEANING
4C	Creativity, Complexity, Compromise, Choice
4D	Fourth Dimension
4P	Product, Price, Promotion, Place
5D	Fifth Dimension
5G	Fifth Generation
AMA	American Marketing Association
BMW	Bayerische Motoren Werke AG
CEO	Chief Executive Officer
CO₂	Dioxyde de Carbone ou Gaz Carbonique
CTA	Call To Action
DJ	Disc Jockey
DNA	Deoxyribonucleic Acid
EHEC	Ecole Des Hautes Etudes Commerciales
HMI	Human Machine Interface
ID	Industriel Design
IKEA	Ingvar Kamprad Elmtaryd Agunnaryd
INSIL	Ecole Nationale Supérieure d'Ingénieurs de Lomé
INSIM	Institut International de Management
M&M	Mars and Murrie
PBS	Public Broadcasting Service
R&D	Research and Development
REI	Real Estate Investment
ROI	Return On Investment
SIM	Semoulerie Industrielle de la Mitidja
SMART	Special, Measurable, Achievable, Realistic, Time
SONALGAZ	Société Nationale de l'Electricité et du Gaz
SWAT	Stengths, Weaknesses, Opportunities, Threats
UNICEF	United Nations Children's Fund

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Abstract

**General
introduction**

General introduction

We live in a world where the brand and everything around it is becoming increasingly important. Today, the brand is considered to be the company's capital, rather than just a name or visual symbol distinguishing one product or service from another.

Once a brand is launched on the market, it sees itself as having an identity that will allow it to be recognized. The company then seeks to express its history, values, and communicate on its offer, which develops its Brand image and experience.

In a context where companies operate in a world dominated by strong competition, and the consumer is faced with multiple information, among products and services that look similar to one another, the branding process comes up as a critical issue for companies to stand out from the crowd, influencing the customers' buying decision.

Given all the above, and because of the importance of this function in social networks, we took the Algerian company **SIM** as a study case for our research, this study is being conducted in **2021**, to analyze the influence of visual design on branding. As a result, our study will focus on design and branding.

The research problem

As a topic for our master's dissertation, we selected to find out the existing relationship between visual design and branding using the Algerian company **SIM** as a case study, we will try to answer the following main question:

« **What is the relative influence of visual design on branding?** »

To be able to provide an effective and in-depth answer to this research question, we will necessarily consider answering **the secondary questions**, namely:

- What is the role of visual graphic design when branding?
- What makes a good brand design?
- Is **SIM** living the expectations of their customers?

Research Hypotheses

To answer our research problem and our secondary questions, we will assume the following hypotheses, which will be « after study » either confirmed or invalidated:

- **H1: Graphic design** has a significant role in increasing memorability amongst customers ;
- **H2: Having a strong visual brand** creates a sense of credibility and balance ;

- **H3:** Having a strong visual **brand** lets people engage with the brand and live their expectations.

The goal of the thesis

The purpose of this thesis will be to:

- **Better** understand the relationship between design and branding ;
- **Learn** how design can improve brands ;
- **Understand** the role of the designer in companies ;
- **Understand** the role of the visual design in branding ;
- **Explore** how good design is used to enhance and communicate a brand's image and what value it can bring to branding to most effectively reach the target audience to inspire them to change their attitudes, opinions, or behaviors.

The choice of the topic

➤ Objective reasons

- ✓ Know the different concepts related to the brand, branding, and design ;
- ✓ Trying to solve and find out the main role of visual identity design on the brand ;
- ✓ Figuring out how the Algerian consumers perceive the brand and how **SIM** defines their brand strategy to satisfy them and positioning in the Algerian market. (we can't control the way people think, however, we can influence the way they perceive the brand, through brand strategy & thinking outside the box).

➤ Subjective reasons

- ✓ Since design & branding are two trending topics that people have many different opinions about. Nowadays, many companies try to beat their competition and increase their market share and stand out from the crowd through a good brand strategy and significant design ;
- ✓ Branding is so powerful in terms of the power of changing people's decisions, and I want to be part of that ;
- ✓ I'm genuinely passionate about graphic design/ branding and I'm so interested in the subject so I believe that I could engage more with it and produce better work... it's the best fit for me ;
- ✓ As a junior graphic designer, I want to make my touch on it ;

- ✓ A good designer should know how to attract people's attention through his works. That's why I would apply the same principle when working on my research study. To be good-looking, interesting, and useful for other people.

⇒ **What is the philosophy behind doing my thesis only in black & white and doing it as minimal as possible?**

Because I think things in the world have to be simple, the simple things are the more powerful they are and the basic to remember. The same line brand is working.

Research Methods

In order to arrive at a precise knowledge of the elements of our initial question, to know the different aspects of the subject, analyze its dimensions, answer the problem, and test our hypotheses, we chose a study that was both descriptive in the literature part and analytical in the empirical part.

- **The descriptive approach:** focused on documentary research and summarizes data collecting, presentation of important elements of our topic (design & branding) to describe the influence of visual design on branding. Regarding the data gathering required for the development of our dissertation, we were inspired by different books to cover the literature parts of the dissertation in French, and English, consultation of multiple university' research works linked to our topic, using the internet (websites) to get the most recent studies, besides the exchange of information with **SIM**'s staff ;
- **The analytical approach:** based on a qualitative method: an online survey via social media and face-to-face interviews in the university of Saad DAHLAB-Blida1 to study the impact of design on brand. I chose **SIM** as the case study.

Difficulties of research

The main difficulties faced during our study were:

- The existence of recent writings dealing with the subject of our study;
- Overtime, and given the **CORONA** virus pandemic, our practical internship was over a short period, which is a limit;
- Obtaining information from the company was not easy, because the data is confidential, as well as the absence of certain ones.

Previous studies (literature review)

We had the chance to have other research dissertations to support our work as part of the study preparation process, and we came up with the following:

- **The study of Sara PATRÍCIA and Martins GANCHO:** « The value and importance of design when branding in social media », Lancaster university – faculty of arts and social sciences institute for the contemporary, Portugal, **2015**: this research aims to identify the importance and value of design when branding in social media. As social media is emerging as an important tool for both branding and design it becomes increasingly important to define and understand its importance in America. Findings from this study note that design is important for branding in social media because of brand consistency, awareness, and interaction;
- **The study of Jaclyn SHERMAN RHOADS:** « Design elements that create consistent visual identities in advertising: a qualitative content analysis of beauty product campaigns comparing magazine advertisements with their web sites », university of Florida, **2007**: the purpose of this study is to analyze how print advertisements and web site design can support consistent brand identity. This is done by comparing design variables in magazine advertisements for beauty products to the same design variables on the product's web sites ;
- **The study of Rayane BOUADJEHINE:** « The impact of the advertising display on the brand image, case study: Condor electronics », ecole des hautes etudes commerciales (EHEC), Algeria, **2017**: they choose to study the impact of the advertising display on the brand image and to take the Algerian company Condor as a study case for the research.

Working structure

My thesis consists of three major sections, the first two parts are the accumulation of research and personal observations on how brands & design function today. The first part dealing with theoretical aspects of the research problem and the second with a practical application.

The first literature part is divided into two chapters, the first is named « Design concept x visual identity design ». This chapter includes three sections that treat the following concepts: an overview of design, the visual identity design, incorporating design into a brand. The second chapter, « Brand x Branding » presents: an overview of the brand, the branding and explains design in branding.

The second empirical part includes a chapter that will be dedicated to studying « The influence of visual design on branding ». It is divided into three sections, the first of which is an overview of the host organization (**SIM Group**). The second section is a research methodology, and the third section is an empirical finding: an examination of the results with some recommendations.

Literature part

Chapter I
Design concept x Visual
identity design

Introduction

Visual communication design has been the most significant medium in improving the performance of the company¹. Visual communication, as well as many commercial ads, were unable to be created, and company products and services were unable to be promoted to consumers.

Visual communication design has been explained in a variety of ways. Some people believe that visual communication design is about communicating aesthetically stunning artwork. However, it is more than just that: it represents the intersection of verbal and nonverbal interactions in the design profession². Visual communication design is about translating messages, analyzing customer behavior, and persuasion. Therefore, it delivers emotions that influence the human mind and decision-making.

«Design is a function, a resource, and a way of thinking in the organizations, and it can be active in strategic thinking, process development, and... the implementation of projects, systems, and services; how an organization engages with its consumers and stakeholders³».

¹ FORD (J): "*Design for global appeal*", Global cosmetic industry, N°172, 2004. pp.36-37.

² SAMETZ (R) & MAYDONEY (A): "*Storytelling through design*". Design management journal, 14(4), 2003, p18.

³ BEST (K): "*Design management: Managing Design Strategy, Process and Implementation*", Lausanne, Switzerland: Ava Publishing SA. 2006. p16.

Section 1: Overview of design

« *One eye sees, the other feels* » (Paul KLEE). In this quote, the artist is referring to the act of seeing something as just seeing it. When feeling comes into the picture, the experience becomes unique to each viewer. If two people see the same thing, they will certainly notice different things based on their own experiences.

In this part, we are going to explain the concept of visual graphic design. To better understand it, we start by explaining the notion of design.

1.The Meaning of design

When we use the term «design» in conversation, it is important to know what we're talking about depending on how it is used, the word design can have several different meanings:

1.1.Definition 01

Design is more than simply a nice color palette and a logo. It is a brand's visual action across all touch points and aspects that affects how consumers interact with and respond to a brand.

Designing a new product, service, or system to solve a specific problem to improve a human's experience is what design is about⁴. The best example is Henry FORD's statement, «*If we had asked people what they wanted, they would have replied faster horses*».

The best summary of this notion is that: if we had asked people what they wanted, we would have answered faster horses⁵.

1.2.Definition 02

According to the American institute of graphic arts: designers bring empathy and creativity to social challenges⁶. Design can solve complex issues, that's why designers are ready to take chances and go outside the box to solve them, and this may be a strategic advantage.

1.3.Definition 03

As stated by WALSH, the term « design » is used in different ways, and it refers to activities and outcomes. Although it is widely used as a synonym for innovation, research and development, and product development, other authors define design as the creative

⁴ METRI (Angela Elizabeth): "*The Importance of Design*", 2018. Available at: <https://medium.com/@aemetri/the-importance-of-design-b7625429fb16> (24/05/2021 at 14h30).

⁵ MASHA (Mazi): "*How Brand Strategy and Design Go Hand in Hand*", 2020. Available at: <https://atlasauthentica.com/branding-marketing-trends-for-2021/>. (5/05/2021 at 14h00).

⁶ The American Institute of Graphic Arts, AIGA, 2011

visualization of concepts, plans, and ideas. He presents four C's in design, which are similar to the four P's in marketing (product, pricing, promotion, and point of purchase)⁷:

- **Creativity:** making some thing innovative;
- **Complexity:** making decisions on many possibilities and circumstances;
- **Compromise:** trying to balance multiple opposing requests;
- **Choice:** picking among various alternative solutions for all levels of challenges.

1.4. Definition 04

Design is the process of seeking to optimize the consumer satisfaction and company profitability through the creative use of major design elements (performance, quality, durability, appearance, and cost) in connection with products, environments, information, and corporate identities⁸, according to KOTLER and RATH.

To design is much more than simply to assemble, to order, or even to edit; it is to add value and meaning, to illuminate, to simplify, to clarify, to modify, to dignify, to dramatize, to persuade, and perhaps even to amuse⁹.

The quotation below shows further how essential and practical design is in our lives and we can say that design educates, informs, persuades, influences, and delivers a visual experience. It gives order and structure to multiple aspects and topics to facilitate communication and maximize the profit that the message is properly understood and acted upon.

Design is an iterative process that aims to combine meaning and form. The most successful designers combine strategic vision, intuition, design quality, and experience. While it is vital for differentiation, it must also collaborate with branding efforts to achieve the ultimate goal: the consumer's purchase.

2. Design process characteristics

Design is an important component of brand strategy; it provides a meaningful role for the brand and brings a vision to life to its best. Here are some concepts we could notice in a brilliant design¹⁰:

- It works **quickly**. Its functionalities should be accessible immediately and without delay to users;
- It is **suitable** for redesigning ;

⁷ WALSH (V): "*Design, innovation and the boundaries of the firm*". Research Policy, 1996. p509–529.

⁸ KOTLER (P) & RATH (G. A): "*Design: a powerful but neglected strategic tool*". Journal of business strategy, 1984. pp.16–21.

⁹ RAND (Paul), Author, Graphic Designer, Teacher

¹⁰ MASHA (Mazi), Loc.cit.

- It is **simple** to use: it must be brief and easy to comprehend, yet it took a long time to design. The original iPhone is an excellent illustration of this ;
- A good design lasts a lifetime. It outlasts trends, fashion (it's **timeless**) ;
- It's **resolving** the issue ;
- It's a **hint**: all you need is the most basic information, and you could figure it out the rest ;
- It's **amusing**. It is easy to remember things when they are funny. it's an excellent way to express design confidence ;
- It has similar **symmetry** seen in nature ;
- It has a **natural look**. Many outstanding designs take their inspiration from nature ;
- It has the potential to make you **think**. Airbnb is the best example; it led us all to reconsider our perceptions about vacation accommodations ;
- It's a **smart** strategy: it is just not possible to bring brand strategy to life without design.

3. Design disciplines

According to the author's COPE and KALANTZIS, disciplinarity in design can be classified in a multitude of ways, including content (architecture, industrial design, graphic design, engineering e.g.) However, the list would be long because we can define them differently, including methods used (for example, conception, and planning), concepts (vector, consultation), and modes of public communication (e.g. conferences, blogs)¹¹.

COPE and KALANTZIS say that even though design disciplines appear to be diverse and difficult to categorize and classify, they all share an epistemic frame, and they all have the designer's identity, which gives them the feeling and thinking. Therefore, we will see the different disciplines of design:

3.1. Design thinking

There is probably no universal definition of design thinking. What makes designers unique is what Diego RODRIGUEZ refers to as «design thinking», which combines analytic thinking with the distinctive manner that designers think. Design thinking is evidence-based, contains holistic thinking with an integrated perspective, allows experimentation, and intuitive thinking, and optimism.¹²

¹¹ KALANTZIS (Mary) & COPE (B): "Design in Principle and Practice: A reconsideration of the terms of design engagement". The Design Journal, 2011, pp.45–63.

¹² RODRIGUE (D): "Design Meets Marketing: Service Innovation by Design", MSI Conference: (2007).

Design thinking, according to David BURNEY, is a term that describes a mindset that leads to transformational innovation¹³. So, pictographs were the most fundamental form of non-verbal communication that humanity used to express thoughts before the alphabet was invented. Alphabet then allowed us to transmit ideas that were difficult to convey via pictographs. It is an example of design thinking.

According to CAGAN and VOGEL's study, there are different reasons for « perceptual gaps » (the distinction between the way engineers and designers think). Engineers are taught to recognize what is « reasonable », and they combine physics and mathematics to model, analyze, and eventually control their surroundings. Based on their knowledge of how the world works, they identify what can and cannot be done. They think in terms of utility. They put a priority on cost and complexity¹⁴.

Designers, on the other side, are taught to observe and consider what should be, rather than what is. They are controlled by their imagination, and inspired by the human aspect of the universe. They have a good understanding of production, but they are not afraid to push the boundaries if it means they can better express their forms. Aesthetics, playfulness, being unexpected and addressing emotions are all part of their definition of quality.

The different phases of the process of design thinking, on the other hand, are divided into three **(03)** parts (inspiration, ideation, and implementation), according to Tim BROWN, which represents a variety of good practices from different disciplines¹⁵.

- When it comes to finding inspiration, anthropological and sociological research can frequently help detect the underlying requirements of a community during **the observation** phase (the opportunity that drives to seek solutions) ;
- **The prototype** phase, allows the idea to be evaluated and developed, or abandoned if required ;
- For **the implementation** phase, the marketing product or service has progressed significantly because these stages will be associated with the project's overall development. (From the project to the market).

¹³ BURNEY (D): "what is design thinking?", (2007). Available at: <http://www.redhat.com/magazine/019may06/features/burney/>. (13/04/2021 at 23h45).

¹⁴ VOGEL (C. M) & CAGAN (J): "Innovation from Product Planning to Program Approval", 2001.

¹⁵ SYLVIE (Gillibert) & FRANCOIS (Cassignol) & OLIVIER (Creusy) : « Design branding : (re)penser les marques par le design thinking », 2016, P34.

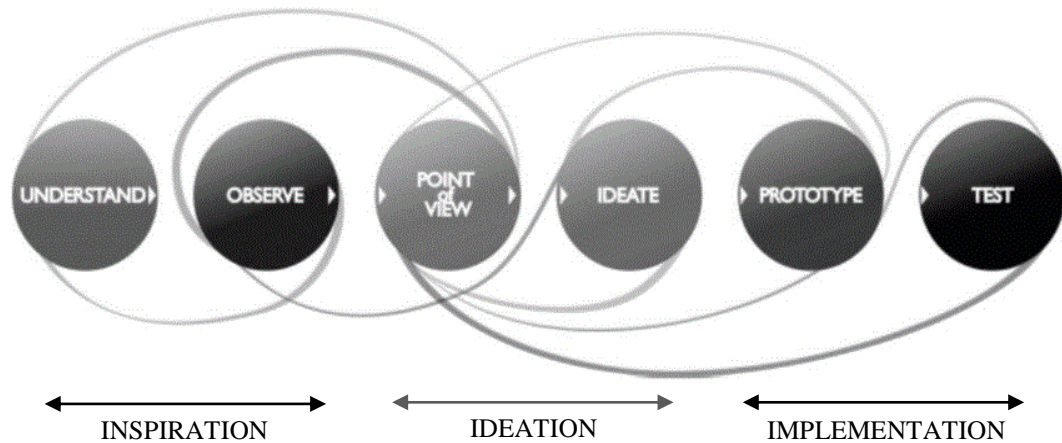


Figure N°1: The design thinking process, Tim BROWN, 2016, p34

3.2. Environmental design

The environmental design includes the planning of space for a company as well as the creation of all the spaces that physically represent the company: industrial sites, office work areas, production areas, common spaces (cafeterias, meeting zones), commercial spaces (boutiques, stores), and exhibitions and stands (trade shows). Creating a work environment for a company is fundamental to the quality of its output, the structure of a culture, and the communication of its strategy.¹⁶

3.3. Industrial design (product design)

According to the industrial design society of America, industrial design (**ID**) is the professional service of creating and developing concepts and specifications that optimize the function, value, and appearance of products and systems for the mutual benefit of both user and manufacturer.¹⁷

Industrial designers collaborate with the marketing department to create a more coherent corporate strategy that is more aligned with the company's business strategic vision. They intend to create new products that will be appealing to the majority of consumers. They work with the company to create a product line that reflects the company's ideals.¹⁸

Companies that successfully express a specific message (for example, prestige) through the design of a product design might get a competitive advantage in the market and help increase the product's chances of success.¹⁹ Product design, according to KRIPPENDORF,

¹⁶ DE MOZOTA (B. B): "*design management: using design to build brand value and corporate innovation*", 2003, p05.

¹⁷ <https://www.idsa.org/> (22/06/2021 at 22h00).

¹⁸ Bureau of Labor Statistics, U.S. Department of Labor, 2010-11.

¹⁹ LEWALSKI, 1988; BLOCH, 1995; HERTENSTEIN, PLATT, & VERYZER, 2005; YAMAMOTO & LAMBERT, 1994; CHANG & WU, 2007.

should be understandable or meaningful to someone.²⁰ A product's meaning and appearance help in communicating its functional, aesthetic, symbolic, or ergonomic assets. These assets contribute to the overall product evaluation. Many studies show that good product design has an impact on commercial success.²¹

People can associate certain personality traits and a specific emotion with a product by looking at its design²². In addition, product personality is considered important in the field of product design for two main reasons:

- It will help the user understand how to interact with the product ;
- A consumer's product preference is influenced by the product's personality. People tend to prefer products that reflect their personality since they help to confirm and express their self-concept.²³

MOZOTA considers package design to be a part of product design, graphic design, and three-dimensional design. A product's or service's package is the first thing a consumer sees and the first contact point he or she has with the product. Its conceptualization is also a part of the brand development process; the designs are there to protect and distinguish the product from others on the market. It began as a means of preserving the product but has now evolved into an important factor of its communication.²⁴

The design council says that packaging design is more than just making things seem nice. Packaging must be appealing to consumers and distinguish it self from competition on store shelves. Aside from trying to attract the customer's attention, they must also inform the consumer on what they are purchasing, the ingredients it is produced of, and recycling procedures. Packaging is also the brand's «face», and it is frequently the first impression people get of the brand. The packaging industry began with relatively simple packaging, but now businesses battle for the most appealing design.²⁵

²⁰ KRIPPENDORFF (Klaus): *"On the Essential Contexts of Artifacts or on the Proposition That Design Is Making Sense of Things"*, 1989.

²¹ CREUSEN (M.E) & SCHOORMAN (J.P): *"The different roles of product appearance in consumer choice"*, Journal of product innovation management, 2005.

²² MUGGE (R), GIVES (P) & SCHOORMANS (J.P): *"The development and testing of a product personality scale"*. Design Studies, 2009.

²³ ASLAM (M.M): *"Are you selling the right colour?"* Across cultural review of colour as a marketing cue, Journal of marketing communications, 2006.

²⁴ DE MOZOTA (B. B), Loc.cit.

²⁵ LEESE (M): *"Designing packaging graphics"*, Design Council, 2010. Available at: <http://www.designcouncil.org.uk/about-design/types-of-design/packaging-design/graphics/>. (06/06/2021 at 08h00).

3.4. Service design

The design council defines the service design as follows: « design is all about making the service you deliver useful, usable, efficient, effective and desirable. A service design project is more a strategic project that combines design techniques; collaborative ideas generation, prototyping, and testing to fulfill the client's requirements in helping them solve problems. Service design is future-focused and cost-conscious and aims to simplify, it might turn your business into a more competitive one, it can help distinguish it from other competitors, provides for improving their offer and/or facilities through innovative services.

Service designers visualize, formulate and choreograph solutions that are not yet available. They watch and interpret needs and behaviors and transform them into potential future services. In the process, exploring, generating and evaluating approaches are used similarly and a redesign of existing services is just as much a challenge as the development of new innovative services».²⁶

According to ALTONEN, service design is crucial for business because it produces results. Rather than build a generic, standard, and not adaptable system, solution, or process, the idea of experience is at the core. Service design methods and ideas can be applied to any industry as well. They help in the creation of more efficient and effective design experiences. Businesses can take advantage of the new digital economy by developing new services and increasing brand loyalty. The difficulties are multiple, and they include the integration of the physical and virtual worlds, as well as a desire to live in a more sustainable future. With the growth of the Internet, service innovation has exploded. People are becoming more engaged in experiences when they interact with a product or service, making it increasingly difficult to please a customer and win their loyalty to a company. Product design is concerned with tangible products, while service design is focused on the intangible and conceptual. Service designers look at problems like never before since it is a challenge to differentiate.²⁷

As a result, service design creates experiences that reach individuals through a multitude of touchpoints that happen across time. **(Figure n°2)** illustrates the service designer's role as a connector between the company and the needs of the customer.

²⁶ MAGER (B), Design Council, 2010.

²⁷ AALTONEN (G): "Service design", The Guardian, 2010, p.10. Available at: guardian.co.uk/service-design (25/04/2021 at 13h00).

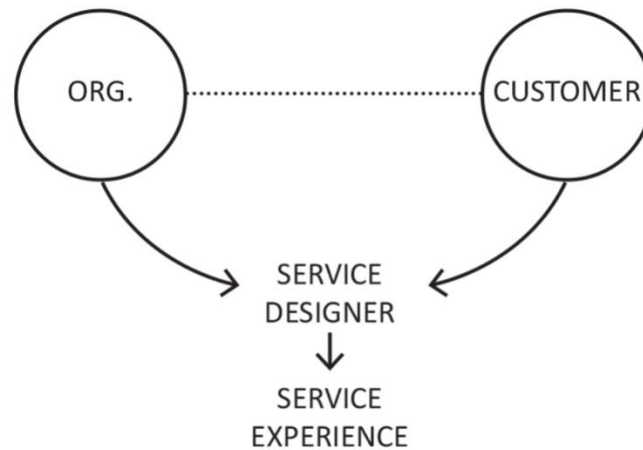


Figure N°2: The position of the service designer between the organization and the customer²⁸

3.5.Design management

« Design management is a term that refers to a set of management activities, methods that are necessary to optimize and manage design processes»²⁹. In this statement, the author connects good design usage to design management. Simply defined, design management about the management of design.³⁰

For COOPER, JUNGINGER and LOCKWOOD, «design management is the function of defining a design problem, finding the most suitable design, and making it possible for him to solve it on time and within a budget. This is a consciously managed exercise that can apply to all the areas where designers work».³¹

Design management includes all of the organization's visual features, such as product formalization, communication, visible locations in the company, and some workforce difficulties. It can communicate the value of design in company strategy and have the ability to influence decision-making.³² It has also been developed from different backgrounds such as design, economics, management, marketing, and even psychology.³³

²⁸ UNE (Nordli): "Service Design: Customer Experience and Branding", Norwegian University of Science and Technology, 2013, p10.

²⁹ KNOŠKOVÁ (L): "Design Management", Studia commercialia Bratislavensia, 2011. pp.91– 101. Available at: <http://www.degruyter.com/view/j/stcb.2011.4.issue-13/v10151-011-0002-3/v10151-011-0002-3.xml>. (12/05/2021).

³⁰ BEST (K). Loc.cit.06.

³¹ COOPER (R). ET.al.P48.

³² MONTAÑA, JORDI, GUZMÁN (F): "Branding and design management: a brand designmanagement model". Journal of Marketing Management, 2007.

³³ SUN (Q), WILLIAMS (A) & EVANS (M): "A Theoretical Design Management Framework". The Design Journal, 2011. pp.112–132. A available at: <http://openurl.ingenta.com/content/xref?genre=article&issn=1460-6925&volume=14&issue=1&page=112>.

Authors KOTLER and RATH discuss design as a strategic tool that can help businesses gain a competitive advantage. They believe that most businesses ignore design as a strategic tool and that they don't understand how design can improve products, the environment, communication, and company identity.³⁴

They also discuss how challenging it is to establish design management within a corporation that is used to doing things a certain way. They say that to better incorporate design into a company's marketing planning process, both marketers and designers must learn from one another and go hand in hand.

A **2009** research looked into the relationship between design investment and business performance, as well as the function of design. The findings led to the following hypothesis³⁵:

- Design management improves business performance ;
- Design investment is connected to design management ;
- Design investment has an impact on business performance only when the organization has a design management framework in place.

CHIVA and ALEGRE's research has shown that design management can improve a company's success. Design management is an organizational and managerial discipline that enables a corporation to generate efficient design, which has a direct correlation to company performance. Investing in design improves not only design management skills but also other skills.

⇒ Another design discipline that is important to understand is **Visual identity design**. We will see it in the next section.

4. The design process

The design process cannot only apply to the design field, but also to many issues. It is divided into phases.

4.1. Investigation phase

Phase zero (**0**), the goal of this phase is to widen the scope of the investigation to find a problem that can be solved through design. Depending on whether the brief is fixed or not, and the degree of freedom offered for creation, this phase can be more or less developed.

³⁴ Kotler, P. & Rath, G.A., DESIGN: A POWERFUL BUT NEGLECTED STRATEGIC TOOL. *Journal of Business Strategy*, 1984. pp.16–21.

³⁵ Chiva, R. & Alegre, J, Investment in Design and Firm Performance: The Mediating Role of Design Management. *Product Innovation Management*, 2009. pp.424–440. Available at: <http://doi.wiley.com/10.1111/j.1540-5885.2009.00669.x>.

4.2. Research phase

The designer examines a brief that defines the problem and the purpose of the design project. He then inquires about the opportunity and the significance of the project, and he asks people to better understand the data used by the company to make the decision. He then investigates the technical and functional parameters of the project and analyzes the positioning of the product or graphics in its competitive market. The goal is to create a project diagnosis and a visual concept (or to create a script or verbal and textual definition of the project).

4.3. Exploration phase

The creatives investigate visual areas that are most compatible with the company's positioning. They concretize the concept by making pre sketch drawings, they look for ideas, materials, colors, patterns, fonts, and graphics that reflect the brand's attitude and personality. This phase concludes with the selection of one or two solutions for the development phase.

4.4. Development phase

After that, creators analyze the designs created and different solutions to their problems so far and set the principles they will use in the following phases. After various tests, the final model is adopted and the creative phase of the process ends.

4.5. Realization phase

In phase four (04), the designer works on the creation of a project prototype. He creates execution documents and a plan that specifies the materials, surface treatment, and color for the various elements of the product or sign. This is a time-consuming phase because it requires the collaboration of multiple departments, including the manufacturer and external suppliers.

4.6. Evaluation phase :

The design that has been created has to be refined, tested, and then adjusted with brand communication:

- **Technical control:** conformity to usage norms, security, and durability testing ;
- **Calculation test:** production program preparation ;
- **Marketing evaluation:** suitability of the design solution to brand values, target market, and market share goals (while this market analysis can be done, consumer preferences and behavior can be evaluated during prototype testing).

Controlling the touchpoints and believing in the power of design are important for connecting brand strategy with design and establishing a cohesive brand identity.

Table N°1: The design process

PHASES	OBJECTIVE	VISUAL OUTPUTS
0. INVESTIGATING	<i>IDEA</i>	<i>Brief</i>
1. RESEARCH	<i>CONCEPT</i>	<i>Visual concept</i>
2. EXPLORATION	<i>CHOICE OF STYLE</i>	<i>Roughs of ideas, sketches Roughs of presentation Reduced-scale model</i>
3. DEVELOPMENT	<i>PROTOTYPE DETAIL</i>	<i>Technical drawings Functional model 3-D mock-up for visual correctness and working capabilities</i>
4. REALIZATION	<i>TEST</i>	<i>Documents of execution Prototype</i>
5. EVALUATION	<i>PRODUCTION</i>	<i>Illustration of the product</i>

Source : MOZOTA, design management (2003 -15)

5. The importance of design in brand

Without good design, a brand would struggle to express its advantages clearly and attractively. Design is an essential part of all brand's elements. It impacts:

- **Internally:** it helps deliver a promise made to the customers ;
- **Externally:** design helps in establishing a visual culture in the organization, elements of the organization, as well as brand strategy.

However, many companies are wrong to focus too much on the flashy features of the design and ignore the core values. For example, many websites seem wonderful, but don't work. If you cannot see typographies on the interfaces of the website, all the fantastic features become less attractive.

Section 2: Overview of the visual identity design

This section is divided into five main parts: the meaning of the visual graphic design, concept development, the visual design fundamentals, the factors driving the use of graphic design in marketing, and the role of graphic design.

1. The meaning of the visual graphic design

The design council says that graphic design is the act of selecting and organizing words, images, and messages to communicate with and affect the audience.

For Marty NEUMEIER, visual design is a component of communication design that is paired with verbal design to produce identity elements, web sites, advertisements, publications, and other vehicles for messaging and content. Graphic design is «a creative discipline focused on the design of visual communications, such as trademarks, books, packaging, signage, and print advertising».³⁶

Graphic designers are charged with fixing communication issues. According to the Bureau of Labor Statistics, graphic designers work with colors, typefaces, illustrations, photographs, and even animation in various media to transmit messages in print and electronic media. They are in charge of the print media, which includes magazines, newspapers, and other publications. Graphic designers are also responsible for the creation of promotional displays, packaging, logos...etc. They also create web design, whether it's for web pages, interactive media, or multimedia projects.³⁷

According to POGGENPOHL, designers are the link between the client and the audience, and graphic design is no different. Making the audience a part of the creative process is usually tough. Graphic designers study how to create a message and how to display it effectively, they collaborate with the customer to define the message's content and purpose. To understand the nature of the audience and after deciding on a design concept, they often work with market researchers and other specialists to generate the final design output.³⁸

2. Concept development

Since visuals are the main game of any branding effort, a strong brand always begins in the same place that graphic design and marketing do: concept development. Having a solid

³⁶ NEUMEIER (Marty): *The dictionary of brand*, Google, USA, 2013, ppp.37-67-159.

³⁷ U.S. BUREAU OF LABOR STATISTICS, USA. 2010. Available at: <http://www.bls.gov/ooh/Arts-and-Design/Graphic-designers.htm>. (17/06/2021 at 03h00).

³⁸ POGGENPOHL (S.H): *Graphic Design: A Career Guide and Education Directory*, The American Institute of Graphic Arts, 1993.

vision from the start helps to bring the client and the designer together. Concepts should be the result of research and are better via the communication between designers and clients.³⁹

The first stage in creating a new design is identifying the client's needs, the message the design should convey, and its appeal to customers or users. In developing and implementing designs for the target audience, graphic designers take cognitive, cultural, physical, and social factors into consideration by writing a design brief answering questions like⁴⁰:

- **What** is the purpose of this project?
- **Why** does it need to be done?
- **What** is the problem or opportunity?
- **Who** is it for and why should they care?
- **How** and when will it be used?
- **What** needs to be done, by whom, and in what timeline?
- **What** are the lasting effects of this project? How might it be remembered?

Graphic designers create sketches or layouts by hand or with the assistance of a computer to express their design ideas. Colors, sound, artwork, photography, animation, typestyle, and other visual aspects are chosen for the design. They decide on the size and position of the elements on the page or screen. They may collaborate with copywriters on any text that goes with the design.

Designers then show the final design to their clients or the art or creative director for approval. They may also help printers by selecting the type of paper and ink for the publication and evaluating the mock-up design for mistakes before final publication.

Designers create graphics to express the concepts that their clients wanted to send. Images have the ability to convey not only information but also moods and feelings, making them extremely effective and engaging communication tools. They elicit spontaneous responses from people based on their personalities, associations, and experiences.

3. The visual design fundamentals

Before the brand starts developing its design assets, it needs first to build the basis of its design structure: the elements that make up its brand identity. It will need to figure out the following building blocks⁴¹:

³⁹ PATRÍCIA MARTINS GANCHO (Sara): *The value and importance of design when branding in social media*, Lancaster university, Faculty of Arts and Social Sciences institute for the Contemporary, Portugal, 2015.

⁴⁰ STONE (T.L): "Creative briefs in shifting times". Communication Arts, 2011, p28.

⁴¹ MASHA (Mazi): "*Graphic Design Fundamentals*", 2021. Available at: <https://atlasauthentica.com/graphic-design-fundamentals/>

3.1. Logo

One of the most crucial design aspects is the logo. A logo is a name, symbol, design, or mix of those elements that is meant as a mark to recognize a company's products and services and to identify that brand from its competitors.⁴²

According to VAID, the most essential visual manifestation of a brand is its logo. The company's principles and mission are captured through a simple, easily recognized symbol⁴³. An effective logo has to:

- **Clearly** expresses who you are as a company and what you value ;
- Is **visually appealing**: simplicity and cleanliness go a long way, to be easily recognized ;
- Is **timeless** rather than trendy: to be flexible enough to be modified when new trends arise ;
- **Appropriate**: plays by your industry's standards by doing it purposefully ;
- **Memorable**: it leaves an impact on your audience.⁴⁴

HAIG and HARPER suggest three principal categories of logos that can be used by an organization⁴⁵:

- **Acronyms and monograms**: the logo is made up of the first letters of each word in the company name. Because the message conveyed by letters is limited, it frequently confuses ;
- **Name-only logos**: the name is a representation of the company's logo. The benefit of using this type of logo is that the consumer does not need to associate the logo with the name. However, it is quite difficult to create a name that expresses the company's values ;
- **Name/symbol combination**: the logo is a mix of the company's name and a single symbol. This style is usually the most effective way to design an efficient logo. The emblem reflects the company's characteristics, and even the name is highlighted.

Because the logo is the visual expression of the company, it has to be created with care to reflect the desired brand image.

⁴² JACLYN (Sherman Rhoads): *Design elements that create consistent visual identities in advertising: A qualitative content analysis of beauty product campaigns comparing magazine advertisements with their web sites*, University of Florida, 2007.

⁴³ VAID (H): "Branding: Brand Strategy, Design, and Implementation of Corporate and Product Identity", Watson-Guptill Pubns. NewYork, 2003.

⁴⁴ DE BARA (Deanna): "What is brand identity? And how to design and develop a great one". 2017. Available at: <https://99designs.com/blog/tips/brand-identity/>. (12/05/2021 at 12h00).

⁴⁵ HAIG (W. L) & HARPER (L): *The power of logo: How to create effective company Logos*, Wiley, USA and Canada, 1997.

3.2. Color palette

Color is one of the most powerful tools a designer for communicating a brand's message. It represents ideas, inspires meaning, and has cultural and psychological significance. Color is a significant help for displaying directions, organizing projects with various components, expressing emphasis, feelings, and transmitting mood...etc. However, it should be done with caution. This helps in eliciting a good image, which can positively influence customers during the purchase process. As a result, it is critical to creating the ideal color palette for the image we want to convey.

In the **18th** century, NEWTON, who was considered a pioneer in color research, created a color wheel (**figure n°3**) based on his findings⁴⁶. The color wheel represents «simply pure colors that are organized by value»⁴⁷. Colors are classified into three types: primary (red, yellow, and blue), secondary (the result of a combination of two primary colors), and tertiary (a combination of primary and secondary colors). Primary colors tend to be the basis for all other colors.⁴⁸ Colors are classified into two (**02**) types:

- **Positive** with yellow as the «leading color». Yellow is associated with wisdom, power, warmth, and connection ;
- **Negative** with blue as the «leading color». Blue is linked with darkness, weakness, and unhappiness.⁴⁹

Colors on the positive side evoke a pleasant environment, while colors on the negative side evoke emotions of worry and weakness.

⁴⁶ LEE (R. L): "*The Rainbow Bridge: Rainbows in art, myth, and science*", Pennsylvania: The Pennsylvania State University Press, 2001.

⁴⁷ GILDOW (J) & BENEDETTI NEWTON (B): *Colored Pencil Solution Book*. Cincinnati: FW Publications, 2000, P56.

⁴⁸ GILDOW (J) & BENEDETTI NEWTON (B). Ibid.

⁴⁹ HOLTSMARK (T) (NA): "Goethe's Theory of Colors". Available at: http://www.waldorflibrary.org/Journal_Articles/goetheholtsmark.pdf. (10/05/2021 at 11h30).

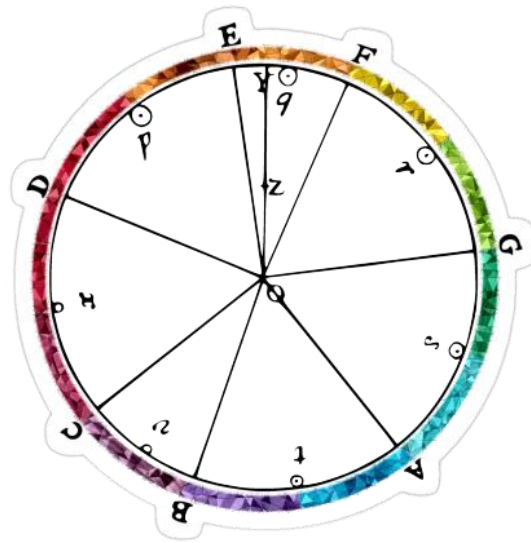


Figure N°3: NEWTON's color wheel, Anderson Feisner, 2006, p14

3.3. Typography

«Typography is the act of organizing letters, words, and text into almost any situation possible: it is everywhere »⁵⁰.

The importance of typography in design cannot be overstated. While remaining functional, it should be well integrated into the overall brand identity. Typography expresses a brand's personality, whether you choose a playful or serious, elegant, minimalist, or handwritten font is important. With each of these, you'll be sending a completely different message.

Typography refers to three **(03)** major elements: typeface, space, and layout⁵¹:

3.3.1. The typeface

It combines the following aspects:

- **Serif fonts:** (like Times New Roman) each letter should have what appears to be an anchor (or, to some, small feet) at the end. This classical typography is excellent if you want to make your brand look trustworthy ;
- **Sans serif fonts:** if «serif» refers to the foot, «sans serif» refers to the absence of the foot. Fonts with no serifs (like Helvetica) are letters with smooth edges that lack the anchor or «foot» of serif counterparts. Sans serif fonts give brands as sophisticated a esthetic ;

⁵⁰ DABNER (D), CALVERT (S), & CASE (A): *Graphic design school: a foundation course in principles and practice*, Wiley. Fourth Edition, New Jersey and Canada, 2009. P62.

⁵¹ MC CARTHY (M. S) & Mothersbaugh (D. L) : « *Les effet de la typographie sur la persuasion publicitaire : un modèle général et des tests empiriques préliminaires* », Recherche et Applications en Marketing, 2002, 67-89.

- **Script typography** : these fonts (such as Allura) might be a terrific approach to give your business a premium or feminine impression ;
- **Display fonts**: each display font has a unique feature, such as an odd letter form, edges, shadow, or a more artistic/hand-drawn style (like Metallica's lightning bolt typeface). If you want to make a bold statement and establish a brand identity that people will remember, a display font is an excellent choice. When using decorative fonts, be careful not to go too far. It's fine to use them for titles or in small amounts, but don't make large paragraphs of text difficult to read by picking the wrong font.

3.3.2. The spacing

The gap between letters, sentences, and lines might be more or less significant. It enables the reader's comprehension to be improved.⁵² «The best spacing is invisible», which means that the reader is not bothered by it and is ignorant that the text has a certain spacing.⁵³

3.3.3. The layout

It represents «the placement of print and all of the other visual components of the work»⁵⁴. The layout is represented by the usage of various paragraphs, columns, or the addition of headlines or borders. The layout impacts and helps the comprehension of the page by combining text and graphical components.

3.4. Form/Shape

Another important aspect of graphic design is shape. Geometric and organic shapes are the two main types of shapes. Organic shapes are more unexpected, soft, and natural than geometric shapes, which give the impression of power and discipline.

JOANNÈS explains in the table below that each indicator has one or more interpretations that might be explicit or implicit depending on the organizational environment⁵⁵. Because shapes influence customer perception of the brand⁵⁶, the sign, and its meanings must be aligned with the firm's values.

⁵² JURY(D): *About face: reviving the rules of typography*, Eurovision Switzerland, 2004.

⁵³ WHITE (A. W): *“Advertising design and typography”*, First Edition. Allworth Press, New York, 2007. P158

⁵⁴ PETERSON (S. S): *“Writing Across the Curriculum: Because All Teachers Teach Writing”*. Canada: Portage & Main Press.2005. P64.

⁵⁵ JOANNÈS (A) : *Communiquer par l'image*, Second Edition, Dunod, Paris, 2008.

⁵⁶ HAIG (W. L) & HARPER (L): *The power of logo: How to create effective company Logos*, Wiley, USA and Canada, 1997.

Table N°2: The interpretations of shapes, according to JOANNÈS

Shapes	Interpretations
Vertical line	Ruler, imperious, prestigious, sharp, masculinity and strength
Horizontal line	Credible, positive, global, calm, peace and gentle vibes
Ascending oblique line	Perfectionist, daring, idealist, ambitious
Downward oblique line	Declining, depressive
Curved line	Scalable, open, accommodating, rippling
Square	Reliable, strong, stable
Circle	Blooming, communicative
Oval	Mature, serene, self-confident
Rhombus	Demanding, conquering, sociable
Triangle	Expert, curious, discreet
Pentagon	Powerful, attentive, ambitious

Source: Communiquer par l’image, Joannès, (2008-22)

« The person in charge of designing the brand's visual identity must be innovative in order to strengthen and emphasize the meanings of the sign or symbol used»⁵⁷.

3.5.Tagline/ slogan

Whittier defines a slogan as a statement of such merit about a product or service that it is worthy of continuous repetition in advertising, is worthwhile for the public to remember, and is phrased in such a way that the public is likely to remember it⁵⁸. A more precise definition characterizes slogans as « phrases that summarize key aspects of a brand»⁵⁹. According to FOSTER, a slogan has to ⁶⁰:

- Be memorable ;
- Be strategic ;
- Be «campaignable»: it means that it should be easy to use in advertising campaigns;
- Be competitive ;
- Be original ;
- Be simple ;

⁵⁷ JOANNÈS (A). Loc.cit.

⁵⁸ WHITTIER (C. L): “Creative Advertising”, Henri Holt & Company, New York, 1955.

⁵⁹ EGAN (J): *Marketing Communication*, First Edition, Andover: Cengage Learning EMEA, 2007, p83.

⁶⁰ FOSTER (T. R. V): “The Art & Science of the advertising slogan”, 2001.p02. Available at: <http://www.adslogans.co.uk/ans/index.html>. (13/06/2021 at 16h00).

- Be neat: it means that the slogan has to be a sentence, with a start and an end;
- Be believable ;
- Recall the brand name ;
- Include a key benefit ;
- Differentiate the brand ;
- Communicate positive feelings for the brand ;
- Reflect the brand's personality ;
- Help in ordering the brand: the slogan has to be associated directly with the brand ;
- Not be in current use by others ;
- Not be insipid, generic, or hackneyed ;
- Not be negative ;
- Not be meaningless.

Nonetheless, other components are important in organizational visual design, the following characteristics must also be considered.

3.6.Alignment

All of the elements in a design are organized by alignment. It is the foundation of your design, and it's what makes it appealing to the eye. It acts as a designer glue, by binding the elements together and making the design cohesive and appealing to the eye. It cleans up the design and prevents it from becoming messy. It is painful to look at a design that isn't properly aligned!

3.7.Contrast

One of the most frequently overlooked graphic design fundamentals is contrast. It can be used to create a color contrast, but it is far from the only way to add contrast to your designs. It can also be used in conjunction with other graphic design elements such as size, shape, and typography. By incorporating contrast, you make sure that the project is not boring and that the appropriate elements are highlighted. It also facilitates the creation of a visually appealing composition.

3.8.Dominance/ Emphasis

Dominance or emphasis is an important graphic design fundamental. It facilitates in emphasizing the most important elements of your design (the ones you want to draw attention to) so that an individual can focus on the most important part.

A design that emphasizes everything seems confusing and struggles to convey its core message simply put, it does not serve its main reason.

3.9. Balance

Every design element carries a certain amount of weight. Color, size, and texture can all contribute to its weight. Balance refers to how these elements are arranged in the design so that it appears balanced – not all heavy elements should be placed in one edge only if that was the aim (breaking the rules should only be done when you master them).

Asymmetrical and symmetrical balance are the two types of balance, the symmetrical design achieves balance by aligning equally weighted elements, while asymmetrical design achieves contrast by aligning a heavy element with lighter ones.

3.10. Space

Space is a difficult graphic design element to master. The area around graphic elements is referred to as space. When other elements are aligned in a specific way, they can be used to draw attention to a specific point or as a negative space that creates hidden shapes.

3.11. Size

Another fundamental graphic design element is size. Bigger elements catch viewers' attention faster than smaller ones, according to the rule of thumb, it's a useful tool for directing viewers' eyes toward a centerpiece. Size can also be used to make a design more dynamic. Other elements, such as typography and shape, can be used to experiment with size. It's also important for creating balance and contrast, and it's crucial for the design's functionality.

3.12. Texture

Even if you cannot touch the design elements, they may inspire a variety of emotions and even give you a sense of what it's like to touch them. This is primarily accomplished through texture. Looking at a texture-rich design triggers memories and imagination of how a particular texture feels. As a result, adding texture to a graphic design gives it a new dimension.

3.13. Harmony

When all of the elements are in perfect alignment with one another, harmony is established. There are no unbalanced elements, no incompatible colors, no unclear message, and no element that is too much or missing. Harmony is difficult to establish, yet it often requires according to the simple guideline of « less is more ».

Design can be tangible and intangible, but you will notice good design when you see it. However, Due to a lack of time or skills, it might be difficult for small businesses to comply with all of the elements. In that situation, the organization must focus on the most

crucial aspects: its positioning, brand name, and logo. Yet, if the company wants to guarantee its success and market visibility, the other components will have to be created at some time.

4. Factors driving the use of graphic design in marketing

ESKILSON believes that graphic design and its path to marketing communication takes time from the start and changes customers into long-term relationships with the company⁶¹. Organizations can gain tangible and intangible benefits through graphic design. In his study, ROBERTS has identified some of the most important business objectives that companies want to achieve by employing graphic design in their marketing materials, which are mentioned above⁶²:

4.1. Grab attention to readers

One of the key motivators for marketers to use graphic design is its capacity to attract the interest of target customers. Whether it be banner marketing or digital marketing, a smart graphic design will facilitate marketing teams in catching the attention of customers.⁶³

4.2. Increases sales

Gaining access to more clients will increase the company's income. Organizations ensure that graphic design is included in their marketing communications with the ultimate goal of increasing product or service sales.⁶⁴

4.3. Acts as a strong identity for business

Graphic design is commonly employed in the creation of logos, business cards, and other corporate identity elements. This identity acts as an indirect marketing tool, resulting in a strong brand identification for the company among its target customers.⁶⁵

4.4. Easy to share virally

Following the widespread adoption of **5G** and smartphone devices, the number of digital marketing interventions has increased. Graphic design is increasingly being used in web design and content marketing activities. HEMANN says that graphic design is beneficial to the business by encouraging customers to exchange concepts with marketers on multiple platforms.⁶⁶

⁶¹ ESKILSON (S): *Graphic Design: Anew History*, 2nd Edn., Yale University Press.2012.

⁶² ROBERTS (C): *Graphic Design Visionaries*, 2nd Edn., Laurence King Publishing. 2015.

⁶³ RYAN (D): *Understanding Digital Marketing: Strategies for engaging the digital generation*, 3rd Edn, Kogan Page Publishers, 2014.

⁶⁴ RICHARDSON (N): *Customer-Centric Marketing: Supporting Sustainability in the Digital Age*, 5th Edn., Kogan Page Publishers. 2015.

⁶⁵ ROBERTS (C). Op.cit.

⁶⁶ HEMANN (C): *Digital Marketing Analytics: Making Sense of Consumer Data in a Digital World*, 4th Edn., Que Publishing. 2013.

4.5. Enhanced market positioning

Marketing positioning is connected to the representation of a product or service in a distinctive way that distinguishes it self from the other competitors on the market. Marketers may use graphic design to compare and contrast product characteristics.⁶⁷

4.6. Reduced time to market more products and increased ROI

Despite the fact that graphic designers spend a long-time developing marketing material, the rise of share digital pictures and videos across social media platforms allows businesses to reach more people with less marketing efforts⁶⁸. However, the cost of creating and reaching an audience through digital media may be quantified, allowing for an evaluation of the return on investment.

5. The role of graphic design

Nowadays, graphic design becomes a technique that is commonly used to boost marketing efforts by getting consumer attention towards the company. It is seen as a significant opportunity for marketers to communicate their product or service visually, and so, positioning the product better than competitors in the market.⁶⁹

Seven (07) major elements are impacted by the visual design when it comes to marketing:⁷⁰

- **Consistency:** is one of the major factors in graphic design, since designs are shared across several marketing platforms. The adaptation of graphic design to the marketing material design plays a vital role⁷¹ ;
- **Packaging:** the application of graphical design in packaging and other print media may show consumers the tangibility of the product ;
- **Authority:** when a design is done without compromising quality, the graphic design offers a structure for effective communication, helping the company to position itself in the market segment as an authority⁷² ;
- **Tone:** marketing communications can vary from professional fun to serious, and this variation can only be achieved via graphic design ;

⁶⁷ OLSEN (J): *Marketing and Sales: Success Strategies for a saturated market*, 5th Edn, Board and Bench Publishing, 2016.

⁶⁸ FLORES (L): *How to measure digital marketing: Metrics for assessing impact and designing success*, 5th Edn, Springer, 2013.

⁶⁹ WALLACE (M): *Museum Branding: How to create and maintain image, loyalty and support*, Rowman & Littlefield, 2016.

⁷⁰ Wheeler, A. "Designing Brand Identify: An Essential Guide for branding team", 4th Edn., John Wiley & Sons. 2014.

⁷¹ ROBERTS (C). Loc.cit.1

⁷² DEV (C): "Hospitality Branding", 6th Edn., Cornell University Press. 2012.

- **Functionality:** graphic design is capable of presenting a product or service with various characteristics or highlighting the product's unique functionality. As a result, graphic design may be very customer and product-oriented⁷³ ;
- **Relevancy:** is one of the most important attributes that graphic design can provide. If graphic design is not given proper attention, the company's desired communication could distract customers ;
- **Memorability:** graphic design can have a significant impact on the mindset of buyers. Customers are impressed by effective graphic design since it develops memorability among them⁷⁴ ;

SMITH believes that graphic design influences how the user perceives a product or service on social media. The brand is strengthened by using an appealing design, which increases consumer trust and makes the company more visible. The user can also be a factor to attract new customers by sharing the company's website or campaign⁷⁵.

He also claims that with the growth of the digital natives and all of the distracting stimuli that technology provides, attracting the consumer's attention is getting increasingly difficult. Therefore, the only way to help brand effectiveness is to build a campaign that covers all communication platforms, including social media.

⁷³ ROBERTS (C). Loc.cit.2

⁷⁴ HEMANN (C). Loc.cit.

⁷⁵ SMITH (E): "*The Importance of Graphic Design in Social Media*". Small Business by Demand Media, 2012. Available at: <http://smallbusiness.chron.com/importance-graphic-design-social-media-38942.html>. (06/04/2021 at 12h00).

Section 3: Incorporating design into brand

In this section we will go over the integration process of design in the brand, we will see the matrix of design integration in a company, how might this integration take place? And the difference between marketing and design.

1. The matrix of design Integration in a company

All organizations are form systems. Each design discipline has its own set of forms that can be classified:

- **Product design** : machines, commercial products ;
- **Environmental design**: workspaces, welcome areas, factories, stores, exhibition places ;
- **Graphic design**: stationery, notices, bills, files, reports, computer screens, publicity, signage, trade names, and technical documentation ;
- **Package design** : commercial products, promotional material.

The management of a design project varies depending on the type of shape to be created.

The following are the entry points into the field of design:

- **CEO**: when the project is settling on a new site or commencing an innovative project, or when the firm's strategy requires a change in its identity, such as in a business joint venture ;
- **Corporate communications**: every thing related to the organization's visual identity, whether online or offline, including event planning and participation in professional trade exhibitions ;
- **Marketing**: when the design team is tasked with developing new packaging to better a product, developing or promoting a brand, or organizing a point-of-sale promotion ;
- **Product R&D**: it's forthe innovation project.⁷⁶

⁷⁶ DE MOZOTA (B. B): design management: using design to build brand value and corporate innovation, 2003, p12.

Table N°3: The matrix of design integration in a company

FUNCTION/ DESIGN	GRAPHIC DESIGN	PACKAGE DESIGN	PRODUCT DESIGN	ENVIRONMENTAL DESIGN
CEO	<i>Corporate identity</i>		<i>Innovation</i>	<i>Work spaces/ Factory</i>
CORPORATE COMMUNICATIONS	<i>Corporate identity</i>			<i>Event/Trade show/ Welcome area</i>
R&D PRODUCTION	<i>Technical documentation</i>	<i>Logistics packaging</i>	<i>Innovation</i>	<i>Factory</i>
MARKETING	<i>Brand graphics Web site</i>	<i>Packaging product/ Promotion</i>	<i>Product range</i>	<i>Trade show/Store</i>

Source: Design management, MOZOTA, (2003-12).

To be incorporated into an organization, designers take various paths of admission. However, the diversity of design applications should not hide the fact that there are some common patterns throughout these management perspectives. The three (03) most prevalent design approach structures are:

- Policy on corporate communications and branding ;
- Policy on product and innovation ;
- Retail space and brand positioning in retail.⁷⁷

Design is a never-ending process⁷⁸, and design management is critical to the success of a company's innovation policy⁷⁹. Using design provides success, and this success generates a three-step integration process:

- Design functional integration in product development ;
- The incorporation of design into the culture and the development of brand identity ;
- The incorporation of design concepts into corporate strategy and the company objective.⁸⁰

⁷⁷ DE MOZOTA (B. B). Loc.cit. p49.

⁷⁸ ROY (Robin): "Product Design and Company Performance, Design and the Economy", Design Council, London. 1990.

⁷⁹ ROY (Robin), SALAMAN (G) & VIVIEN (Walsh): "Design-based Innovation in Manufacturing Industry. Principles and Practices for Successful Design and Production", Report DIG-02, Milton Keynes: Design Innovation Group, Open University. 1986.

⁸⁰ SVENGREN (Lisbeth): "Industrial Design as a Strategic Resource, Proceedings, The European Academy of Design", University of Salford. 1995.

2. How might this integration take place?

The integration of marketing and design can take place in a variety of ways. The difference is formed in this part between a project, a physical, and a conceptual integration⁸¹:

- **Project integration** is the weakest form. It is common when a designer is asked to perform a specific service, such as creating a product design or developing a communication plan. It can be « one-time » or recurring. A « one-time » service means that the marketing is handled by a designer and there are no more links. When a similar service is required in the future, the marketing manager will contact any designer, as there will be no relationship or learning involved ;
- **Physical integration** implies that marketers and designers share space. Cross-disciplinary teams are typical for companies that operate this style. In different methods and degrees of contact, designers may provide their marketing services. The team may also be composed of engineers, anthropologists, psychologists engaged in the development of new items, systems, or services. KELLEY discusses how design and innovation companies have gone through this form with enormous success⁸². Cross-disciplinary methods begin with individual disciplines handling their normal problems, and then communication mechanisms may converge into levels of shared knowledge. This entails designers using their pragmatic methods to outlining and subsequently prototyping. Because they are visible, these sketches and prototypes communicate well. Other disciplines can find a use for the principles inside their discipline with some work. Prototypes are useful for consumer communication. They may be utilized for preference research as well as communicating strategies to top management ;
- When the process of communication leads to the development of a shared language, **conceptual integration** occurs. AINAMO discusses how conceptual integration may help teams of marketing managers and designers better combine their work⁸³. Cross-disciplinary and co-located teams come together to form a subculture with a vast volume of common knowledge and the ability to combine working methods. The words « conceptual integration » and «common knowledge» suggest a high level of

⁸¹ TORE (Kristensen) & KJELL (Grønhaug): "Introductory Essay: Can design improve the performance of Marketing Management?", Volume 23, 2007, pp07-08 Available on: <https://www.tandfonline.com/doi/abs/10.1362/026725707X25033>. (20/04/2021 at 10h00).

⁸² Kelley, Tom with Jonathan Littman, *The Art of Innovation Lessons in Creativity from IDEO*, Americas Leading Design Firm New York A Currency Book, 2002.

⁸³ A Ainamo, Coordination mechanisms in cross-functional teams: a product design perspective *Journal of Marketing Management* 23 (9-10), 841-860, 2007.

integration that may take a long time to master. In this issue, MONTANA, GUZMAN, and MOLL⁸⁴ suggest the integration of two tools, marketing, and design management, and claim that employing cross-disciplinary teams will make this integration easier.

Marketing necessitates high quality and attractive designs. However, the interconnections and touchpoints have not been well defined. Integration is demonstrated in maps as a different path in each of the three parties, but in all cases, top management commitment, a clear focus on necessary skills, and project management were important to coordinate between design and marketing management.

3. Marketing and design contrasted: marketing VS design

Design and marketing variances may make it difficult to integrate and realize the benefits. There are significant variances in the educational backgrounds of the individuals. One way to look at the variations at the operational level is to analyze the manner of working, which is reflected by things like key focus and efficacy, the principal stakeholder, work organization, and delivery. We'll go over some key distinctions in this section.

- The primary objective of marketing concerning product innovation is market demand, market access, and profitability. The requirements for the design are related to the user's needs, as well as quality and attractiveness. Simply put, marketing is concerned with the masses while the design is concerned with the individual ;
- Marketing managers and designers are educated in schools and traditions that are very distinct. As a result, there is a communication breakdown. Designers are less competent in articulating their argument than marketers, who are limited in their ability to see. Simply put, marketing managers use their «left brain», while designers use their «right brain» ;
- Marketing is primarily focused on paying clients, with whom they may also co-create⁸⁵ ;
- Marketing work structure is based on formal plans, and advancement may follow a set schedule. This appears to be especially prevalent in fast-moving consumer products corporations and the consulting profession. In design, similar forms can be found in huge international organizations, however, most smaller design consultancies have an informal studio atmosphere ;

⁸⁴ MONTANA, GUZMAN, and Moll: "Branding and Design Management: A Brand Design Management Model", Journal of Marketing Management 23(9):829-840, 2007.

⁸⁵ VARGO, STEPHEN (L) & LUSCH (Robert F): "Evolving to a New Dominant Logic for Marketing" Journal of Marketing, Vol. 68, 2004. p1-17.

- The deliverables are also different, even though both are required for the entire process. When marketing managers give reports, Powerpoint presentations, and plans, designers deliver visual sketches, physical models, and visual maps.

Table N°4: A summary of the relations and differences between design and marketing

Function	Marketing	Design
People	Business schools MBA's	Design schools
Key focus and efficacy	Business e.g. market share, brand equity	A practical solution, beauty
Primary stakeholder	Customer, co-creator	User, co-creator
Work organization	Formalized	Informal "organic"
Deliverables	Verbal/written analyzes and recommendations	Physical models and visual representations

Source: Can design improve the performance of marketing management?, Tore KRISTENSEN and Kjell GRØNHAUG, (2007-08).

Based on the differences between design and marketing disciplines, the associations between them are challenging in their own right. They work together to provide effective solutions.⁸⁶

⁸⁶ TORE (Kristensen) & KJELL (Grønhaug). Loc.cit.

Final thoughts

Based on the above discussion, we can say that designing is a key element that is closely related to marketing, communication, and branding. It is a tool for the creation of integrated brand experiences because visual symbols have more value on the market than words⁸⁷. The visual part of design contributes to the satisfaction of the consumer's experience, generating loyalty and a sense of uniqueness. The logo's design and color are likely to stick with us. This logo is the most important element of brand identity. The main goal of developing a logo is to create a brand image and identity that consumers can engage with, and of course, if it has a higher engagement, the goal of creating is achieved.

Design disciplines provide a mechanism to turn brand promises into a meaningful user experience⁸⁸, graphic and industrial design both contribute to brand awareness and recognition. Graphic design is a highly creative discipline of a corporate organization, in which designers work with texts, images, colors, and patterns to convey a specific message. A professional graphic designer is in charge of informing people about the product and influencing them to purchase it through attractive graphics by using his sense of creativity.

As a result, a designer should be familiar with all the aspects. Their work can also be visible in product packaging, which has to be both visually appealing and informative, as well as in developing dynamic interfaces, where a powerful advertising campaign is necessary to attract customers.

Consistency in design is the most important law to developing a brand image. Market conditions can change, but a brand's image and message should not. Therefore, in order to create a brand image in consumer's minds, a brand must develop a unique identity and build a relationship with customers by applying the same «look and feel» at all times.

Marketing and design must collaborate and go hand in hand because marketing generates interest in a brand while design helps us visually communicate it. Despite the obvious connection between them, there is still a gap between the two in some companies.

⁸⁷ DE MOZOTA (B. B): "Design and competitive edge: A model for design management excellence in European SMEs". Design Management Journal, 2(617).2003.

⁸⁸ ABBING (E.R) & GESSEL (Cvan): "Brand-Driven Innovation", Design Management Review, 2008.

Chapter II
Brand x Branding

Introduction

The concept of « brand » has evolved over time, it has become a major player in modern society. It penetrates all spheres of our life no matter what we do economically, socially, culturally, sporting, even religion. As consumers, we are bombarded by images of logos and advertising campaigns every day. However, we rarely think about the process by which brands enter our lives.

Before we proceed, we need to clarify the brand concept, from a name given to a product to a more complex idea that reflects a company's identity and promise to the consumer.

This constant evolution of the ideas obligates companies to distinguish themselves and stand out as different seducing the customer with a sense of belonging.

Section 1: Overview of the brand

In this part, we are going to explain the main points related to the brand, starting from the definition and ending with its five disciplines.

1. What is a brand?

A brand can be defined in different ways.

1.1. Definition 01

According to the brand glossary of Baiba MATISONE, a brand is a « set of elements, both physical and emotional, used to evoke the desired response in the minds of consumers or audiences. A brand usually includes a range of designed elements, including a name and a distinctive visual style »⁸⁹.

1.2. Definition 02

The American marketing association (AMA) defines a brand as «a name, term, sign, symbol, or design, or a combination of them, intended to identify the goods or services of one seller or group of sellers and to differentiate them from those of competitors »⁹⁰.

1.3. Definition 03

According to NEUMEIER, people often confuse the term brand with other terms like logo, trademark, corporate identity system, and also products and services. However, a brand is much less tangible than that, it is « a person's gut feeling about a product, service, or organization »⁹¹. Even refers to it as «a customer's perception of a product, service, or company; a commercial reputation»⁹².

In other words, a «brand» is not what you say, it is what they say it is. It's the reputation and the meaning that sticks to your customer's hearts.

2. Brand diversity: the types of brands

There are essentially nine (09) different types of brands and you can jumpstart the development of your brand strategy by identifying the one that's right for you. The following chart provides more information about each of the nine (09) brand types⁹³:

⁸⁹ BAIBA (Matisone): *Brand glossary*, England.P03.

⁹⁰ KOTLER (P) & KELLER (K): *Marketing Management*, 15th Edition, Prentice Hall, Saddle River, 2014. P14.

⁹¹ NEUMEIER (Marty): *THE BRAND GAP*, 2000, p14.

⁹² NEUMEIER (Marty): *BRAND A-Z*, 2017, p39.

⁹³ DENISE (Lee Yohn): *Brand-as-Business Bites: the 9different types of brands*", 2017

Table N°5: Brand's typography

Brand Character: what characterizes the brand	Description:	Point of Reference: what the brand is positioned relative to	Tone and Manner: how the brand usually behaves and communicates	Examples:
Disruptive Brand	Challenges the current ways of doing things and introduces new concepts that substantively change the market	Category leader	Rebellious, confident, daring	Virgin, Airbnb, Dr. Pepper
Conscious Brand	Seeks to make a positive social or environmental impact or enhance people's quality of life	Higher purpose	Inspiring, thoughtful, transparent	Seventh Generation, SoulCycle, Patagonia
Service Brand	Consistently delivers high-quality customer care and service	Customer Need	Humble, predictable, friendly	Nordstrom, USAA, Ritz Carlton
Innovative Brand	Consistently introduces advanced and breakthrough products and technologies	Possibility	Risk-taking, imaginative, progressive	Apple, Nike, Amazon
Value Brand	Offers lower prices for basic quality	Higher priced brands	Down-to-earth, practical, straightforward	Walmart, IKEA, Subway
Performance Brand	Delivers superior performance and dependability	Performance standard	Precise, competent, reliable	BMW, FedEx, American Express
Luxury Brand	Offers higher quality at higher price	Populist brand	Discriminating, refined, glamorous	Tiffany, Mercedes-Benz, British Airways
Style Brand	Is differentiated by the way its products or services look and feel, as much as or more than what they do	Functional brand	Creative, stylish, contemporary	Target, JetBlue, Mini
Experience Brand	Is differentiated by the experience it offers, as much as or more than the product or service	Customer emotion	Exciting, energetic, imaginative	Disney, American Girl, Wegmans

Source: Denise LEE YOHN, Blog: Brand-as-Business Bites, the nine different types of brands, 2017.

3. The brand's functions

The brand has an impact on the company's departments, products, services, and customers. It can have many functions⁹⁴ :

3.1. Brand as a sign of ownership

At first, brands were ways of showing who had instigated the marketing activities for the brand. This was an attempt to protect the formulation of the product in cases where Intellectual property protection was insufficient, and also to ensure that customers knew whether they were buying a manufacturer's brand or a retailer's brand.

3.2. Brand as a differentiating device

A strong brand undoubtedly differentiates the product from similar products, but having a strong brand name is not enough. The product also needs to be different in some way; the brand image is the communicating device that conveys the difference to the consumer.

3.3. Brand as a communication device

Branding can be used to communicate functional capability. In other words, the brand conveys an image of its quality and expected performance to the consumer.

3.4. Brand as a symbolic device

The symbolism of some brands enables the consumer to say something about themselves. This is particularly apparent in the designer's clothes industry a very ordinary T-shirt acquires added value because the name of the designer is printed on the front. If the consumers believe that the brand's value lies in its communication ability they will spend considerable time and effort in choosing the brand that conveys the appropriate image.

3.5. Brand as a risk reducer

Every purchase involves a degree of risk; the product might not perform as expected, and if it fails to do so then the vendor might not be prepared to make restitution. Buying a strongly branded product offers the consumer a degree of reassurance about both the product and the producer. Astute marketers find out what types of risks are of most concern to the customers or consumers and develop a brand presentation that addresses those risks.

3.6. Brand as a shorthand device

Brands are used as a way of tagging information about a product in the consumers's memories. This is particularly relevant when the brand is extended to other product categories since the consumer's view of the parent brand is transferred to the new brand: for example, VIRGIN has successfully extended the brand image from records to retailing to airlines to

⁹⁴ BLYTHE (Jim): *Essentials of Marketing*, Third edition, Pearson Education, England, 2005. P153.

financial services, all offering the same innovative approach and serving similar market segments.

3.7. Brand as a legal device

Brands give a certain amount of legal protection to the producer since pack design and name can be protected where (often) the formulation of the product cannot. Strong branding offers some protection for the firm’s intellectual property.

3.8. Brand as a strategic device

The assets constituting the brand can be identified and managed so that the brand maintains and builds on the added value that it represents.

⇒ Before the 80’s companies wanted to buy production capacity but after that, they started to want to buy a place in the consumer’s mind. The focus shift started when they realized that brands were more than simple identifiers. Kapferer proposes eight functions for the brand as shown in the table below⁹⁵.

Table N°6: Brand’s functions for the consumer

Function	Consumer benefit
Identification	To be seen, to quickly identify the sought-after products, to structure the shelf perception.
Practicality	To allow savings of time and energy through identical repurchasing and loyalty.
Guarantee	To be sure of finding the same quality no matter where or when you buy the product or service.
Optimization	To be sure of buying the best product in its category, the best performer for a particular purpose.
Badge	To have confirmation of your self-image or the image that you present to others.
Continuity	Satisfaction is created by a relationship of familiarity and intimacy with the brand that you have been consuming for years.
Hedonistic	Enchantment is linked to the attractiveness of the brand, to its logo, to its communication, and its experiential rewards.

⁹⁵ KAPFERER (Jean-Noël): New strategic brand management: creating and sustaining brand equity long term, 4th ed. Great Britain, 2008. P22.

Ethical	Satisfaction is linked to the responsible behavior of the brand in its relationship with society (ecology, employment, citizenship, advertising which doesn't shock).
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Source: Jean-Noël KAPFERER, New strategic brand management: creating and sustaining brand equity long term, Great Britain, (2008-P22)

KAPFERER talked about brands serving eight (08) functions (table n°2): the first two parameters are regarded as mechanical and are about the brand essence, the next three are all about reducing the perceived risk and the final three are regarded as pleasurable side of a brand. He says that brand value comes from gaining an exclusive, positive, and prominent meaning in the minds of the consumers, and for that reason, branding and brand building should focus on developing brand value.

4. How brands create value?

KELLER and LEHMANN study will explain so, as shown on this linear framework below⁹⁶:

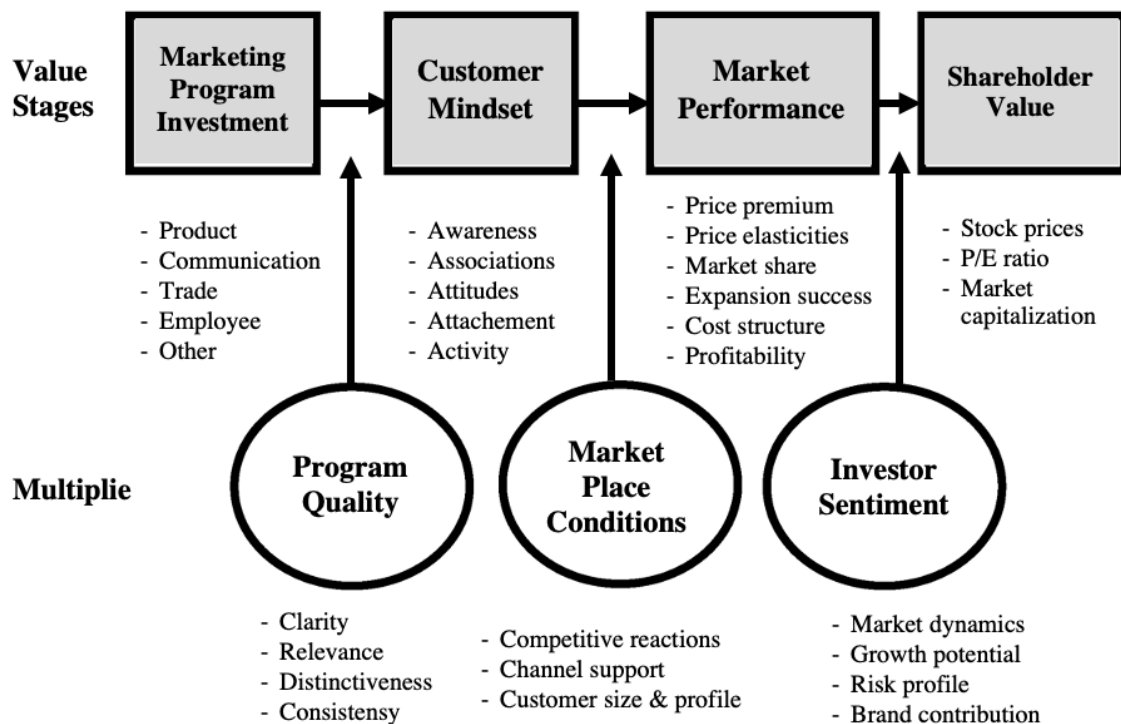


Figure N°4: Brand value chain, KELLER & LEHMANN, How do brands create value? marketing management, 2003.

⁹⁶KELLER (K.L) & LEHMANN (D.R): *How Do Brands Create Value?* Marketing Management journal, 2003. Available at: <https://vase.ai/resources/why-you-should-invest-in-branding/>. (06/04/2021 at 22h00).

There are four **(04)** value stages in total, and there are key elements that build up each value stage. It is a linear process; therefore, each value stage influences the next. The effect on each following step is determined by its multiplier.

4.1. Value stages

4.1.1. Marketing Program Investment

It consists of different types of investments such as products, communications, trade, and employees. Your marketing program investment will directly affect your customer's mindset, which will be discussed in the next step. Take note that a customer's mindset cannot be built overnight, even with the extensive effort on single marketing program investment, it still requires time. Your customers see a pattern of your marketing program, and you should identify how your customers perceive your brand. Therefore, you should work on the continuous clear-cut effort from your marketing program investment.

For you to leverage your marketing program investment, you need to know precisely the following:

- How to Communicate with your consumers ;
- Which channels to use for communication ;
- Your employee's methods of marketing communication, both online and offline.

4.1.2. Customer Mindset

These marketing program investments will influence your customer's mindset. The customer's mindset consists of awareness, associations, attitudes, attachment, and activity. This four-building block is a bottom-up approach, meaning each customer begins from the bottom with awareness and ends with attachment and activity.

4.1.3. Market Performance

Market performance is the result of a positive customer mindset due to the increase in the sales of the product or service.

4.1.4. Shareholder Value

The market performance will affect the shareholder's value. With given information about the brand and several other considerations, the financial marketplace will then drive arguments and evaluations that will influence the financial implications value of the brand. The three core indicators include how marketing program investments will influence the stock price, the ratio of price/earning, and a company's total market capitalization.

4.2. Multiplier

4.2.1. Program Quality

Your marketing program investment effect will be greatly influenced by your program quality, the key factors that you should look into are clarity, Relevance, Distinctiveness, and Consistency.

4.2.2. Marketplace Conditions

Marketplace conditions are the external factors that affect the overall performance of a marketing program investment (competitive reactions, channel support, customer size and profile).

4.2.3. Investor Sentiment

The market performance will affect the value of the shareholder. However, investor sentiment will greatly influence its effect. There are numbers of considerations used by both financial analysts and investors to evaluate the brand and its investment decisions: Market dynamics, the growth potential of the brand, risk profile, and a brand's overall contributions to the company's portfolio.

5. Brand's models

5.1. Brand Orientation model

URDE talked about the brand orientation model as another brand-building model that views brands as strategic resources. This model starts with developing brand identity as a strategic platform. As a consequence of that, the brand becomes an answer to customers' needs. However, this concept must be carefully taken as the demands that customers make are not necessarily the ones that will strengthen the brand as a strategic resource⁹⁷.

Therefore, we can say that «the wants and needs of customers are not ignored, but they are not allowed to unilaterally steer the development of the brand and determine its identity».

In a brand-oriented organization, the objective is to create value and meaning.

⁹⁷ URDE (Mats): "Brand Orientation: A Mindset for Building Brands into Strategic Resources", 1994. P97.



Figure N°5: The Brand Hexagon, A conceptual model of a brand oriented company and its identity, URDE (1994-97).

URDE's brand hexagon (**figure n° 5**) shows brand equity and brand identity integrated into the company's direction, strategy, and identity. The reference function, product category and product are analyzed on the right side of the table, however, on the left side, things are analyzed emotionally on the emotional function, corporate and brand. Both reason and emotions are involved when «a brand is experienced in its entirety»⁹⁸. The lower part of the model corresponds to the mission and vision and reflects the company's intentions towards the brand, while the upper part reflects the way that consumers perceive the brand. At the center of the model lies the core process of brand meaning creation, which includes positioning and core values.

Brands, according to URDE, are still new territory for many businesses and have been neglected strategic assets for far too long. When brands are brought into focus, a path is opened toward intangibly based competition using brands as strategic resources. Brand orientation may lead to a new conception of reality for organizations that previously believed they produced and distributed products with brands equal to names or labels. Identity, integrity, core values, and mission are now as important as innovative products, clear positioning, and an appealing image.

- The values, attitudes, visions, and general approach to brands of an organization make a huge difference ;

⁹⁸ URDE (Mats). Loc.cit.

- The necessary step in brand orientation is learning to see intangible values and symbols as resources ;
- We must accept the idea that a company's most valuable assets are not limited to iron, bricks, and mortar.

5.2. Brand identity

If the brand is what they think about you, when you're not in the room, then how you can influence that perception? This is where the term "brand identity" comes into play.

According to Upshaw, a brand's identity has always been the most influential and easily utilized component of its accumulated equity. « Being part of the brand's overall equity, brand identity is the total perception of a brand in the marketplace, driven mostly by its positioning and personality »⁹⁹.

According to KAPFERER¹⁰⁰, a brand's identity is what distinguishes it. It is how a product or service is perceived to perform by its constituents. This includes the sales strategy, the strategic personality that humanizes it, and how both of these elements interact with all of the tangible and intangible executional elements that should result from their collaboration: brand name, logo, graphic system, and so on.

Brand identity is the brand's distinct fingerprint that distinguishes it from the competition. It is tangible so it appeals to the senses. It fuels recognition, amplifies differentiation, and makes big ideas and meaning accessible.

To put it simply, everything that we can see (the visual language) is brand identity. Starting with typography, colors, logo, identity system through layout, grid, composition, motion graphic to packaging (print design) and social media graphics, web design (digital design), and much more.

So, the logo alone is not brand identity, but it's a part of brand identity.¹⁰¹ This is essentially what graphic designers & brand consultants do. Designers do not design a brand for their clients, they design their client's brand identity.

The key to any successful brand identity is consistency, this lets your audience create memories around who you are and what you can offer them.¹⁰²

⁹⁹ LYNN (B) & UPSHAW: *Building Brand Identity: A Strategy for Success in a Hostile Marketplace*, Wiley, 1995, P14.

¹⁰⁰ KAPFERER (Jean-Noel): *Strategic Brand Management: Creating and Sustaining Brand Equity Long Term*, Great Britain, 1997.

¹⁰¹ CASS (Jacob): "Brand, Branding is confusing", LinkedIn, 2020. Available at: <https://www.linkedin.com/pulse/branding-confusing-jacob-cass/>. (12/05/2021 art 13h00).

¹⁰² CASS (Jacob). Ibid.

Brand identity does not have any influence on the value of a brand or its financial assets; rather, it refers to the part of the equity that provides benefits that make it more appealing as a purchased object. It is the result of brand positioning and personality (**figure n°6**). UPSHAW believes that brand equity can be divided into two categories: brand valuation and brand identity:



Figure N°6 : The relationship between brand equity and brand identity, UPSHAW (1995)

It is necessary to distinguish between brand equity and brand identity (**figure n°6**) because brand identity, as part of brand equity, identifies how a brand is perceived by buyers. The brand valuation section deals with the factors that have a direct impact on the brand's value, which includes its financial resources.

Therefore, brand equity is « The accumulated value of a company's brand assets, both financially and strategically»¹⁰³.

¹⁰³ NEUMEIER (Marty): *BRAND A-Z*, 2017, p48.



Figure N°7: The core of brand identity, UPSHAW (1995- 24)

The core of brand identity is brand essence which is defined by two critical variables:

- How a brand is positioned in the minds of customers and potentials ;
- What kind of living personality the brand project into the marketplace.

The marketing program must be driven by optimal positioning and strategic personality to create a successful identity.¹⁰⁴

AAKER builds his brand identity model on four (04) different perspectives and twelve (12) dimensions (figure n°7). He sees that¹⁰⁵ :

- Brand as **a product**, and refers to factors that have a significant impact on brand identity and are linked to user requirements and product experience;
- Brand as **an organization** changes the product perspective into less tangible and more subjective organizational attributes ;
- Brand as **a person** is like it was a person with a personality (which is extensively used in several brand equity models) ;
- Finally, brand as **a symbol** is related to brand representation and how a powerful symbol can complete and dominate in brand strategy.

¹⁰⁴ LYNN (B) & UPSHAW: *Building Brand Identity: A Strategy for Success in a Hostile Marketplace*, Wiley, 1995, p24.

¹⁰⁵ AAKER (David. A): *Brand Identity Perspectives*, New York, 1996. P79.

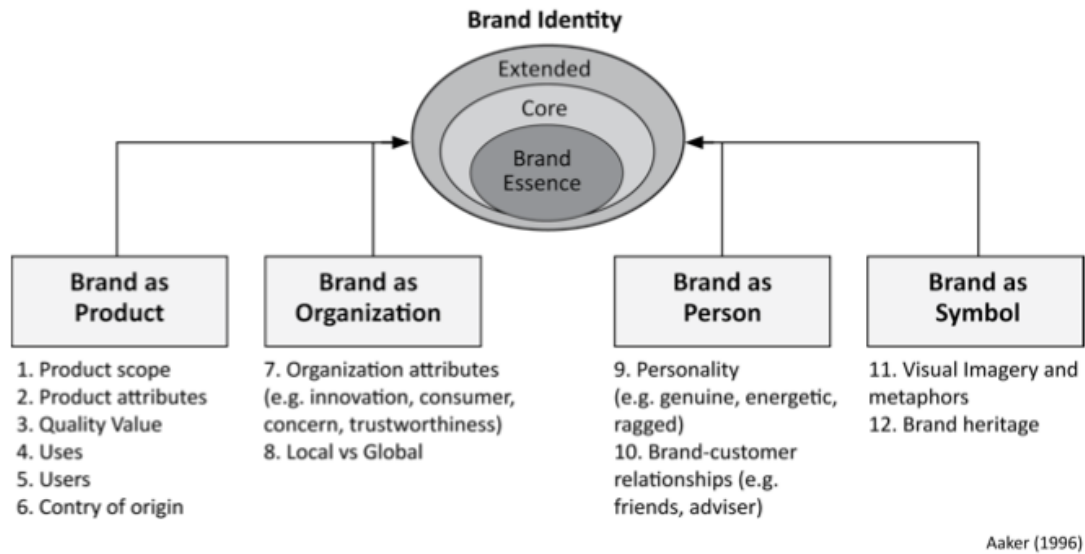


Figure N° 8: Brand identity perspectives, AAKER (1996-79)

5.3. Brand DNA

This is the essence of the brand that summarizes both the internal and external benefits of the brand across all media types to all stakeholders. It should be guarded closely: each time a change is made to the brand **DNA** it should be done against a risk assessment. The value of the brand is directly related to the consistency of the brand **DNA** and its expression as a brand personality. The message of a brand should be as concentrated, succinct, and powerful as possible so that it can survive intact as it is communicated across media types; lengthy or vague brand **DNA** will become bland and unrecognizable to the consumer. Like human **DNA**, a small replica of it should be incorporated into each brand expression, whether it is a retail site, an advertisement, or an internal marketing program. The force of the brand is therefore increased by the alignment of all these brand expressions¹⁰⁶.

¹⁰⁶ IAIN (Ellwood): the essential brand, 2nd edition, 2002. Ppp.124-125-132.

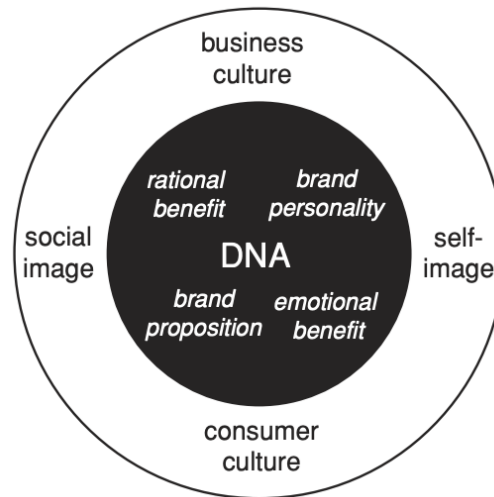


Figure N°9: Brand DNA model, ELLWOOD (2002-125)

The brand **DNA** model (**figure n°9**) shows the relationships between and the building elements of a strong brand **DNA**. It can be used for new brand development and revitalizing or repositioning a brand in the marketplace. Depending on the nature of the brand and the business environment, some of the elements will be more prominent than others.

5.4. Brand image

Some authors like CHERNATONY and MACDONALD, define the brand image as a brand's reputation¹⁰⁷. The term « image » has been used to refer to a wide range of physical and emotional brand associations that deal with how people perceive the brand's attributes. Brand image can suggest both positive and negative features, and it can become a shallow reflection of a brand instead of the actual core values it tries to reflect.

We can simply define the brand image as to how people perceive the brand. The perception of a brand is subjective and can change over time; the reason for this difference in perception is due to many ideas, including the way a brand represents and expresses its brand identity, environment and personality.

5.4.1. Brand image dimensions

The brand image is the reflection of the dynamic interaction of ten (**10**) aspects; in other words, if we want to identify the actual brand image, we should consider the following concepts¹⁰⁸: (**figure n°10**)

¹⁰⁷ DE CHERNATONY (L) & MCDONALD (M.H.B): Creating Powerful Brands in Consumer, Service and Industrial Markets 3rd ed, Butterworth-Heinemann, Oxford, 2003.

¹⁰⁸ AAKER (David. A) : le management du capital marque, DALLOZ, 1ère édition, Paris, 1994. Pp. 118-120.

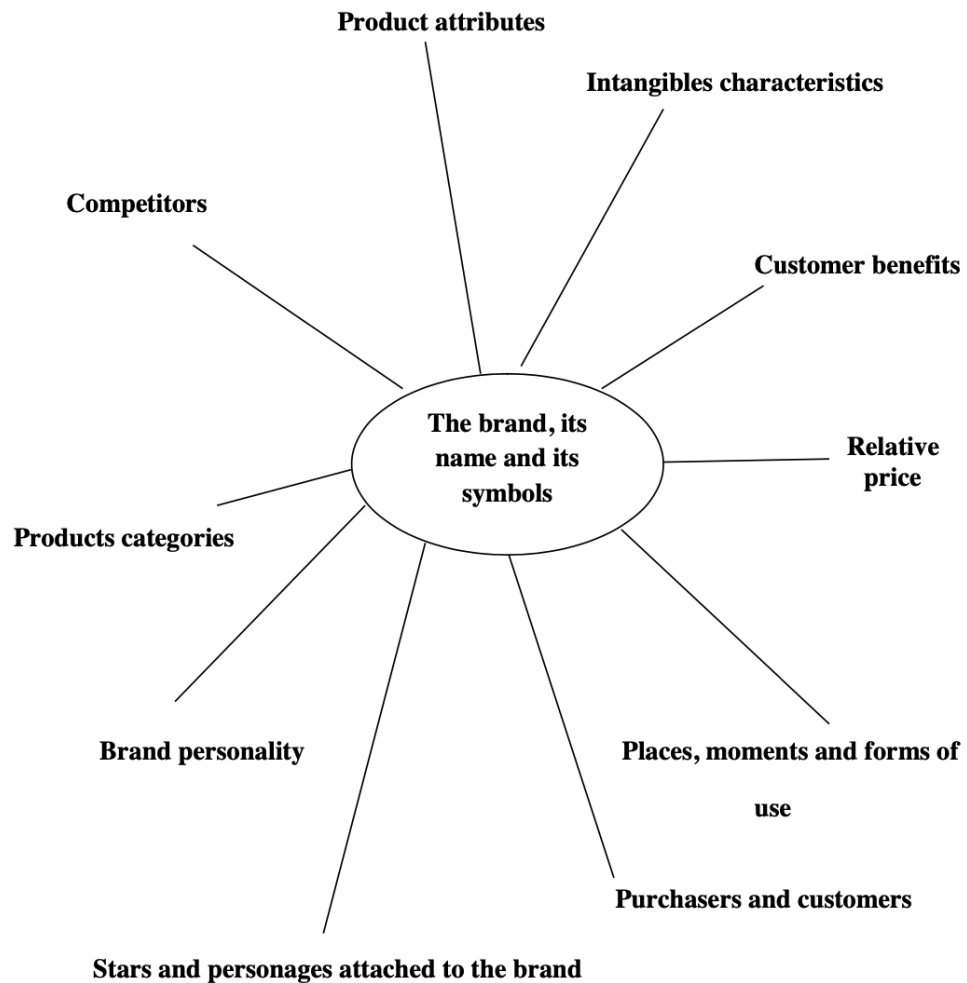


Figure N°10: The brand image dimensions

5.4.2. Brand image role

According to AAKER, the main objective of brand image is to create value for both customers and businesses, and what gives the brand a feeling of worth is the set of elements that create its image¹⁰⁹:

- **The brand image helps the customer to process the information he receives :** the brand image includes a set of features that make it easier for the client to receive the information and helps him remember some elements such as the logo, the brand name, and which product offers him the most satisfaction ;
- **The image differentiates:** one of the most essential responsibilities of the image is the capacity to identify a company's product from that of the competition. A feature that clearly distinguishes the brand from its competitors might provide a significant competitive advantage ;

¹⁰⁹AAKER (David. A). Loc.cit.

- **Gives the customer reasons to purchase:** a good brand image is a reliable reason to buy a company's goods rather than its competitors. The brand image reflects the product's quality, advantages, and benefits, and making it more valuable to the customer ;
- **Develops positive attitudes:** the use of celebrities to talk for the brand, as well as appealing and unique symbols and slogans, can contribute to improve the brand's value and protect it from critics ;
- **The image permits brand extensions:** the image features can make the brand extension acceptable to clients and provide a sense of consistency between the brand and the new product, leading it to have the appropriate positioning.

5.5. Brand personality

According to the American marketing association (**AMA**) refers to brand personality being: «... the psychological nature of a particular brand as intended by its sellers, though persons in the marketplace may see the brand otherwise (called brand image). These two perspectives compare to the personalities of individual humans: what we intend or desire, and what others see or believe »¹¹⁰.

The brand personality is the chosen character that best communicates to the target audience. As Paul Southgate from the brand house, has highlighted, it is not the personality of the target audience, it is the personality that is most likely to draw their attention, interest them and encourage them to take action and buy the brand¹¹¹.

AAKER has developed a framework (**figure n°11**) of brand personality dimensions based on extensive research across **37** brands (out of **60**) with a high salience rating divided over **4** clusters with **114** personality traits (out of **309**). The brand personality construct composes five (**05**) personality factors so-called « Big five »: sincerity, excitement, competence, sophistication, and ruggedness. The big five include **15** facets and **42** traits; they explain **92%** of the variance between the brand personalities.¹¹²

¹¹⁰ AMA, www.marketingpower.com, 12-02-2008. (4/06/2021 at 11h29

¹¹¹ IAIN (Ellwood): *the essential brand, 2nd edition*, 2002, P132.

¹¹²VAN HAAFTEN (Ronald): "*Corporate branding*", Rovaha.

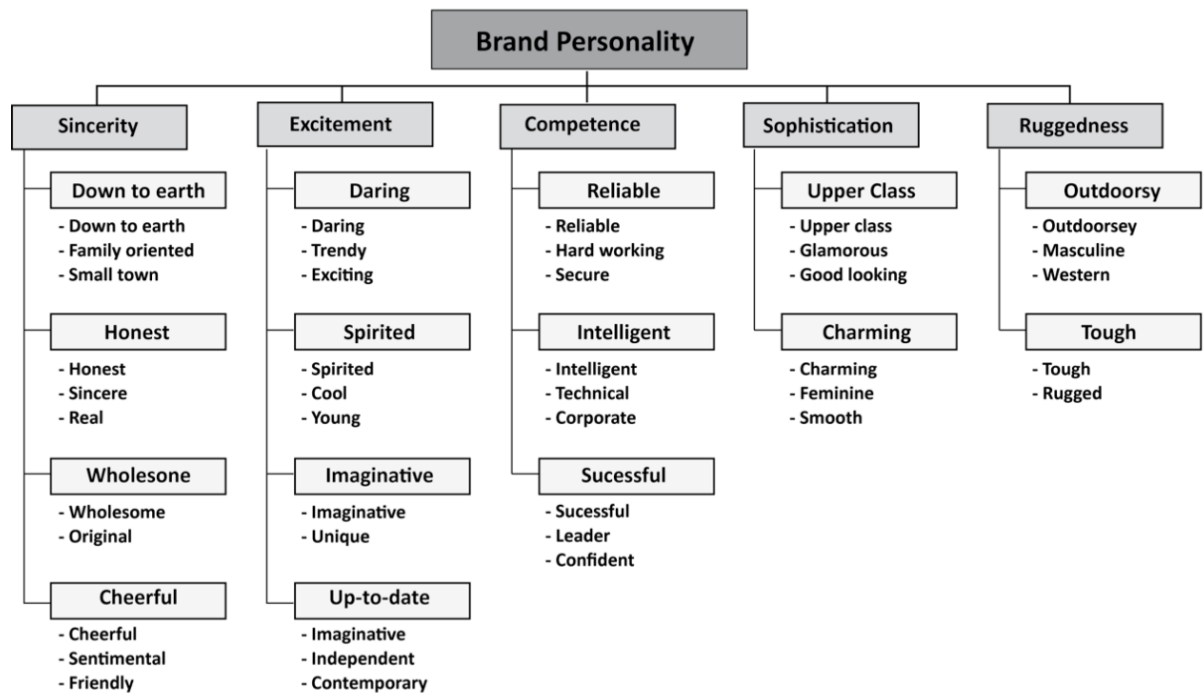


Figure N°11: Brand personality, AAKER (1997-354)

5.6. Brand Archetype

Archetypes were a concept introduced by Carl JUNG, who believed that they were models of people, behaviors, or personalities. He theorized that humans use symbolism to more easily understand complex concepts. Brand archetypes are a way of reflecting and aligning the personality of a brand with a specific type of customer personas, they help you define your brand so that your customers will develop a relationship with it and care about it. There are twelve (12) brand archetypes:

- **The innocent:** exhibits happiness, goodness, optimism, safety, romance, and youth. Example brands include: Coca-Cola, Nintendo Wii, Dove ;
- **The everyman:** seeks connections and belonging; is recognized as supportive, faithful, and down-to-earth. Example brands include: **IKEA**, Home Depot, eBay ;
- **The hero:** on a mission to make the world a better place, the Hero is courageous, bold, inspirational. Example brands include: Nike, **BMW**, Duracell ;
- **The rebel:** question's authority and breaks the rules; the rebel craves rebellion and revolution. Example brands include: Virgin, Harley-Davidson, Diesel (jeans) ;

- **The explorer:** finds inspiration in travel, risk, discovery, and the thrill of new experiences. Example brands include: Jeep, Red Bull ;
- **The creator:** imaginative, inventive, and driven to build things of enduring meaning and value. Example brands include: Lego, Crayola, Adobe ;
- **The ruler:** creates order from the chaos, the ruler is typically controlling and stern, yet responsible and organized. Example brands include: Mercedes-Benz, Microsoft, British Airways ;
- **The magician:** wishes to create something special and make dreams a reality, the Magician is seen as visionary and spiritual. Example brands include: Apple, Disney, Absolut ;
- **The lover:** creates intimate moments, inspires love, passion, romance, and commitment. Example brands include: Victoria's Secret, Chanel ;
- **The caregiver:** protects and cares for others, is compassionate, nurturing, and generous. Example brands include: John & Johnson, Campbell's Soup, **UNICEF**;
- **The jester:** brings joy to the world through humor, fun, irreverence, and often likes to make some mischief. Example brands include: Old Spice, Ben & Jerry's, **M&Ms**;
- **The sage:** committed to helping the world gain deeper insight and wisdom, the sage serves as the thoughtful mentor or advisor. Example brands include: Google, **PBS**, Philips.



Figure N°12: Brand archetypes, JANSEN (2006)

According to JANSEN (**figure n°12**), says that these instinctive urges can be applied to brand identity¹¹³. With archetypes such as sage, creator, jester, lover...etc. JANSEN believes that they will relate to the consumer and be able to provide a way to maintain and further develop their relationship.

⇒ Another brand concept that is important to understand is **branding**. We will see it in the next section.

6. The five disciplines of brand building¹¹⁴

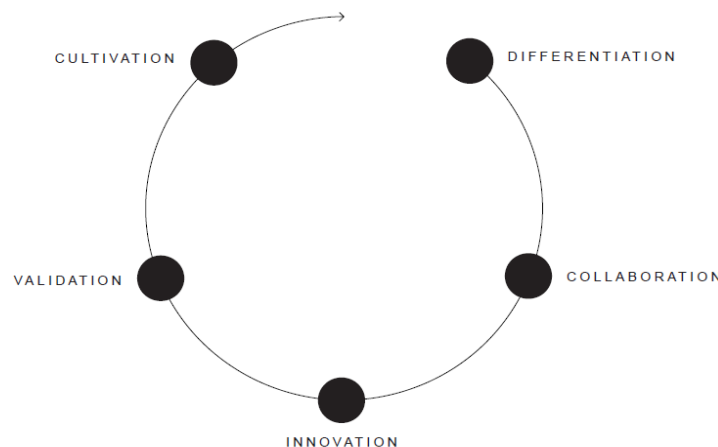


Figure N°13: The five disciplines of brand building, Marty NEUMEIER (2000-157)

6.1. Differentiate

Our brains are hardwired to notice what is different; it works as a filter to protect us from too much or useless information and impressions. The best way to differentiate a brand on the market is therefore focusing and specialization. That ensures a unique selling point.

A little self-test for the brand. Answer these three simple questions:

- Who are you?
- What do you do?
- Why is that relevant?

If that presents it with a challenge, then maybe it still lacks some focus.

6.2. Collaborate

Brand building is collaborative. You can't build a house all by yourself, at least not when it should be good. You need specialists, suppliers, helpers, guides, and companions. This also applies to the company.

¹¹³ MICHEL (Jansen): *Brand Prototyping: Developing meaningful brands*, 2006.

¹¹⁴ NEUMEIER (Marty): *THE BRAND GAP*, 2000, p37-160.

6.3. Innovate

You know you've got a great idea when it scares everyone. Creativity gives brand support and a unique position in the market. Be innovative and creative!

6.4. Validate

Validation means bringing the audience into the creative process. The old communication model was a monologue. The new communication model is a dialogue. The interaction with the customer has enormous potential and expectations.

6.5. Cultivate (awareness)

Brands are like people. If people can change their clothes without changing their characters, why can't brands?

- The old paradigm was : «control the look & feel of the brand » ;
- The new paradigm is: « influence the character of a brand ».

If a brand looks like a duck and swims like a dog, people will distrust it.

Section 2: Overview of branding

« Branding is now the most important aspect of business, and everyone wants to measure its value. If you have a powerful brand, your business will bloom. It becomes increasingly more important to make the consumers see that your brand is the only one that could fill all their needs and desires », Brown MILLWARD.

So, if the brand is the emotional piece and brand identity is the physical piece, then what exactly is branding?

This section is divided into three (03) main parts: definitions of the word branding, different concepts related to branding and how to make branding work in ten (10) steps.

1. What does branding mean ?

Various definitions and explanations are revolving around the term « branding » taking the literal meaning of the word and encompassing it into a universal business understanding, branding is:

1.1. Definition 01

« Any effort or program designed to increase the value or avoid commoditization (the process by which customers come to see products, services, or companies as interchangeable, resulting in the erosion of profit margins) by building a differentiated brand »¹¹⁵.

1.2. Definition 02

According to Marty NEUMEIER: « Branding is not a logo, not a product, not a service, not a promise, not an impression...It's the deliberate continuous process of developing observable, distinctive, assets associated with a product or a service».

1.3. Definition 03

Branding is the process of identifying and differentiating a product or service and establishing its uniqueness. In practice, it is much more than that. It is part of the process of being sensitive to how customers perceive your product or company.

You use branding to send signals to customers at whom you have aimed the product, and who will benefit from possessing or using it¹¹⁶.

1.4. Definition 04

Branding is a disciplined process involved in creating a unique name and image for a product, company, or service in the consumer's minds. And is done so mainly through advertising campaigns with a consistent theme. With the consistent use of the brand identity

¹¹⁵ NEUMEIER (Marty): *BRAND A-Z*, 2017.p51,71.

¹¹⁶ Daniel (Yadin): "Creative Marketing Communications: A Practical Guide to Planning Skills and Techniques (Marketing in Action Series)", 2001, P53- 54.

and the brand strategy underlying it. Branding is about seizing every opportunity to express why people should choose one brand over another. Companies leverage branding as a desire to lead, outpace the competition, and give employees the best tools to reach customers¹¹⁷.

1.5. Definition 05

Branding is the management of a brand's meaning. It is more than just a logo or a website. It is an entire process of taking the business and creating a name and image that helps it stand apart from its competition. It is also accomplished by seizing every opportunity to tell people why they should choose you over your competition and this is helped by consistent use of brand identity as well as a strong brand strategy.

So, branding is both physical (brand identity) and emotional (brand) and is the sum of all of the attributes that the company brings to the market. It does this by communicating the character and values of what a brand is and is not¹¹⁸.

We can say that branding does not happen randomly, it is a process with well-defined stages that deliberates the choice of investing in certain assets and downgrading others. It's a resource for a company that has a clear return on investment (**ROI**).

As Marty NEUMEIER says: « the power of branding builds tribes (a sense of belonging) ... The brand with the strongest tribe wins ».

2. Types of branding

Just like there are many alternative forms of brands, there are many different kinds of branding. Branding isn't one-size-fits-all; the most effective strategies are highly personalized to the businesses, groups, and creators using them. That's because it's all about personality. There are several sorts of branding that are worth exploring in-depth:

2.1. Corporate branding

One of the more reputation-focused forms of branding is about making a cultivated name for a complete corporation. The general public will associate the organization's name with a promise that they stand behind the services they provide, which they need a verifiable, positive performance record.¹¹⁹

If a corporation could be a person, their corporate branding is how they express their personality¹²⁰. One famous example of an organization with strong corporate branding

¹¹⁷ Dvornechuck (Arek): "Brand? branding? or brand identity?", 2007.

¹¹⁸ CASS (Jacob): "Brand, Branding is confusing", LinkedIn, 2020. Available at: <https://www.linkedin.com/pulse/branding-confusing-jacob-cass/>. (12/05/2021 at 13h00).

¹¹⁹ TAILOR (Brands): "11 Powerful Types of Branding". Available at: <https://www.tailorbrands.com/blog/types-of-branding>. (3/04/2021 at 11h30).

¹²⁰ LINDSAY (Kramer): "The 8 types of branding and how to use them", 2021. Available at: <https://99designs.com/blog/logo-branding/types-of-branding/>. (12/06/2021 at 10h00).

internally and externally is Google, which famously provides employees with everything they may need. Free lunch, on-site treatment, a generous amount of paid parental leave...etc. While being one of the most widely known brands within the world. To any prospective employee, the very idea of engaging at Google sounds more like a chance than employment, a chance to be a part of one of the most dynamic, creative corporations in the world.

2.2. Personal branding

This usually refers to branding for the person, as against branding a full business. Personal branding is especially important for celebrities, politicians, or maybe digital marketers who want to keep up a positive public image (usually because it benefits them in their career to be endorsed).

Social media could be a powerful tool when building a personal brand because we will reach wide audiences while « speaking » from a private platform¹²¹.

2.3. Product branding

Ever notice how « kleenex » has become a word synonymous with « tissues »? That's because the product has reached the top of product branding success, the kind of branding that gets consumers to settle on one product over another supported the brand alone. You'll often see logos or colors on specific items that stick out at you; this is often because you've learned to associate the two together as a result of effective product branding.

2.4. Service branding

This type of branding puts a powerful emphasis on the customer, and on providing your clients with impeccable services. While every brand should do their best to not alienate their customers, service-branding takes this one-step further; it focuses specifically on adding perceived value to customer service and uses this as their point.

People who interact with service brands expect the « extras » they get, whether it's an airline giving services on international flights or a neighborhood coffee art store. Consistently great service builds a decent reputation and strengthens the service branding.

2.5. Cultural and geographic branding

Cultural and geographic branding are two separates, but similar, forms of branding. Both are popular within the tourism industry. they seek to attract people to go to or invest in an exceedingly company or region due to a geographic association. Cities, regions, and whole countries practice geographic branding by capitalizing on the items that set them other than other areas, like tourist attractions or areas of natural beauty.

¹²¹ TAILOR (Brands). Loc.cit.1

Take the instance of the Eiffel tower. It's instantly recognizable as a French national icon. Numerous businesses use the image of the tower to spot themselves as Parisian¹²².

2.6. Co-branding

This can be done by partnering with another brand with reach as the goal. As an example, Uber and Spotify partnered on the « sound track for your ride » campaign, providing users of both apps with a much better ride-sharing experience by allowing them to be the **DJs** of their trips¹²³.

Co-branding can help brands enter new markets and products with instant credibility and reassurance.

2.7. Online branding

It is branding that happens online. Unlike specific forms of branding, like personal or product branding, online branding could be a broad category that refers to any or all sorts of branding that happen on the net. It's how personal positions themselves on social media, it's the type of online ads a service provider runs, it's all the planning choices that get into email newsletters, landing pages, responsive web design, and automatic message replies¹²⁴.

2.8. Offline branding

Offline branding is branding that happens offline. very similar to online branding can encompass varieties of branding like personal branding, product branding, corporate branding, cultural and geographic branding, and retail branding as well.

2.9. Emotional branding¹²⁵

« It is a dynamic cocktail of anthropology, imagination, sensory experiences, and visionary approach to change », Marc GOBÉ.

In the words of Marc GOBÉ, says that while communication and visual identity focus mainly on sight and sound, and accurate poly-sensorial identity integrating touch, smell (and taste when applicable), sends a more powerful emotional message to consumers, multiplying the connections or touchpoints through which the consumers are often attracted, convinced and touched by the brand. It enables and encourages consumers to « feel » and « experience » the brand (product or service) with their « emotional brain». (**figure n°14**)

¹²² CASS (Jacob): "The 7 Types of Branding & How to Leverage Them for Growth", 2020. Available at: <https://justcreative.com/7-types-of-branding>

¹²³ TAILOR (Brands). Loc.cit.2

¹²⁴ LINDSAY (Kramer): "The 8 types of branding and how to use them", 2021. Available at: <https://99designs.com/blog/logo-branding/types-of-branding/>. (12/06/2021 at 10h00).

¹²⁵ MARC (Gobé): *Emotional branding: the new paradigm for connecting brands to people*, 2001.

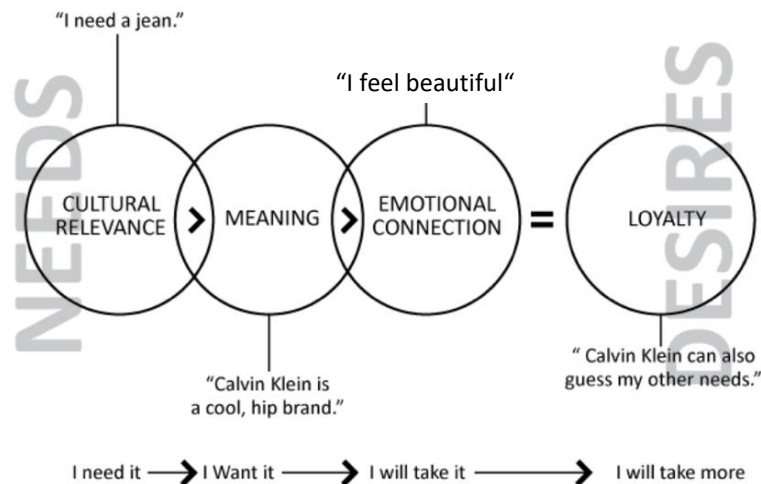


Figure N°14: Emotional branding, Gobé (2001)

As we can see, there are many different types of branding that companies and other entities use to indicate to the world who they're, visualizing it like a Venn diagram. Most companies use over one kind of branding.

3. Concepts related to branding

3.1. Brand strategy ¹²⁶

According to GELDER, believes brand strategy aims to develop a plan that specifies a direction for the brand in the long run. This will help maintain and built a sustainable competitive advantage over its competitors. It is necessary to have business strategy knowledge to make sure of its consistency over the years. He defines brand strategy by what the brand is supposed to achieve in terms of consumer attitudes and behavior¹²⁷.

KOTLER and PFOERTSCH say that brand strategy is mainly the brand essence, its values, and associations using building blocks as brand mission, brand architect, brand positioning, brand value proposition, brand promise, and brand personality¹²⁸. Brand strategy is a process by which a company selects the essential brand elements needed to create the right brand and identifies which brand elements are necessary to create the proper and feasible brand proposition for the target group¹²⁹. As a result, a brand strategy should involve a holistic

¹²⁶ Dvornechuck (Arek): "How to Develop a Brand Strategy", 2020.

¹²⁷ SICCO (Van Gelder): *Global Brand Strategy: Unlocking Brand Potential Across Countries, Cultures & Markets*, 2003, p16.

¹²⁸ KOTLER (Philip), WALDEMAR (Pfoertsch): "Being known or being one of many: The need for brand management for business-to-business (B2B) companies", 2007.

¹²⁹ KOTLER (Philip), WALDEMAR (Pfoertsch): "B2B Brand Management", 2006. Available at: <https://brandfolder.com/blog/core-brand-values-key-differentiators>. (07/04/2021 at 12h30).

approach throughout the organization and embraces employee's roles as being ambassadors of the brand.

Brand strategy is a plan of action that determines the brand's future statement; it's a platform or framework that bridges business strategy with branding and marketing. The brand strategy framework is divided into three (03) sections :

3.1.1. Brand core

3.1.1.1. The Purpose (The why)

Why the company exists beyond making money? Now once we've done that, we need to list a few examples of contribution (Think about specific stories of when you've felt most proud to do your work) and impact (What did the contributions of your organization allow others to do or to be?).

3.1.1.2. The vision

The ambitious imagined future of the brand (Where do you see your brand in five (05) years in terms of growth?).

The vision needs to be big enough that both the challenge and possibility of achieving it are audacious and intimidating.

3.1.1.3. Brand values

Your core brand values are the beliefs that you, as a company, stand for. They serve as the compass that guides your brand story, actions, behaviors, and decision-making process. There will be times in business when you need to make difficult decisions. (integrity, boldness, honesty, trust, accountability, commitment to customers, passion, fun, modesty, continuous learning, ownership, constant improvement, leadership, diversity, innovation, quality teamwork, simplicity...) ¹³⁰.

3.1.2. Brand Positioning

3.1.2.1. Target audience: define your buyer persona (ideal customer):

- What is their biggest problem?
- What is that they've already tried and didn't work for them?
- What is their ideal product?
- What sort of products and services they are already buying in your market?
- If your brand was a person, who would it be?
- Demographics and psychographics: male or female, age, gender, situation, location, education, income, work, hobbies, side hustles, passions, language, story,

¹³⁰ <https://brandfolder.com/blog/core-brand-values-key-differentiators>. (12/06/2021 at 16h23).

married/single, common values & beliefs, motivation, goals, dreams, problems, needs, etc...

3.1.2.2. Market research: analyze the market to find opportunities

- Define who are your competitors;
- **SWOT** (Strengths, Weaknesses, Opportunities, Threats) analysis of your competitors ;
- What makes you special ?

3.1.2.3. The goals

How we are going to go about making and transforming the vision towards reality. The goal has to be **SMART** (Specific, Measurable, Achievable, Realistic, Time- bounded actions).

3.1.3. Brand persona

3.1.3.1. Brand personality

If your brand was a person who'd it be? (Brand's archetypes)

3.1.3.2. Brand tone of voice

It's how the brand speaks and sounds. Brand voice is the consistent expression of a brand through words that engage and motivate. Your brand is determined, in large measure by the words you use and the sentences you write, that's why your brand voice should remain consistent and the tone should adapt to your specific audience and the circumstances.

3.1.3.3. The tagline

It is the call to action (**CTA**), an invitation for a user to take some desired action, it also makes them feel inspired to do it.

3.2. Brand promise

What the brand will never fail to do to its customers? It can also fall for future statements. Example of Apple: by the end of **2021**, the iPhone **13 Pro** will be released in pink color.

3.3. Brand story

The brand story (story brand) invites the customer into the story as the hero. It is better to place your customers into their success story, instead of being the sole reason for their success story. As a brand, you want to share your story with everyone; customers fail to see the connection to your brand when we over-communicate so instead of over-communicating your position, you have to position them as the hero in the center. Stop positioning your products and start positioning your customers.

People are emotionally connected to brands who tell their stories through their products or service. Here are some examples:

- **Google:** « provide access to the world's information in one click » ;

- **Airbnb:** « a service for renting apartments around the world, sells an active lifestyle, they say you must take everything from life, and this is about traveling, meeting new people and studying the culture of other countries». (Airbnb logo reflects all the above, it combines people, places, love, and company) ;
- **Microsoft:** « a computer on every desk and in every home » ;
- **LinkedIn:** « creating an economic opportunity for every member of the global workforce » ;
- **IKEA:** « creating a better everyday comfortable life for many people ».

3.4.Brand awareness

It's a brand metric of how well a product, service, or company is recognized by its audience. Brand awareness builds brand equity. How to expose the brand? by:

- Make a unique product or service ;
- Socialize ;
- Make content ;
- Go public ;
- Ads, campaigns, sponsorships, partnerships, events, etc...;
- Do it for cause (and for-profit) ;
- Be available (as many places as you can) (**SEO**, organic, paid, google, etc.);
- The more value you offer the more attention you get ;
- Storytell your brand.

⇒ **The customer acquisition funnel:** it is a tool that visualizes the purchasing process of the customer from awareness to purchase in different phases. The objective is to draw a huge number of people's attention to their own business and to generate leads step by step¹³¹.

¹³¹ BURGSTALLER (Philipp): "The marketing funnel: how to turn leads into customers". Available at: <https://houseofyas.de/content-planung/marketing-funnel/>. (11/05/2021 at 23h24).

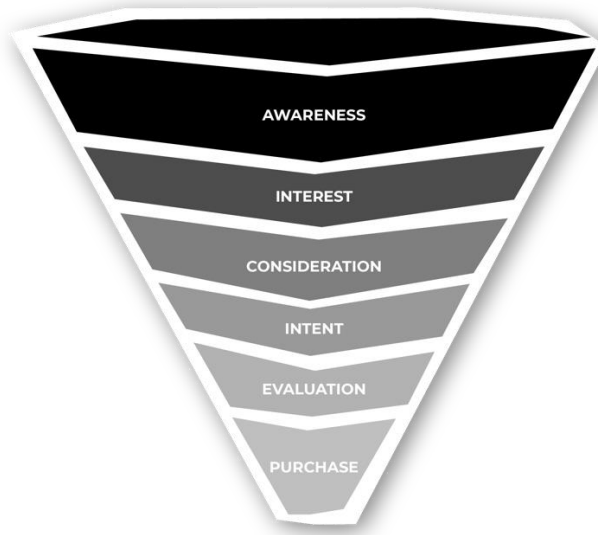


Figure N°15: Customer acquisition funnel, Elmo LEWIS (1898)

The funnel is classified into three content sections:

- **The top of the funnel:** to raise awareness about certain problems or needs. In this way, businesses might become visionaries to their potential customers (blogs, social media ads, landing pages) ;
- **The middle of the funnel:** precise solutions to be viewed by your prospective consumers as an adequate problem solver (Whitepapers, ebooks, checklists) ;
- **The bottom of the funnel:** Customers can test products and get detailed answers to their final questions. (Workshops, Events).

3.5.Brand experience

Brand experience is a type of « experiential marketing » that incorporates a set of conditions created by a company to influence the feeling a customer has about a particular product or a service. It can be defined as the totality of all sensations, emotions, feelings, thoughts, and actions that a customer experiences when evoked by a brand. We can build a positive brand experience by:

- **Defining** our promise and message ;
- **Establishing** the identity, tone of voice, personality & attitude of the message and promise ;
- **Defining** every touchpoint our customer has with our brand (Ads, packaging, customer service, website...etc.);
- **Identifying** our moments of truth (put extra emphasis on these moments) ;

- **Designing** our experience to ensure our brand promise is delivered.

3.6.Brand loyalty

The level of mutual loyalty between a company and its customers. Ever wondered why Apple customers would go to war with Samsung's customers? This reflects Apple's campaign slogan: « our stores are designed to create owners of Apple products and build loyalty»¹³² however, this is a long-term process of emotional connection, engagement, consistent alignment, customer reward, experience.

According to BATEY, brand relationships are vital, and the strength of such relationships defines whether a brand survives or fails. Changing a product's packaging may have an impact on the consumer's relationship with the brand. Brand loyalty could be evaluated by the frequency of repeat purchases. So, do it right and you will end up with an army of people who act as your sales force despite flaws¹³³.

3.7.Brand commitment

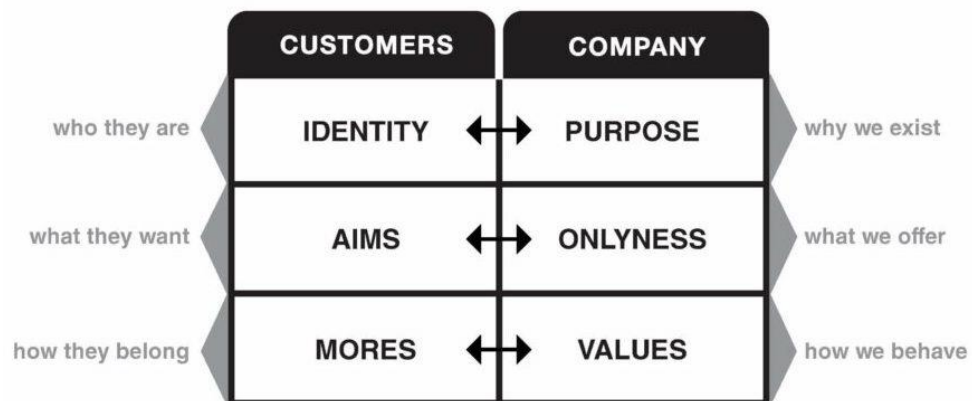


Figure N°16: Brand commitment matrix, Marty NEUMEIER (2016-94)

The matrix is divided into two (02) columns (**figure n°16**), each with three important points. The following statements appear in the lefthand column to describe the brand's customers¹³⁴:

- Identity (who they are) ;
- Aims (what they want) ;
- Mores (how they belong).

¹³² GALLO (C): *The Innovation Secrets of Steve Jobs: Insanely Different: Principles for Breakthrough Success*, McGraw-Hill, New York, 2011, p26.

¹³³ BATEY (M): *"Brand meaning"*, Psychology Press. 2008.

¹³⁴ NEUMEIER (Marty): *The brand flip: why customers now run companies and how to profit from it*, 2016.

The matrix's right side contains a column for the company or brand, which contains the following parallel statements:

- Purpose (why we exist) ;
- Onlyness (what we offer) ;
- Values (how we behave).

The two columns are arranged so that the statements in each row complement or support one another. In other words, the company's Purpose should be associated to:

- who the customers are (Identity) ;
- the brand's « onlyness » should be related to what the customers want (aims) ;
- The company's values should be aligned with the moral views of the customers' tribe (mores).

3.8. Brand association

« A brand that captures your mind gains behavior. A brand that captures your heart gains commitment », Scott TALGO.

Brand association is a branding gold mine, it's when company traits and behaviors and deep-rooted into customer's minds. The goal of the brand association is to have your brand linked with positive attributes, for example, when we say «Rolls Royce», we are probably going to say high quality, experience, perfection, elegance, wealth...etc.

We can build brand association by:

- Creating a memorable experience and force people to fall in love with the brand ;
- Aligning your brand (offering, messaging, values...etc.);
- Making an impact for the better ;
- Being consistent in everything we do.

Having a strong brand association with the right image means you can dominate your market or behavioral attribute.

3.9. Brand recognition

Brand recognition happens when a brand is widely known in the market and the minds of consumers. There's an anecdote about a lady sitting next to Raymond HEOWY at dinner, stuck up a conversation¹³⁵

- «Why», she asked «did you put two x's in Exxon»;
- « Why ask », he asked ;
- « Because », she said, « I couldn't help noticing»;

¹³⁵ RUPAL (Jain): "The Concepts of Branding", 2008.

- « Well, », he responded, « that's the answer». ¹³⁶

4. Ten steps to make branding work

Most texts on branding contain a «ten steps to creating a great brand» checklist. Branding is no exception. However, anyone who truly understands the nature of brands will realize that there is no one way of creating a great brand, a brand that will ¹³⁷:

- **Occupy** space in the subconscious minds of millions of people across the world;
- **Create** fierce loyalty from consumers ;
- **Be** first on the tips of people's tongues when they are asked to recall a brand in a particular market ;
- **Be** instantly recognizable anywhere ;
- **Have** a strong brand personality and be true to that personality.

Of course, branding isn't just for the Coca-Colas, and Microsofts of this world. Any company can and should have a brand, whether it is a month old or **100** years old, whether it's a one-person company or has a cast of thousands. All businesses are capable of asking these questions to define their brand: What kind of business is it? What benefits does it confer on its customers? How is it different from the competition? These are the first steps that all companies take on the way to creating their brands.

There is, of course, much more to creating an effective brand than just defining it. While there is no one simple recipe for that perfect brand, there are many ingredients that brands will need, and ideas that brand managers must embrace to succeed in the twenty-first century. The ten steps that draw on Thomas Gad's ¹³⁸ groundbreaking ideas, according to his book **4D Branding**.

4.1. Own minds, not products

Branding is traditionally centered on a product or service. Coke cans, cars, bank tellers are all physical manifestations of a brand that we see in our everyday lives. Increasingly, however, brands are becoming detached from products or services. They now compete for mindspace. The Internet, for example, has introduced a virtual world where it becomes essential to brand the channel. Dissociated from a physical tangible product or service, tomorrow's great brands will have to stake their claim in the minds of the consumer more than ever. Psychological perception is now paramount. So don't think in terms of branding

¹³⁶ ALAN (Fletcher): *the art of looking sideways*, United States, 2001.

¹³⁷ STEPHEN (Coomber): *Branding*, United Kingdom, 2002.

¹³⁸ THOMAS (Gad): *4-D Branding*. *Financial Times Prentice Hall*, London, 2000, p4.

your current products and services; rather focus on planting your brand in the minds of customers. The battle is to capture and maintain a place in their imaginations.

4.2. Dare to bedifferent

Once products strove for uniformity. In the postwar period, mass-market techniques churned out millions of identical products and that was the selling point. The uniformity of products translated to uniformity of quality in the mind of the consumer. Today, mass markets are fragmenting. A move to homogenize products across the world has merely demonstrated that in many cases brands need differentiation even at a local level. It's no longer sufficient to be all things to all men. Brands need a strong personality; they need values and attitude; they need to attract a strong, even fanatical following to succeed. In the same way, those pop groups have their devotees and fan clubs, brands need to develop a devoted fan base. This is only possible by clearly differentiating the brand. It may be that for every person who loves the brand another will dislike it. The point is that the fans will stick around.

4.3. Fall in love « brand love »

Developing a strong brand personality will help engender a loyal brand following. But in itself, it is not enough to ensure the sustained success of the brand, which must go further and fully embrace the concepts that drive relationship marketing. A brand has to be a lover for consumers. The relationship should be a two-way thing allowing for interaction. The idea is to create a relationship where parting is, as the bard says, «such sweet sorrow ». And if the bonds are sufficiently strong, they may even give the brand a second chance if it makes an error of judgment that damages its brand equity.

It relies on creating a relationship between company and consumer through the granting by the consumer of permission to take some form of action to send product details, for example in return for receiving something of value a gift, say. The difficulty with permission-based relationships lies in keeping them alive in other words, preventing the consumer from feeling that the permission has lapsed through lack of contact.

4.4. Put a price on the brand

The balance sheet was once the province of fixed assets such as machinery and property, earnings revenue, and other tangible assets. In the more enlightened business environment of the 1990's, corporations finally began to realize that there were other « soft » assets equally as important. Look as long as you want, but you won't find the value of the knowledge held in employee's heads reflected in a company's accounts. The AAKER, KELLY, and JACOBSEN study of the relationship between brand equity and the stock price seem to suggest that there

is a direct correlation between the two.¹³⁹ In the future, the value of a brand will inevitably find its way into the company accounts in one form or another. It is simply too valuable for it not to do so. Corporations must recognize that the brand is the company's most valuable player and afford the brand the attention its status deserves.

4.5. Make your brand a corporate touchstone

Brand love between the consumer and brand is a desirable thing. Equally desirable is a good relationship between the brand and the workforce. A brand is a perfect instrument for focusing the efforts of employees.

First, a clear brand identity needs to be established. The brand needs to have its personality defined, its philosophy, its attributes. Once this is done, the brand can then act as a guiding light for behavior inside the corporation (and, it is to be hoped, outside as well). The brand can be used to motivate employees. The company must be aware, however, that it cannot send out messages that conflict with the brand's identity.

In this way, the brand plays a role similar to that of corporate values where a company has expressly stated those values and uses them to align the company and its workforce. In the case of corporate brands, the brand values and the corporate values will of course be similar, if not identical. For companies that deal with a portfolio of products and that do not have a strong corporate identity, the alignment of company values and brand values is more difficult. Ownership and attachment to the brand within the organization are critical to the brand's success. It needs long-term support from within the organization. Without it, the brand will be unable to develop its personality fully. Too often there is a tendency among brand managers to concentrate on the more superficial aspects of a brand, such as its image, to gain short-term hits. A successful brand will outlast many brand managers.

4.6. Know your place

The proliferation of niche markets and the corresponding fragmentation of mass markets mean that a brand has to know its place in the market to succeed. Focus is just as important in finding a brand's place in the market as it is in creating a brand identity. Different markets require different expertise. In the case of product markets, increasingly this means having the necessary technological know-how and innovation. Branding a distribution channel requires an ability to forge alliances with other brands for co-branding exercises. Expertise in creating brand experiences is an important skill where the branding of services is concerned. A company must know what it wants to do and where it wants to position itself in its industry.

¹³⁹ AAKER (David A), MICHAEL (Kelly) & JACOBSON, (Robert): "Brand News". Business 2.0.

In an increasingly transparent world, it is easy for a brand to be « found out » if it's operating in the wrong market.

4.7. Get continuous feedback

To survive, a brand must continually improve. This is true in nearly all cases. There are some exceptions. Coca-Cola being one famous example where the brand trades on traditional values and the consumer is unlikely to react kindly to change. There are few brands, however, that have sufficient brand equity to be able to shrug off continual improvement without eroding the added value they represent and giving ground to more innovative competitors. The cornerstone for improving the brand is innovation, but brand innovation is not limited to the company. There is every reason why the consumer should be involved in the process. In fact, in a brand that has built brand love and has a loyal following, consumers will want to get involved.

4.8. Find brand partners

When brands were a mass-market phenomenon, many had weak, immature brand personalities. Understandably, companies were reluctant to market their brand in tandem with that of another company, thinking, probably correctly, that there was a risk of diluting their own brand's identity.

The strategy of avoiding co-branding made sense then but makes little sense now. If a brand is built with a strong personality, there will be no question of it losing its identity in a co-branding exercise. Instead, there is much to be gained by leveraging the brand to the maximum and forging alliances that are consistent with the brand's identity. Alliances will, however, tend to be between brands with similar standing, as brand strategists will see little payback in associating with a weaker brand. The partnership between Coca-Cola and Nestle to develop joint beverages is a good example of brands with 'rough parity forming a partnership. Exceptions to the equal-status rule might occur if the weaker brand offers certain credibility or value that would not normally be achievable. It might, for example, provide access to a trendy new niche market for a more traditional brand.

4.9. Protect your brand

Imitating branded goods has been a serious problem for companies, especially in luxury goods markets. Corporations targeted by forgers usually pursue any breach of intellectual property rights ruthlessly through the courts.

Ultimately, however, it is not the law that is the real barrier to rogues selling fake goods to consumers. The real barrier is the added value and experience associated with the brand itself. However, if the sum of the brand's attributes is greater than just the product or service,

something that will have to be the case if it is to prosper in the modern business world, then no counterfeiter can provide the authentic brand experience. Assuming consumers know that they are buying fake goods, then they will weigh the cost-saving against everything the real brand offers in terms of quality, experience, and other brand values. If the brand is sufficiently strong, these brand factors will outweigh cost savings.

4.10. Nurture the brand

Once a company has breathed life into its brand, it is not just a question of standing back and letting the brand get on with it. The brand's vital signs must be constantly monitored to ensure it is healthy and thriving. Frequent brand audits, brand tracking, and consumer research focus groups are all tools that may be used to keep the brand on track.

Section 3: Design in branding

In this part, we will look at the brand-building process, the importance of design in branding, as well as the distinction between marketing and branding.

1. Brand building process

« Brand strategists must approach their operations holistically for a brand to live up to expectation »¹⁴⁰. This means that brand marketers and strategists must analyze the brand in question from a broad perspective rather than a limited one, as this provides greater knowledge of the brand in question. Branding requires having an accurate awareness of the brand's roles and clients. It is about properly anticipating the wants of its customer. As a result, brand-building begins with a thorough understanding of the features of the brand's goods and services.

According to KOTLER and PFÖRTSCH, a business's branding is pursued by top management since it is a strategic necessity that is very important to the organization. This means that the company's CEO and the respective shareholders agree on a brand-building strategy. This agreed-upon strategy entails establishing a brand's strengths, which leads to brand stability, leadership, and, of course, international presence¹⁴¹.

TableN°7: The brand-building process

The Brand Building Process		
Innovation	Strategy	Design
<p>Opportunity Identification for sustained brand/business leadership</p> <p>Brand Vision</p> <ul style="list-style-type: none"> - Inspire the future consumer and marketplace. - Core Innovation - Product Innovation - Commercial Innovation 	<p>Unique and meaningful brand promise</p> <p>Brand Meaning</p> <ul style="list-style-type: none"> - Understand consumer, shoppers, market and brand - Establish Brand Promise - Establish Brand Positioning - Establish Brand Architecture 	<p>Express of brand strategy through experimental brand assets</p> <p>Brand Expression</p> <ul style="list-style-type: none"> - Create identity interface - Establish individual equity assets - Integrate through holistic execution across franchise - Create guidelines for allegiant implementation

Source: The brand-building process, BEST, 2008

¹⁴⁰ KOTLER (P)& PFÖRTSCH (W): *B2B Brand Management*. Berlin, Heidelberg, Springer, New York, 2010.

¹⁴¹ KOTLER (P)& PFÖRTSCH (W). Ibid.

According to BEST, design is part of the brand-building process, which also contains innovation and strategy, as shown in the table above. The brand-building process consists of three parts: innovation, strategy, and design¹⁴².

Innovation can provide an opportunity for company leadership, strategy for a distinct and effective brand promise, and design to reflect brand strategy through experimental brand assets.

The design may provide uniqueness through branding, which can have a significant impact on consumer behavior, allowing businesses to sell their services and/or products more efficiently. The design considers emotion, message, and the consumer's socializing. Consumers have aesthetic preferences that can emerge from design principles and can vary greatly depending on their experience with design. Design, in combination with brand identity development, contributes to the creation of brand equity and brand architecture.

2. The importance of design in branding

According to Lucas CONLEY, « branding is more than marketing, advertising, or positioning; it is all of these things combined »¹⁴³. So, what exactly is the role of design in branding?

In the book « What is branding? », Healey MATTHEW discusses the importance of design for branding. He believes that branding design begins with product development and progresses to packaging, labeling, advertising, and all resulting marketing material, such as webpages, brochures, signs, clothing, and gifts that are appropriate for the brand. He believes that design is the most important branding tool because it is visual and tactile. It is possible to design opposite senses, but this is rare. Designers understand how people interact and play a valuable role in brand development with things in the environment. As trained problem solvers who can help and inspire the brand in the face of potential challenges, designers are essential to building a meaningful and lasting brand identity. In advertising and branding agencies, it is discussed that designer should be able to work directly with clients on brand development¹⁴⁴.

If we assume that the logo, graphic architecture, and all imagery are used to recognize and identify all companies, then we need to believe that designers are extremely significant in the

¹⁴² BEST (P): "Branding and Design Innovation Leadership: What's Next?", Design Management Review, 19(3), 2008, pp.44–50.

¹⁴³ CONLEY(Lucas): "OBD: Obsessive Branding Disorder - The Illusion of Business and the Business of Illusion", 2009.

¹⁴⁴ HEALEY (Matthew): *What is branding*, Rotovision SA, Switzerland, 2008.

creation of brands, probably more important than the other elements. If we believe this, designers will have real potential over brands¹⁴⁵.

The author also believes that designers occupy the brand's appearance with the values that they seek and that businesses and institutions must earn those values on their own; they cannot be forced by a design, slogan, or promise; there has to be true.

According to PRIBBLE III design, in its different forms (product, environmental, information, and brand identity), maybe a powerful weapon that should be used in every aspect of an organization's activities to create a strategic competitive advantage and to achieve corporate objectives. Recognizing the need for more and better design work, a two-way education process must be developed. Marketers must know about the design process, and designers must learn about the marketing process. Design and marketing education could play a critical role in raising awareness and understanding the potential of combining those two disciplines¹⁴⁶.

FRASER believes that design will bring bigger breakthroughs in thinking, more innovative strategies for success, and the development of new business models to better meet user needs and create greater economic and human value¹⁴⁷.

3. What is the difference between branding and marketing?

Since branding and marketing are often a source of confusion, although we meet them every day. They are often misunderstood or even used incorrectly. While they share many similarities, they are two distinct concepts. Even though, understanding the distinction between them is simple. Here's a table that summarizes what is the relationship between branding and marketing?¹⁴⁸

¹⁴⁵ Shaughnessy (A): "Give Branding back its soul. Computer Arts", 2013, pp.48–49.

¹⁴⁶ PRIBBLE III, CLIFTON (John): Integration of Design and Marketing in Higher Education, Thesis directed to Faculty of the Graduate School of the University, School of Journalism and Mass Communication, 1992.

¹⁴⁷ FRASER (H.M.A): "The practice of breakthrough strategies by design". Journal of Business Strategy, 2007, pp66-74.

¹⁴⁸ MASHA (Mazi): "Branding vs Marketing", 2020.

Table N°8: Branding VS Marketing

Marketing	Branding
what it takes them to come in the first place	what it takes people to come back
Short/ mid-term campaigns	Long-term & always evolving
Drives sales	Drives recognition and loyalty
Impacts customers	Impacts customers & internal culture
Gets customer's attention (Push)	Keeps customer's attention (Pull)
Comes second	Comes first
Every instance of marketing is also an instance of branding	Many cases of brand expression are not marketing
Plays the game	Makes the rules
It's tactical	It's strategic
It's the storyteller	It's the story
Do the role	Writes the script

Source: Branding vs Marketing, Masha Mazi (2020)

We can say that branding and marketing go hand in hand, they are stronger together. But before we start marketing the products, we focus on branding. Credibility creates clients.

Final thoughts

As mentioned previously, a brand is more than just a name or a logo; it is an identity, a promise made to the customer, and it represents what the business stands for, so it is extremely important. It can be a benefit if it is well-designed and developed, but it may also be a risk if it has a bad strategy. However, a brand may take a long time to be called a « strong brand», it is well worth the effort because brands may survive when goods can't.

Branding began as a way to differentiate products and services. Creating a strong and unique image used to be the aim.

Markets are more competitive nowadays, and information and advertising are accessible everywhere. According to KAPFERER, a brand is a living organism that is invaluable to consumers as a source of promise. It should embrace design because branding nowadays surpasses identity and need to develop client engagements that transcend beyond visiting a website and watching an advertisement. Because brand includes the intangible elements, it is up to the designer to design new sources of meaning and make them tangible through brand touchpoints.

The bottom line from the above is that brand strategy is the plan of action, branding is the execution and the application of that plan, and brand is the result of those actions. The brand's success is based on celebrating its customer's success.

Empirical part

Chapter III

The influence of visual design on branding

Introduction

This last chapter aims to understand the influence of visual graphic design on the branding of the company. It is divided into three sections, the first will be a presentation of SIM company, The second corresponds to an explication of the methods we will use to respond to our research problem by justifying these approaches used to collect and analyze empirical data. The last will present and analyze the results collected.

Section 1: presentation of SIM Group

This portion is a presentation of the company, we will see: what is the story of the brand, who is it, its different subsidiaries, its missions and objectives, its products & the **SWOT** analysis of the group.

1. What is the story of SIM-agro: history & evolution?¹⁴⁹

The first stone of the mill or the Industrial Semolina of Mitidja (**SIM**) was laid on November 4, 1990. The first bag of semolina was manufactured on March 1, 1994, in the factory which was then running with a capacity of 150 tons/day.

Led by a father **Mr. Taieb EZZRAIMI** Abdelkader and his three sons who quickly saw that they could and should broaden their horizons with the advent of economic openness. Their efforts, initiatives, and right visions have enabled them to transform the modest company into a powerful industrial group in less than a decade.

From a modest family dimension to its creation, the company **SIM** has known, from its first years of activity, an active and sustained growth to establish itself from 1998 in an industrial, commercial and financial group of national scope. widely devoted.

In addition to the extension and development of its first subsidiary in Agro-food, the **SIM-SPA** group has expanded its activities to other niches by creating several subsidiaries in the field of mineral water, health, real estate promotion, trading of cereals and juices, and preserves.

2. The Who: presentation of the company

SIM is a joint-stock company with the main business activities: cereals processing and their derivatives manufacture and sale of semolina, flour, couscous and pasta production, flour milling packaging, commercialization, and export in flour milling – Semolina.

For the group as a whole, the existing investment is estimated at 16,000,000,000 Dinars while the current investments in the process of being committed are 3,700,000,000 Dinars.

From 1996 to 2013, the share capital increased from 8,208,000 DA to 3,940,000,000 Dinars.

SIM plans to become a leader in couscous and pasta in the Maghreb and to compete with the world's largest pasta and couscous brands.

The **SIM** Group is the leader in pasta and couscous in Algeria today. Its market shares are constantly evolving. It's a well-distributed brand that is present in 95% of Algerian markets.

¹⁴⁹ <http://groupesim.com/>. (02/06/2021 at 20h00).

3. The different subsidiaries of SIM¹⁵⁰

3.1. Agro-food subsidiary

It is situated at the foot of the fertile plain of Mitidja in Blida Mouzaia exactly in Ain El Romana. It is the group's main activity, with a daily capacity of **2,500 tons** of semolina and flour, **400 tons** of pasta, **155 tons** of couscous, and **600 tons** of animal feed.

Five semolina factories, three flour mills, two short pasta production units, two long pasta production units, four couscous production units, one animal feed unit, and an **85,000 tonne** storage silo system ensure this production.

A workforce of **900** people, including **90** executives and **555** construction workers, ensures this output. The parent company occupies **120,000 m²** of land, of which **70,000 m²** is covered.

SIM products (semolina, flour, pasta, and couscous) are now available in France, England, Belgium, Sudan, Senegal, Canada, and elsewhere.

3.2. Subsidiary for wheat trading

It is a subsidiary that supplies the cereals needed by the group and the Algerian market. This subsidiary is located on the main road axis in Ain Defla, close to the ports of Mostaganem and Tenès. This **20,000 m²** site houses **80,000 tons** of silos, port silos of **10,000 tons** in Tenès, silos of **65,000 tons** in Mouzaia, and a modern laboratory for the control and approval of wheat arrivals, as well as bacteriological analysis.

3.3. Mineral water subsidiary (AQUA-SIM)

The Mouzaia unit, a subsidiary of **AQUA-SIM**, is cited as a successful privatization experiment. Following the privatization of the Mouzaia and Bouharoun units by the **SIM** group in **2005**, **AQUA-SIM** now includes the only two sources of naturally carbonated mineral water in the country. Both have therapeutic benefits that have been established by eminent specialists. Today there has been a comprehensive upgrade plan for the development and marketing of the two companies. Among its missions: improving working conditions, increasing employee income levels, and fostering a peaceful social climate within the two companies.

This subsidiary has four (**04**) manufacturing units:

➤ Mineral water production unit:

- ✓ Address: Hattatba – Mouzaia road / Benharoun (Bouira) ;
- ✓ Main products: Carbonated natural mineral waters, flavored drinks, sodas.

¹⁵⁰ Internal SIM document

- **PET** production unit:
 - ✓ Address: Hattatba – Mouzaia road ;
 - ✓ Main products: **PET** performs (**18g, 22g, 36g, 52g, 85g**).
- Canning unit :
 - ✓ Address: Ben Boulaïd industrial zone (Blida) ;
 - ✓ Main products: Tomato concentrate, jams (Orange & Apricots), sauce tomato, harissa & juice concentrate.
- **CO₂** gas production unit :
 - ✓ Address: Hattatba – Mouzaia road ;
 - ✓ Main products: **CO₂** gas in bulk or bottles.

The current workforce of the subsidiary is **922** agents. The objective is to reach a workforce of **1 052** agents.

3.4. The Health Subsidiary

The Amina clinic, an **82**-bed infrastructure that functions more like a small hospital, is part of the Health Subsidiary. The clinic has a solid reputation due to the diversity of services and its proximity to Algiers. It offers different specialties:

- General consultation unit ;
- Operational unit composed of **3** operating and **1** septic room;
- **24** hour medical emergency unit ;
- Gynecological and obstetric unit ;
- Intensive medical care unit ;
- Medical imaging unit ;
- Biological exploration unit ;

It has a total area of **6 700 m²**. There are **190** employees, **25** of whom are practiced.

3.5. Promo SIM subsidiary

This subsidiary was founded in **2006**, it is structured by:

- Multifunctional complex which includes a car park, a shopping center, a restaurant, a party room, an administrative building, a conference center, seminar room, cafeteria, pizzeria, bank branches, **5D** cinema, a nursery, and **44** high standing accommodation;
- Sports complex with two swimming pools including a semi-Olympic pool, four multi-purpose rooms, a multi-sport hall, and a massage room and play areas in addition to the accompanying infrastructure;

These two complexes were officially inaugurated by **Mr.** President of the Republic and **Mr.** Minister of housing in July **2010**.

3.6. Teaching subsidiary

3.6.1. Baya school

The private school Baya was founded and is the first school of its kind in Blida, and has resided on **86** Youcef Blida Avenue before joining the new buildings at **PROMOSIM** Boulevard Mohamed Boudiaf. It offers education at all levels:

- Boulevard Mohamed Boudiaf has primary, middle, and secondary schools;
- In the Amara Youcef annex, there is a nursery and a pre-school.

The total number of students at all levels is **1 400**, with **130** people working as teachers and administrators to ensure that they are followed upon. There are also **200** registered at the pre-school and nursery level.

3.6.2. Management training institutes

The **SIM** Group formed a partnership with the **INSIM** Algiers group, which led to the establishment of two **INSIL** subsidiaries within the **PROMOSIM** Multifunctional complex.

- The **HMI** subsidiary: operational since the beginning of **2010/2011** academic year; training for the acquisition of graduation diplomas in management;
- **INSIM** subsidiary: operational since the beginning of the **2012/2013** academic year, it offers diploma and qualification training as well in the field of business management.

3.7. SIM SANDERS ALGERIA subsidiary

SIM Sanders Algeria, a Franco-Algerian joint venture between the **SIM** spa group and sanders (an Avril Group subsidiary), has opened its new feed manufacturing plant in the industrial zone of the Wilaya of Ain Defla, **140** kilometers west of the capital.

This cutting-edge industrial tool is the first animal nutrition plant in Algeria to be built entirely according to European standards. **SIM** Sanders Algeria can produce **150 000 tons** of food per year by the investment of **1.3 billion dinars (11 million Euros)**. The plant will add value in particular to local subproducts and commodities such as carob, almond shells or olive pomace, and other raw materials imported.

With this investment, **SIM** Sanders Algeria has demonstrated its ambition to become the country's leader in animal nutrition by building on the expertise of Sanders, the French leader in animal nutrition, and **SIM** Spa, the Algerian cereal processing leader. This partnership reflects the commitment of the company to provide quality food with a clear mission : to

provide technical support and food solutions that are adapted to the needs and means of the Algerian farmers to improve herd management and quality.

3.8. ACG oil subsidiary

Complex for oilseed crushing, refining, and conditioning of vegetable oils. It's located in Oran.

3.9. Other SIM Group participation

- **New Energie Algeria- NEAL / SPA:** a company founded in July **2002** as a joint venture between the **SIM** and **SONELGAZ** groups to promote and develop new and renewable energies;
- **SARL OCRIM ALGERIE:** a mixed Algerian-Italian company founded in **1997** to supply and sell semolina flour processing equipment and supplies.

4. The why x values: Missions and objectives

The group's principal mission when created is to address national pulp needs and to participate in the development of the industry and promote exports.

It converts the raw materials of hard or soft wheat into high-quality consumable material, complying with international standards and requirements while maximizing production and quality. When it comes to group goals, there are:

4.1. The economic objectives

- Profit maximization by taking the initiative to combat competition, by taking advantage of new technologies on the agro-food market of Algeria, and by reaching the leading national industrial pasta class;
- Improving existing products on the market as well as developing new innovative products;
- Increasing market share by expanding the product line;
- Satisfying the greatest number of customers' needs and desires;
- Production must be adjusted to meet potential consumer demand;
- Involvement in the entry of foreign currency via exports.

4.2. Social objectives

- Contribute to the reduction of unemployment by providing job opportunities;
- The contribution to autonomy;
 - The improved personal standard of living by giving them job opportunities and training to improve their level of professional development and new management techniques;

- Economic development contribution.

4.3. The marketing department's objectives

- Detect new market opportunities and products ;
- Analyze and anticipate the needs and expectations of customers ;
- Advertising communication ;
- Marketing plan development ;
- Gather market information ;
- Competition studies ;
- Sales management ;
- Product development ;
- Distribution channel management ;
- Contribute to the company's growth.

5. SIM Group products

SIM is semolina that contains various agro-food products divided into four categories: flour and starch, dough, couscous, canned fruits, and vegetables. It has moved to soft beverages recently. The products of this company are represented in the table below.

Table N°9: The different products of SIM Group

Pasta	Flour	Couscous	Sauce concentrate	Jam in jar
- Spaghetti	- Superior flour	- Fine couscous	- Mediterranean sauce.	- Apricot / Orange / Green
- Vermicelli.	- Pizza flour	- Medium couscous	- Olive's sauce	- apple jam
- Small elbow	- Flour puff	- Special couscous	- Spicy sauce	- Fig jam
- Middle bend.	- Brioche pastry	- (couscous with grapes, couscous with vegetables).	- Hot sauce	- Pumpkin-apple jam
- Snail.	- Sfendj flour		- Harissa	
- Spring	- Maarek flour		- Concentrate of tomato	
- Shells.				
- Bird tongue				
- Pasta flavored (lasagne, snail, spring, feather)		Oils		Juice Concentrate
		- Bahia Oil		- Apricot / Orange juice concentrate

Macaroni range	The semolina	Soft drink	Breadsticks (gressins)
<ul style="list-style-type: none"> - Small elbow - Middle bend - Shell - Spring. - Snail. - Spaghetti - Tlitli - Vermicelli - Flamengo - Average couscous 	<ul style="list-style-type: none"> - Fine. - Average - Extra 	<ul style="list-style-type: none"> - Sparkling natural mineral water. - Flavored soft drink: Strawberry, Grenadine, Orange, Pineapple, Lemon, Mint, Bitter, Lemon Zest + - “M +” flavored soft drink: Cola, Green apple, Strawberry, Orange, Pineapple. - Can: Lemon zest +, Pineapple, Mint, Orange. - Orange juice: Juki. - Refreshing soft drink with pasteurized orange juice: orange zest 	<ul style="list-style-type: none"> - nature - garlic and herbs - with seeds - Spicy
	Cake preparation		Dried vegetables
	<ul style="list-style-type: none"> - Chocolate Chip Cookies - vanilla cake - chocolate brownies 		<ul style="list-style-type: none"> - Chickpeas - lenses - beans - long white rice - long parboiled rice

Source: A company's internal document.

6. The evaluation of SIM’s environment: the SWOT analysis

SWOT analysis is a strategic tool for identifying a company's internal strengths and weaknesses as well as the opportunities and threats posed by its external environment. The goal of this analysis is to consider both internal and external factors when developing a strategy, maximizing the potential of strengths and opportunities while minimizing the effects of weaknesses and threats. In our research, we'll look at the factors that can help or hurt this business.

The following table shows SIM's strengths, weaknesses, opportunities, and threats

Table N°10 : The SWOT analysis of Sim group

Strengths	Weaknesses
<ul style="list-style-type: none"> - The company's good reputation. - Its position as a leader on the national market; - Its product diversity & its availability in the Algerian market; - A good product quality; - Competitive and affordable price; - The production capacity; - The innovation capacity; - Employee motivation; - The use of modern facilities; - Knowledge of both the internal and external markets; - Good agreement between the company's employees; - Good communication between the company and its clients. 	<ul style="list-style-type: none"> - The constant variability of the installed market; - The cost of the raw material; - Poor communication with its customers, especially in social media; - The difficulty of recruiting due to places isolated from subsidiaries.
Opportunities	Threats
<ul style="list-style-type: none"> - A good brand image; - regional, national, and international distribution; - Its partnership with foreign companies; - Global demand continues to rise; - The internal and external markets are both expanding; - Algerian consumer satisfaction through product diversity. 	<ul style="list-style-type: none"> - The number of active competitors is growing year after year; - posing a threat from new entrants; - The non-stability of the Algerian economy; - Consumer behavior that shows natural loyalty has competing brands.

Source: Student's own work.

7. SIM visual identity elements

After defining who the brand is, its why, its values, finding the brand's name & personality, identifying its internal culture and its brand voice and messages. Visual identity comes last, which allowed the brand to combine all of the previously outlined elements into a visual blend that properly expresses it as a whole.

7.1. The name

The name of the corporation is taken from **SIM**, display the three letters which sum up the Industrial Semolina of Mitidja (Semoulerie Industrielle de la Mitidja). The company's choice of this name and this sort of abbreviation communicates a message and an image of values to

its competitors and customers and it's easy to perceive, both visually and phonetically. The purpose was to create a recognizable and unique identity.

7.2. The logo

The brand's logo **SIM** is simply the name of the corporation written on an abbreviation with a blue background and two yellow wheat plants that refer to the origin of pasta and couscous. That selected symbol tells the customers what kind of products or services the brand is offering them, it creates a unique personality of your business what's the first thing that comes to mind when you hear about it. The company's message is one of « superiority, leadership & market dominance » in the agro-food industry.

7.3. Typography

SIM used a bold, heavy & sans serif font in its logo, it was used to highlight and capture the reader's attention and to provide emphasis. Sans serif font expresses modernism, humanism, and neutralism, it has got an incredible potential when used appropriately.

7.4. Color's palette

It's no accident that the logo of **SIM** is blue and yellow:

- **Blue** a color that paints the sky and sea, a hue that is associated with trust, stability, honesty, authority, wisdom, loyalty, and security ;
- **Yellow** a color that depicts joy, cheerful mentality, energy, enthusiasm, confidence, and positivity.

In combination, we get a combo that evokes emotions of optimism, stability & trust.

7.5. Tone & voice

The brand's tagline is « the eternal taste » which is a statement communicated to the outside world (customers, competitors) by the brand. In terms of the **SIM** brand, each subsidiary of the company has its philosophy, but they all share the same mission and objective and the same slogan; it represents the company's promise that the taste's quality will be always the same.

⇒ Brand archetype

SIM's personality is a mix of « **innocent** » and « **everyman** » archetypes:

- An innocent brand has a positive attitude and an optimistic view of life. It may be known as traditionalist and expresses always the desire to live a more natural lifestyle. It's genuine and wants to be happy, both for itself and for those around it;
- The everyman brand shows simplicity and being a regular person just like everyone else. It is also known as the good old man; the basic desire of the Everyman is to connect with others, nothing more than to belong. It's affordable in terms of price.

Section 02: Research methodology

My study focuses on the analysis of the impact of Sim's brand identity design on branding, in other words, I will try to find out whether **SIM**'s design exerts an influence on the thinking of the Algerian buyer or not. We will talk about the research's methodological approach.

1. The research objectives

I decided to conduct external research, addressing consumers, to reinforce the results using a research method that serves the nature of the topic. The survey is done by questionnaire.

The objectives of our survey are to:

- Collect the missing information to complete the study ;
- Confirm or reject my assumptions ;
- Since the brand **SIM** is one of the Algerian companies that use their visual design very often as a communication tool to reach their customers, I took it as a case study;
- I will take one of the brand identity elements which is the logo of the brand because the word logo has become synonymous with the word brand, to the point that a lot of people who don't know too much about branding do believe that a logo is a brand.

2. Data collection and analysis methodology

2.1. The documentary researches

To collect the information, we first had to do documentary research on the internet and in the library of our school as well as the libraries of other schools about the chosen topic.

2.2. The quantitative research

To get more representative results, we choose to use a quantitative method to carry on with our research; more specifically the questionnaire.

2.3. The questionnaire survey

Is a direct technique of scientific survey used with individuals that allows them to be interrogated in a directive way and to make a quantitative levy to find mathematical relations and to make quantified comparisons.¹⁵¹

This tool has many advantages, which is why it is widely used and popular in marketing. The three main advantages of this method of study include:

- It's simple to set up and generally cheap, especially since the democratization of the online questionnaire ;

¹⁵¹ CHABANI (S), OUACHERINE (H) : guide de méthodologie de la recherche en science sociales, 1^e édition, 2013, P65.

- Results are easily obtained and measured by using software that simplifies the entry of responses ;
- Research in many strategic areas is possible

Regarding our research, we conducted a study on the influence of visual graphic design on the branding of **SIM** company using a questionnaire that includes a set of questions to get general information about the demographic information of the respondents, their favorite agro-food brand in the Algerian market; as well as to identify brand familiarity. The second part was about the brand **SIM** and identifying the essential criteria of a good brand image. I have been used:

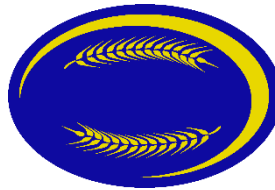
⇒ **Closed questions**

This sort of question requires a certain form of response from the respondent (a limited number of response choices). Closed questions may be :

- ✓ Dichotomous : the answer is limited to yes or no. For example **question 05** :

Do you know who owns this symbol?

- Yes
- No



- ✓ Multiple choices : the respondent can choose one or several answers. Such as **question 13** :

What do you think would make a good brand design? (This question is a single choice question)

- Its Logo
- Its typography
- Its colors
- Its packaging
- Other

⇒ **The open questions**

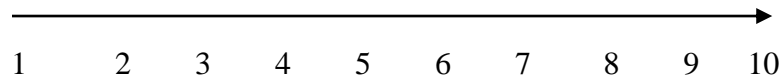
In this question, for example, **question 04**, the respondent has the option to answer :

What is your favorite Agro-Food brand in the Algerian market?

⇒ **The scale questions**

These questions allow the respondent to select a reply to a certain scale. For example, **question 12**:

On a scale from 1 - 10 how good SIM design is?



2.4. Sample selection

Sampling is a statistical technique that allows researchers to analyze a small sample of individuals who are considered to be representative of the community (all people with the information we need for the progress of our study)

In our case, a sample of **100** respondents was randomly chosen to touch different individuals of the population;

Our survey was published online via social media to gather quick results and to reach out to a wide range of people. It allowed the respondent to take his time answering the questions and choose the most convenient time and place for him to do so (when he is most comfortable).

Also, we went to the university of Saad DAHLAB – Blida 1 and had some answers from students. It was so helpful to use that flexible method of data gathering because it allowed us to collect non-verbal data.

Our questionnaire was both in French and English languages.

2.5. Data analysis

We classified and structured the answers after they were collected to create a database.

For data processing, we used the EXCEL statistical software for data classification and realization of some graphs. we used:

- **Flat-sorting:** this method entails studying each question separately; it allows me to calculate the answers to each question in terms of numbers and percentages, allowing me to test my assumptions ;
- **Cross-sorting:** it compares questions with answers. It also allows checking for the presence of a relation between two variables to explain specific results.

Section 3: The empirical findings

In this part, we will analyze and explain the survey results.

1. Flat-sorting

Q1 : Gender ?

Table N°11: Respondent's gender

Responses	Occurrence	Percent
Male	40	40%
Female	58	58%
prefer not to say	2	2%
Total	100	100%

Source: Student's own work using Excel.

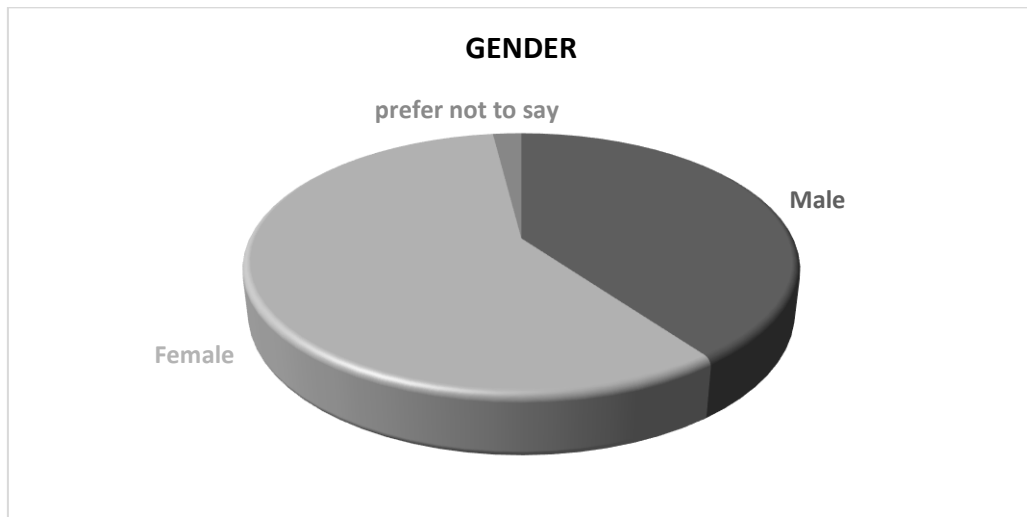


Figure N°17: Respondents' gender

Comment

The above chart shows that more than half of the respondents are women, with a rate of (58%), (40%) for men, and (2% for) who do not want to clarify. the rates are not that far apart, which makes the sample very representative; since this touches both genders in a closely equal way.

Q2: AGE?

Table N°12: Respondents' age

Responses	Occurrence	Percent
Younger than 18	2	2%
18-30	91	91%
30-45	4	4%
45-54	3	3%
Total	100	100

Source: Student's own work using Excel.

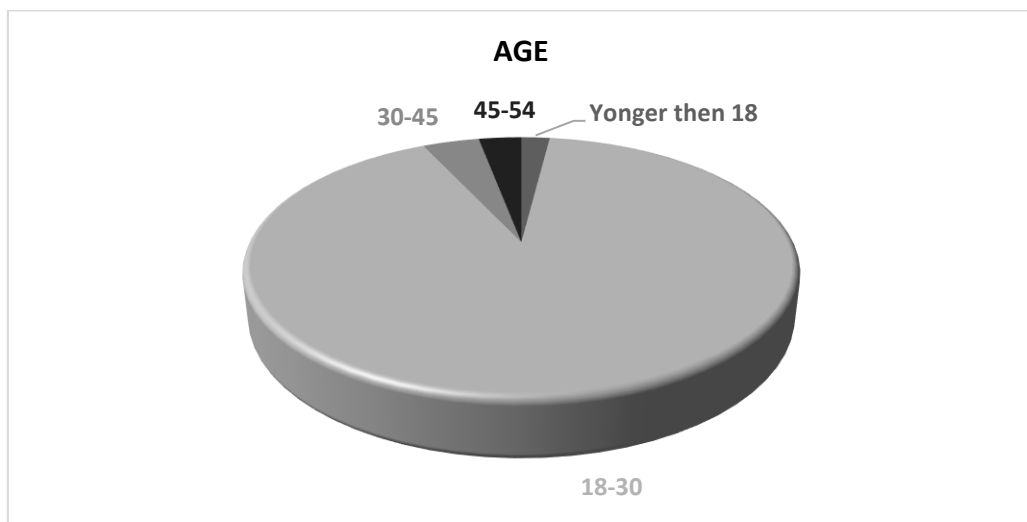


Figure N°18: Respondents' age

Comment

The chart above shows that more than half of the respondents (91%) are between 18 and 30, which is a good indicator of a representative sample because the majority of the Algerian population is young. Furthermore, this age group is the most dynamic and spends the majority of its time observing and analyzing, making this a good study on the impact of visual design on branding.

The rest of the sample is divided between those under the age of 18 (2%), those between the ages of 30 and 45 (4%), and those between the ages of 45 and 54 (3%), since this category is less present on social media.

Q3 : Your occupation/ Professional status ?

Table N°13: Respondents' occupation

Responses	Occurrence	Percent
Student	75	75%
Employee	12	12%
Freelancer	5	5%
Retired	6	6%
other	2	2%
Total	100	100

Source: Student's own work using Excel.

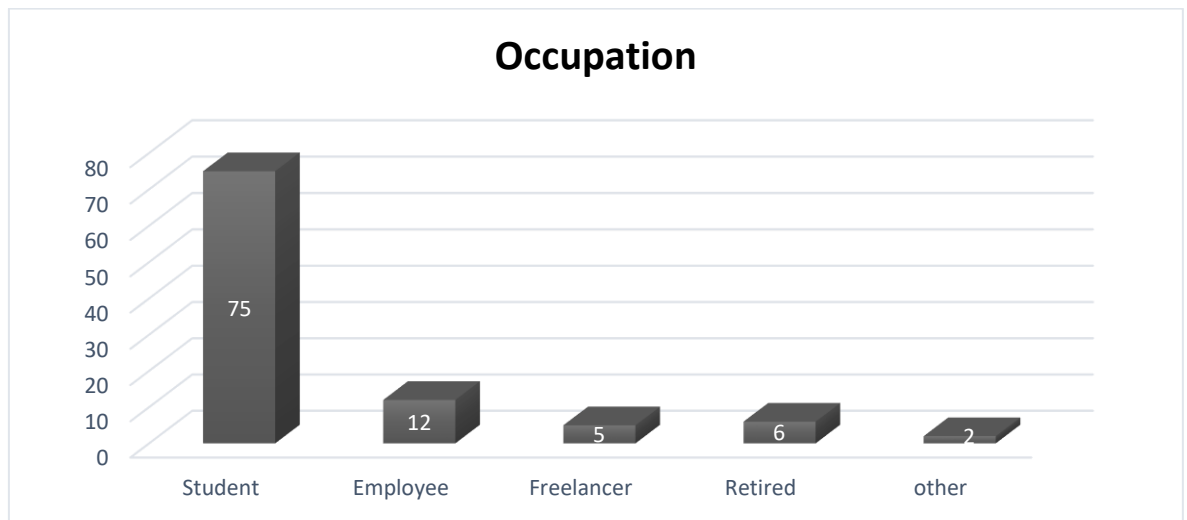


Figure N°19: Respondents' occupation

Comment

According to the results shown in the table and figure above, the majority of the sample are students, representing **75%** of the sample, followed by **(12%)** employees, **(6%)** retired, **(5%)** freelancers who are running their businesses, and **(2%)** respondents with other occupations. These findings indicate the sample's diversity.

Q4: What is your favorite Agro-Food brand in the Algerian market?

Table N°14: Favorite Agro-Food brand in the Algerian market

Responses	Occurrence	Percent
No specific answer	32	32%
Amour	5	5%
Amer ben Amer	15	15%
SIM	17	17%
Mama	7	7%
Cevital	3	3%
Palmary	2	2%
Garrido	5	5%
Extra	1	1%
Bimo	5	5%
Rouiba	2	2%
soumam	2	2%
coca cola	1	1%
Nestlet	1	1%
ifri	1	1%
Coeur de céréales	1	1%
president	1	1%
Total	100	100%

Source: Student's own work using Excel.

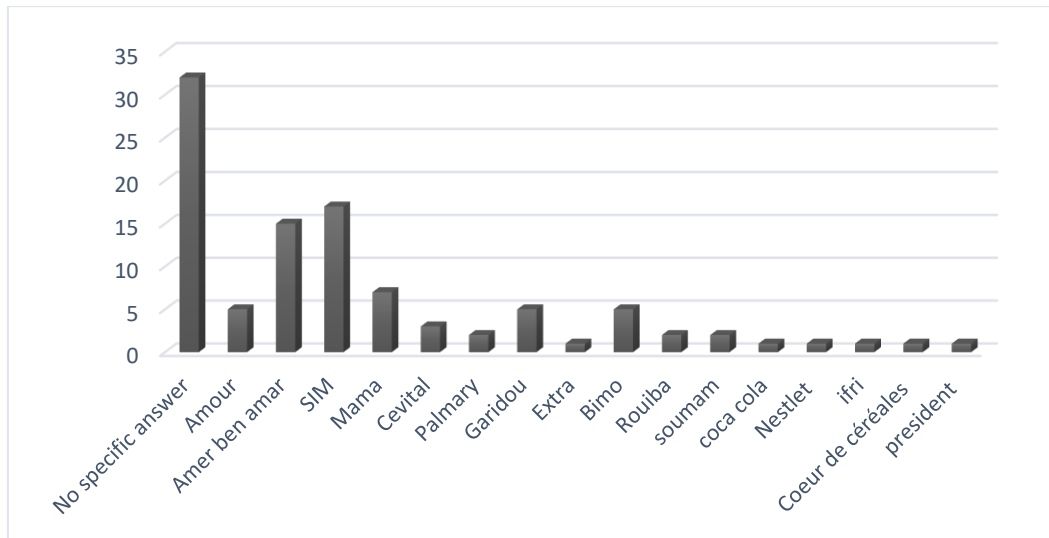


Figure N°20: Favorite Agro-Food brand in the Algerian market

Comment

From the table and figure above, regarding the agro-food that comes first to the minds of respondents when we asked them about their favorite one, we notice that **SIM** comes in the first position with a rate of (17%). Then comes Amer ben Amer with a rate close to the first (15%), while the rests of the responses were random and not specific.

We can conclude that this brand has a strong assisted notoriety, yet the rates remain relatively close, showing that the competition is fierce in this industry.

Q5: Do you know who owns this symbol?

Table N°15: Brand recognition

Responses	Occurrence	Percent
Yes	98	98%
No	2	2%
Total	100	100%

Source: Student’s own work using Excel.

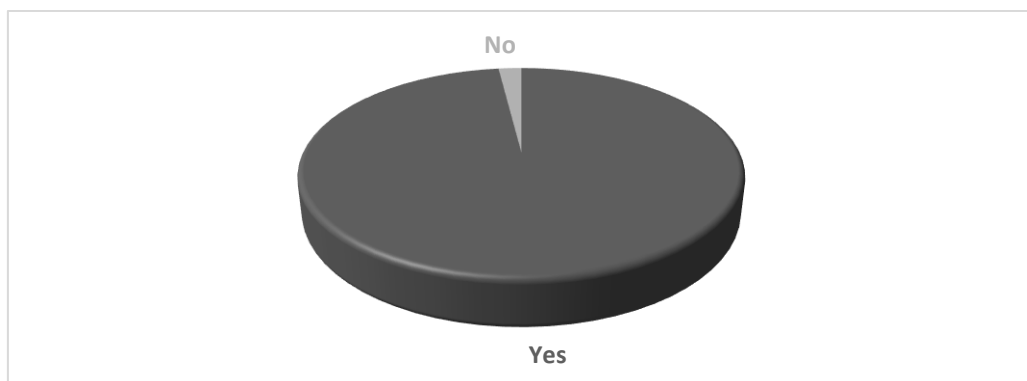


Figure N°21: Brand recognition

Comment

We can see that all the respondents know about the brand. **98%** of the sample connected this symbol to the brand « **SIM** » and recognized it as the logo of the Algerian brand **SIM**. This result proves that **SIM** has strong brand recognition.

Q6: How likely you recognize the Logo when you see it?

Table N°16: The evaluation of brand recognition

Responses	Occurrence	Percent
Instantly	70	70%
After a quick reflection	29	29%
I'll take time	1	1%
Total	100	100%

Source: Student's own work using Excel.

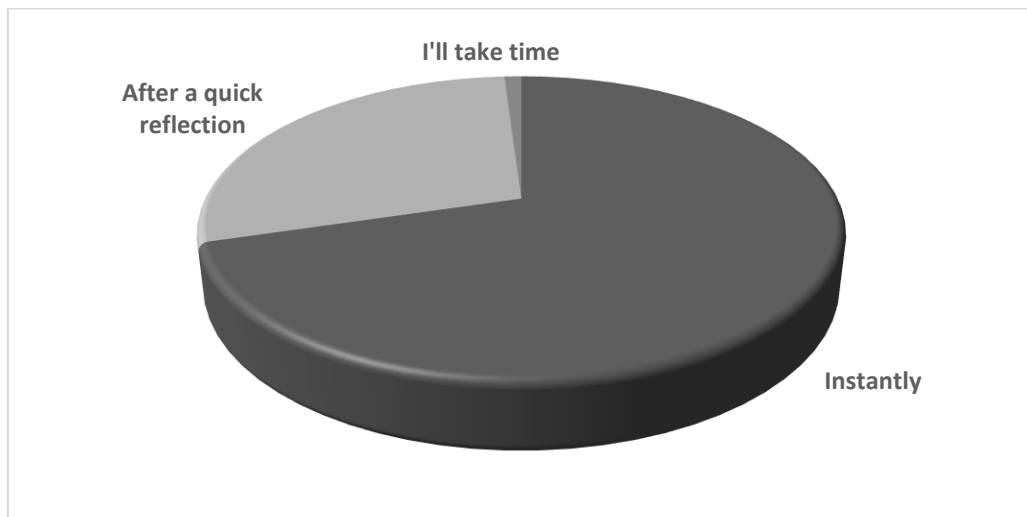


Figure N°22: The evaluation of brand recognition

Comment

The largest portion of the respondents (**70%**) could recognize the logo of **SIM** when they see it, while **29%** could not. The rest will take time to know it.

Q7 : How did you hear about the brand SIM ?

Table N°17: Communication tools: brand messaging

Responses	Occurrence	Percent
Newspapers / Magazines	11	5%
Television	71	31%
Radio	4	2%
Internet	21	9%
Advertising poster	38	17%
Event	4	2%
Stores	53	23%
Word of Mouth	20	9%
Other	7	3%
Total	229	100%

Source: Student’s own work using Excel.

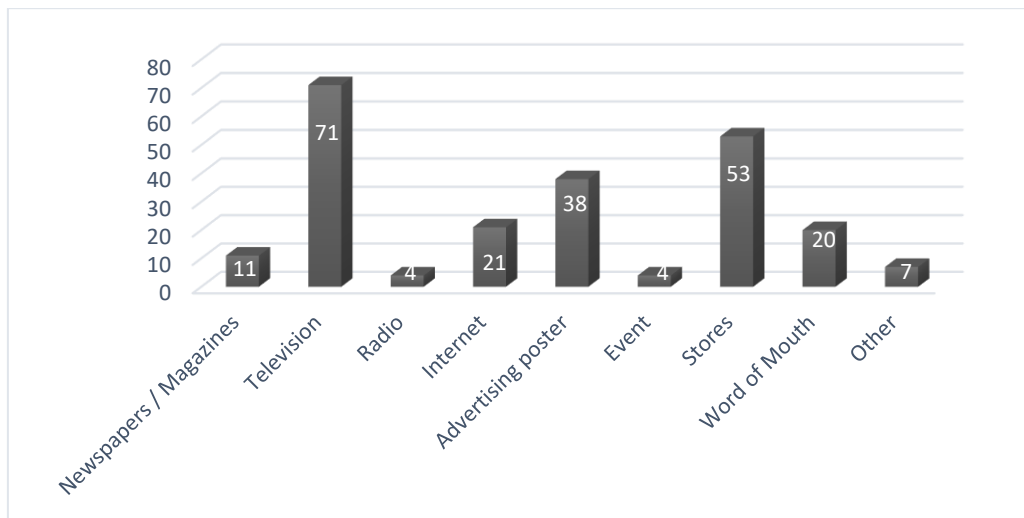


Figure N°23: Communication tools: brand messaging

Comment

According to the results shown in the table and figure above, the majority of respondents believe that Television and stores are the best tools to hear about the brand. (31%) of the sample heard of SIM through television and (23%) stores with the fact that the Algerian consumer is very interested in watching television, 17% through Ad’s posters since the Algerian customer spends all his time outside in front of them, 9% through word of mouth by family or friends and from the internet then comes the newspapers (5%). (2%) radio, event

others are the least used in Algeria. That can be explained by the communication efforts taken by the company.

Q8 : Do you find the name SIM easy to remember?

Table N°18 : Costumer’s insights

Responses	Occurrence	Percent
Yes	98	98%
No	2	2%
Total	100	100%

Source: Student’s own work using Excel.

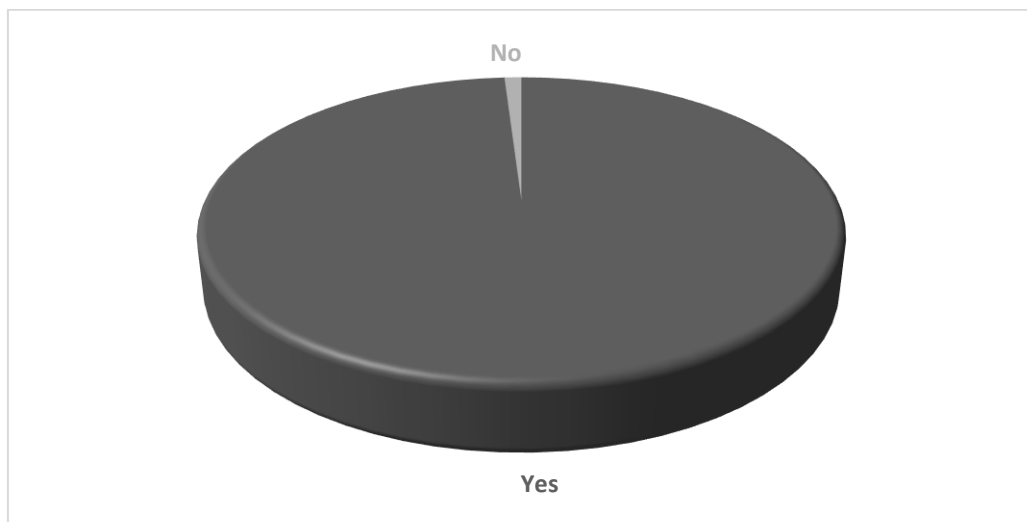


Figure N°24: Costumer’s insights

Comment

We found the majority of people (98%) easy to call & remember SIM. Although 2% don't.

Q9: Do you think SIM brand identity design influences customer behavior?

Table N°19: Brand identity design

Responses	Occurrence	Percent
Yes	78	78%
No	22	22%
Total	100	100%

Source: Student’s own work using Excel.

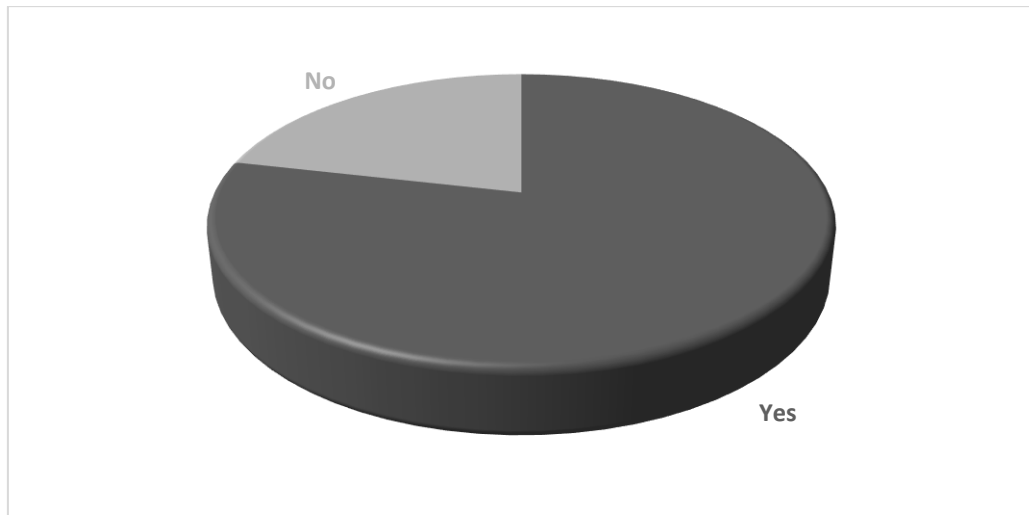


Figure N°25: Brand identity design

Comment

78% of the responses show case that brand identity design has a significant role in customer behavior.

Q10 : What is the tagline of the brand SIM ?

Table N°20 : Brand tagline

Responses	Occurrence	Percent
The leader of Agro-industry story	13	13%
Good food for everyone	10	10%
Grow naturally	3	3%
Safe food, pure food	9	9%
The eternal taste	63	63%
The Future of Agro innovation	2	2%
Total	100	100%

Source: Student’s own work using Excel.

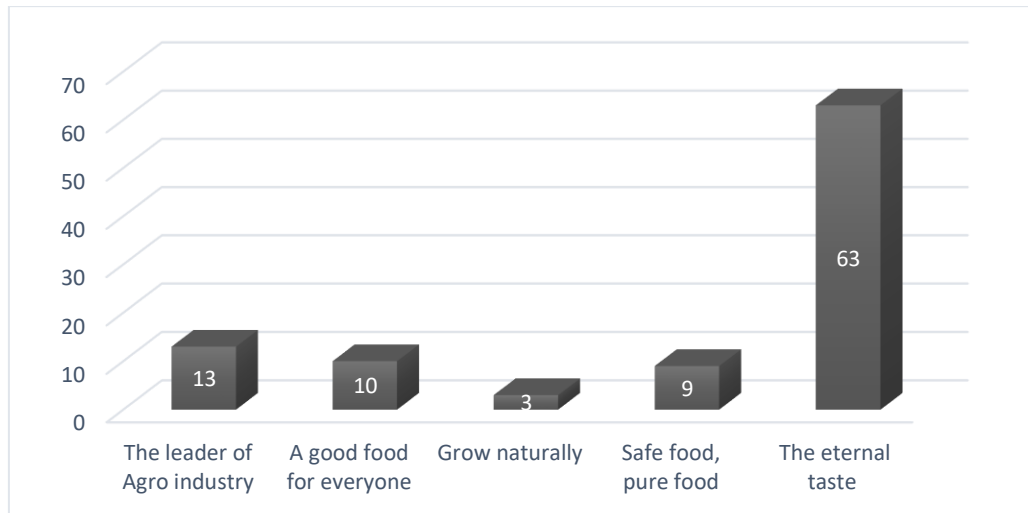


Figure N°26: Brand tagline

Comment

13% of the people we questioned thought that SIM’s tagline is « the leader of Agro-industry story », 10% thought that’s « good food for everyone », and only 3% of them thought it’s « grow naturally ». But 63% knew that its slogan is « the eternal taste ». In that tagline, SIM tells its customers what it stands for (its promise).

Q11 : How do you see SIM ?

Table N°21 : The perceived value

Responses	Occurrence	Percent
Quality	55	35%
Balance	25	16%
Credibility / Trustworthy	30	19%
Unity	3	2%
Growth	13	8%
Safety	16	10%
Consistency	7	5%
Other	7	5%
Total	156	100%

Source: Student’s own work using Excel.

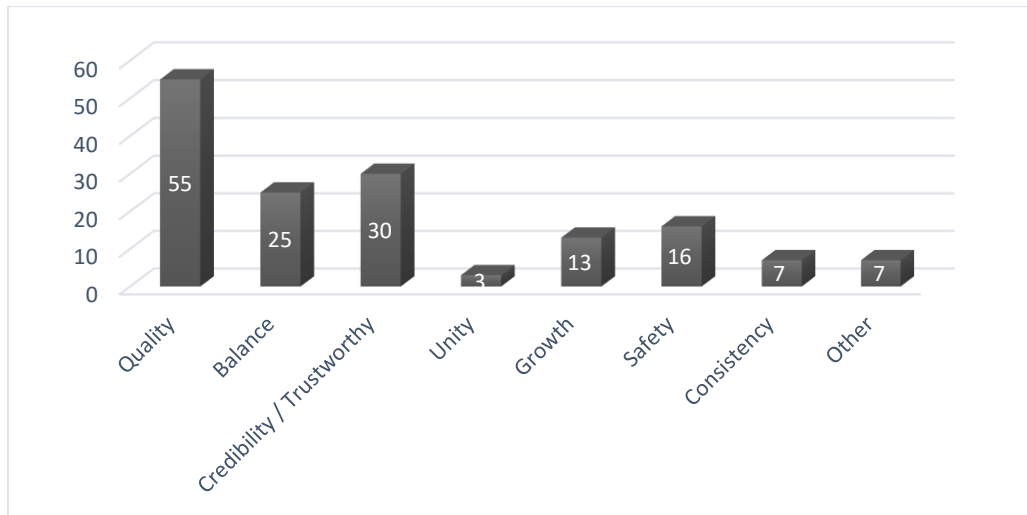


Figure N°27: The perceived value

Comment

For most respondents, quality and credibility are the main perceived values of the brand. Some (16%) see that SIM represents Balance, and others find it safe (10%), the rest see it reflects consistency and unity.

Q12 : On a scale from 1 - 10 how good SIM design is ?

Table N°22: Rating the brand design

Responses	Occurrence	Percent
1	0	0%
2	2	2%
3	5	5%
4	5	5%
5	6	6%
6	25	25%
7	21	21%
8	25	25%
9	8	8%
10	3	3%
Total	100	100%

Source: Student’s own work using Excel.

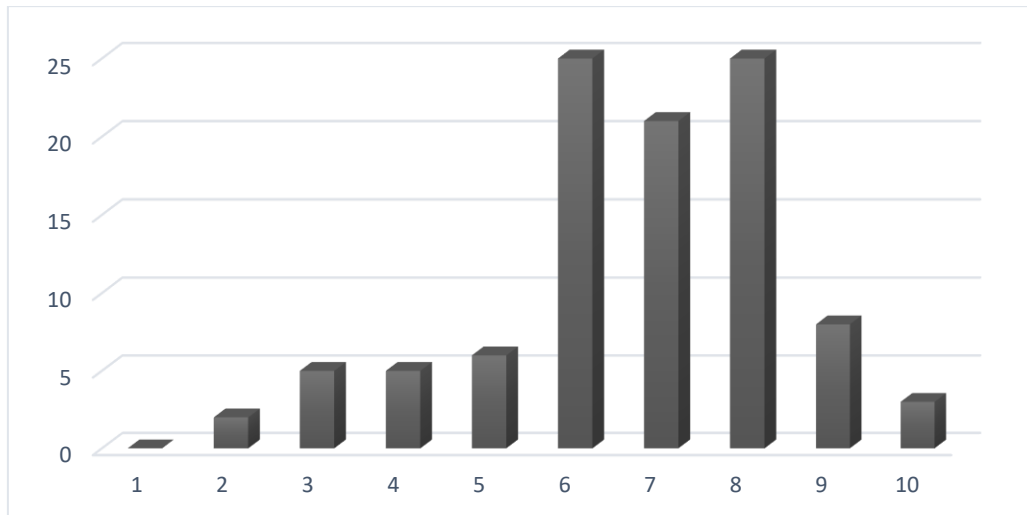


Figure N°28: Rating the brand design

Comment

(25%) of SIM consumers are satisfied with its design, (25%) of them are rather satisfied (they rated by 8) while (21%) rated the design by 7. Some were not satisfied, represent (10%) between 3 and 4. A minority of (2%) were not at all satisfied and only (3%) were very satisfied (they rated by 10).

Q13: What do you think would make a good brand design?

Table N°23: What makes a good design?

Responses	Occurrence	Percent
Its Logo	64	29%
Its typography	24	11%
Its colors	58	26%
Its packaging	71	32%
Autre	3	2%
Total	220	100%

Source: Student’s own work using Excel.

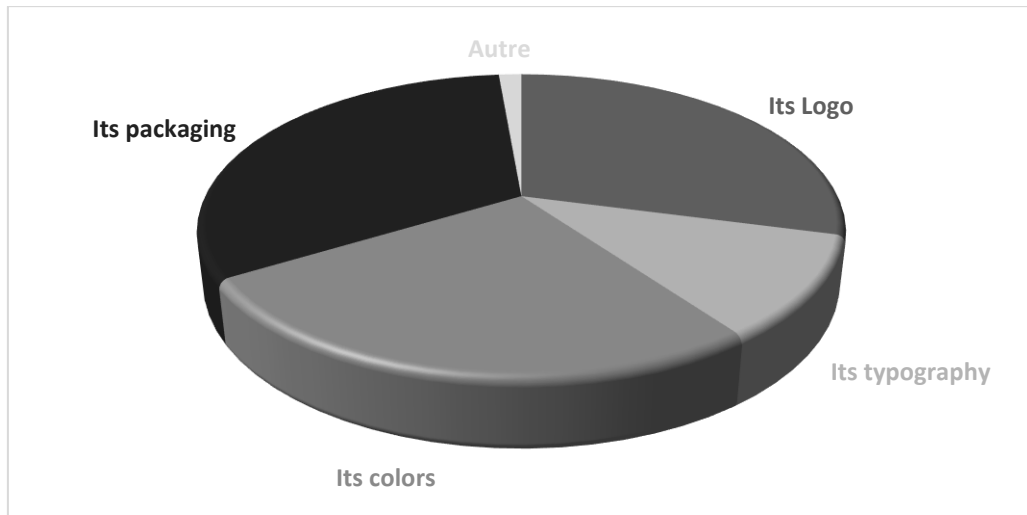


Figure N°29: What makes a good design?

Comment

For many people good packaging still helping in creating product differentiation, and raise brand visibility.

Q14: What do you think is the role of visual graphic design when branding?

Table N°24: The role of visual graphic design when branding

Responses	Occurrence	Percent
Builds credibility by creating a consistent visual language	40	19%
Helps to bring tangibility in packaging	25	12%
Creates a sense of unity and cohesiveness	20	9%
Promotes tone of the message to be communicated	25	12%
Increases sales	23	11%
Increases memorability amongst customers	49	23%
Acts as a strong identity for brands	29	14%
Other	1	0%
Total	212	100%

Source: Student’s own work using Excel.

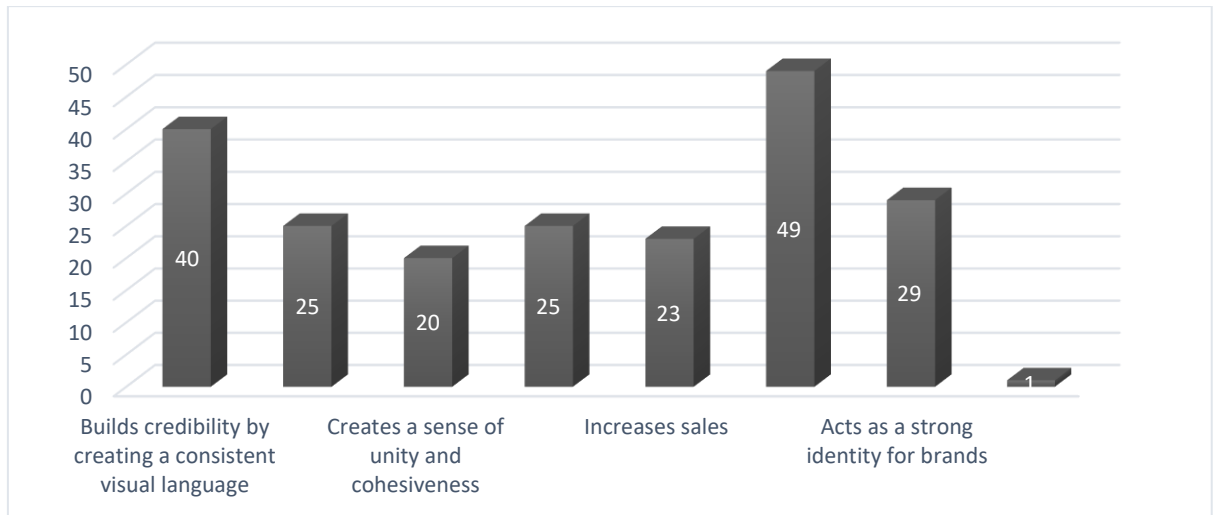


Figure N°30: The role of visual graphic design when branding

Comment

The results from **100** respondents showcase that majority of respondents (**23%**) agree on the ability of graphic design and claimed that it has a significant role to increase memorability amongst customers. Additionally, **19%** of them stated that it builds credibility by creating a consistent visual language, **14%** said that graphic design acts as a strong identity for brands. Apart from the major percentages, **12%** of the respondents perceive that it can help to bring tangibility in packaging, promotes tone of the message to be communicated. However, few of them saw that graphic design creates a sense of unity and cohesiveness and Increases sales.

Q15 : Would you identify its products on a crowded shelf?

Table N°25 : Products recognition

Responses	Occurrence	Percent
Yes	91	91%
No	9	9%
Total	100	100%

Source: Student’s own work using Excel.

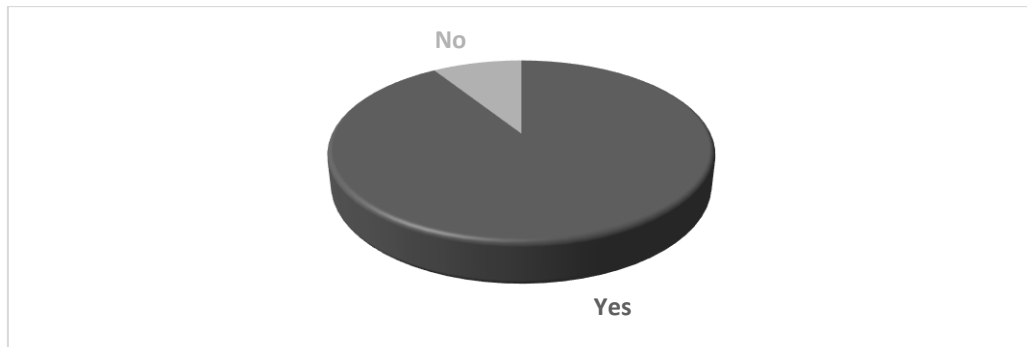


Figure N°31: Products recognition

Comment

91% of people who answered could identify SIM’s products in the Algerian market.

Q16 : Does a good package make you want to buy ? Does it grab your attention ?

Table N°26 : Package influence

Responses	Occurrence	Percent
Yes	93	93%
No	7	7%
Total	100	100%

Source: Student’s own work using Excel.

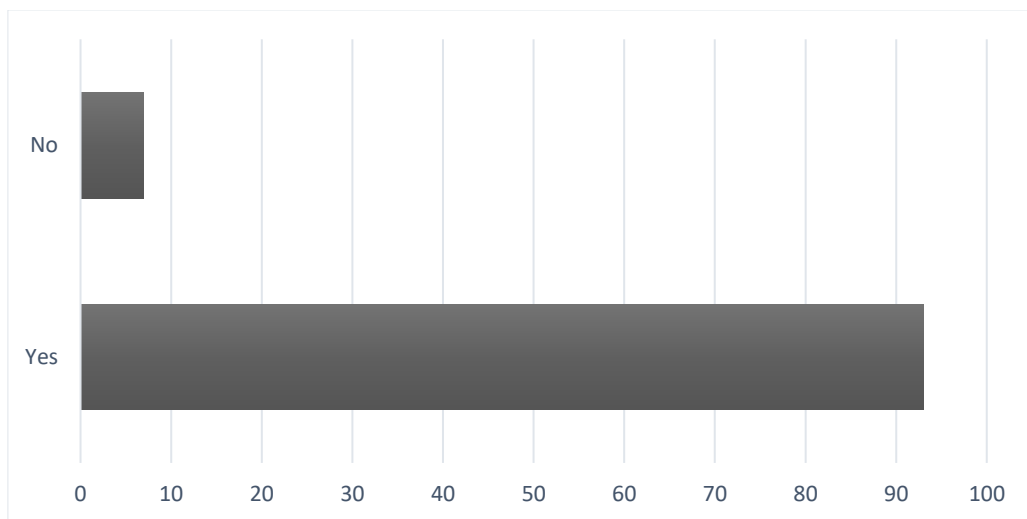


Figure N°32: Package influence

Comment

93% thought that the package design of SIM grabs their attention and influences their purchase.

Q17: How many times have you interacted with SIM products ?

Table N°27: Brand loyalty

Responses	Occurrence	Percent
Very frequently	20	20%
Frequently	48	48%
Occasionally	25	25%
Infrequent (rarely)	7	7%
Total	100	100%

Source: Student’s own work using Excel.

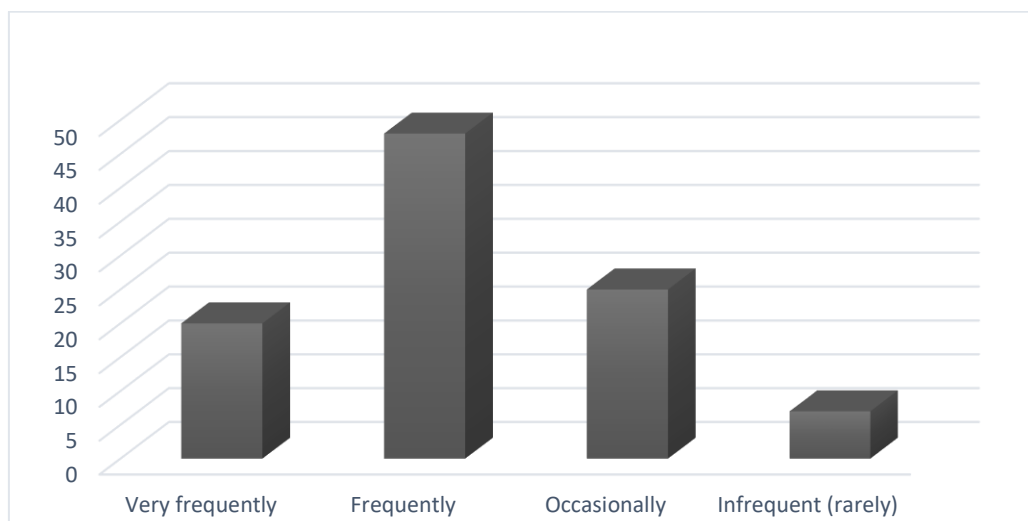


Figure N°33: Brand loyalty

Comment

48% interact with the brand frequently, 25% buy SIM’s products occasionally, and 20% are loyal and do the purchase very frequently. Only 7% see that the brand’s products are not interesting and interact with its competitor.

Q18 : Do you think SIM is living the expectations of their customers ?

Table N°28 : Brand experience

Responses	Occurrence	Percent
Yes	80	80%
No	20	20%
Total	100	100%

Source: Student's own work using Excel.

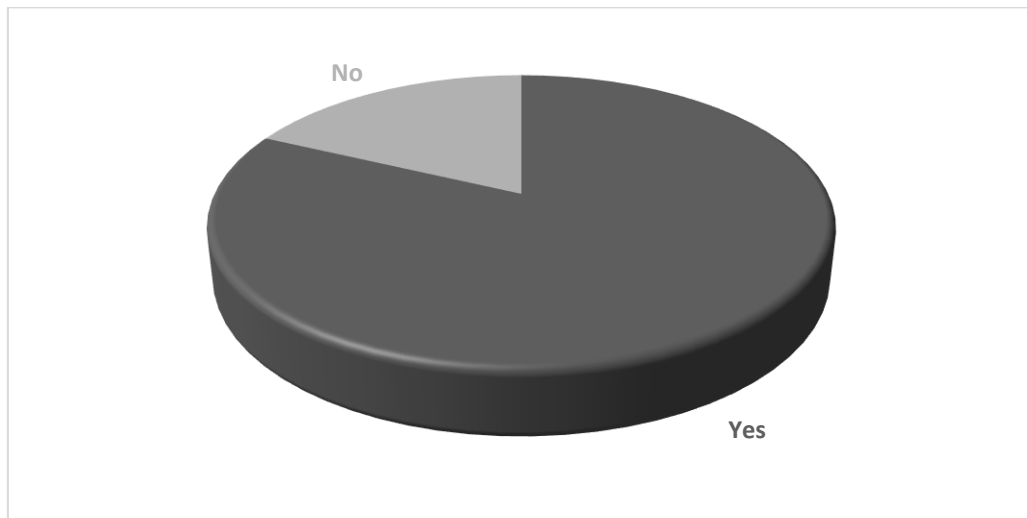


Figure N°34: Brand experience

Comment

80% of the respondents we asked are living their expectations, whilst **20%** are not satisfied with their experience with the brand.

Q19 : If not, what could it change ?

Table N°29: What could it change?

Responses	Occurrence	Percent
its promises	2	7%
quality	7	24%
taste	2	7%
package design	6	21%
product diversity	4	14%
changing identity design	2	7%
price	3	10%
customer service	1	3%
nothing	2	7%
Total	29	100%

Source: Student’s own work using Excel.

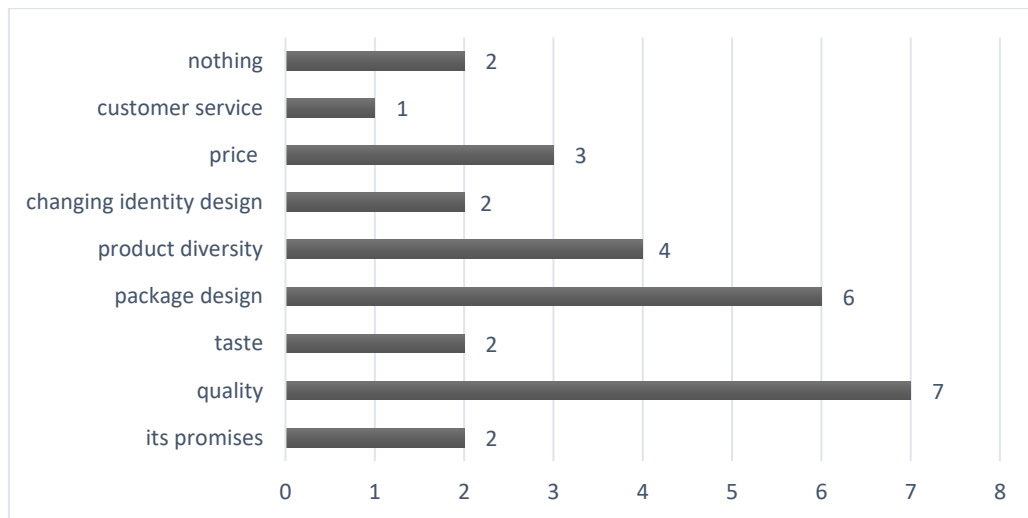


Figure N°35: What could it change?

Comment

Almost **24%** recommended **SIM** to improve the quality of its products, **21%** suggested developing its package design, **14%** propose to diversify its product. And **10%** wanted to reduce the price.

Others said that they don’t appreciate the communication actions of the brand so **7%** recommended changing the identity design that **SIM** shows and why not the creativity as well.

Other recommended **SIM** to improve its promise (the taste) and customer service, which would cause a specific perception of the brand image.

Another group (7%) thought that the brand is doing great and it doesn't have to change anything.

Q20 : Would you recommend SIM products for others ?

Table N°30: The evaluation of brand loyalty

Responses	Occurrence	Percent
Yes	80	80%
No	20	20%
Total	100	100%

Source: Student's work using Excel.

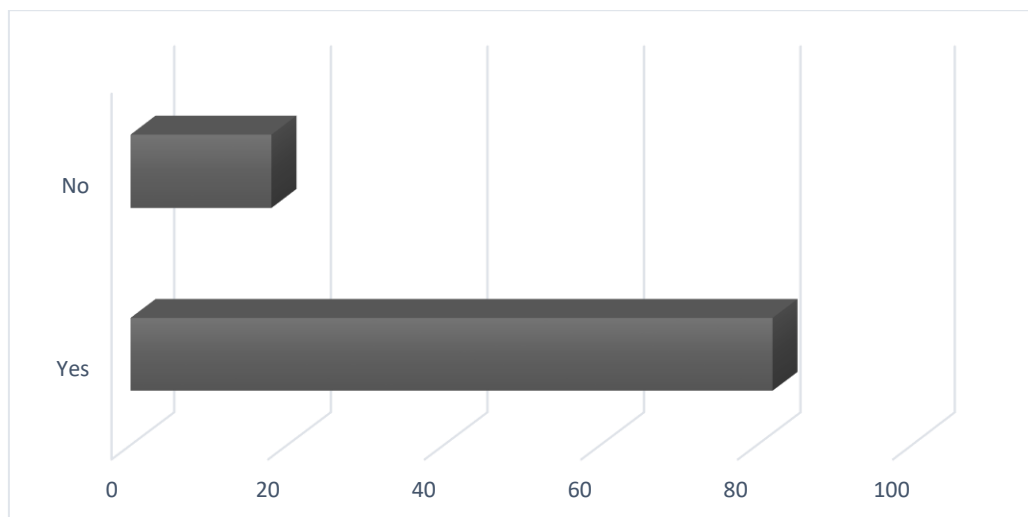


Figure N°36: The evaluation of brand loyalty

Comment

80% are loyal to the brand and would recommend others to buy **SIM**'s products, while **20%** are not its potential clients.

2. Cross-sorting

We used the cross-sorting method on some of the questions we found connected to validate the results obtained and to confirm or reject the hypothesis we proposed when we first started our work:

Crossing: Q1 (Gender) & Q2 (Age) & Q17 (How many times have you interacted with SIM products?)

Table N°31: Which is the most loyal generation & gender?

			Brand loyalty				Total
			Very frequently	Frequently	Occasionally	Infrequent	
Male	Age	younger than 18	1	5	1	0	7
		18-30	6	11	9	3	29
		30-45	0	4	0	0	4
		45-54	0	0	0	0	0
	Total	7	20	10	3	40	
Female	Age	younger than 18	0	5	2	0	7
		18-30	8	12	11	4	35
		30-45	5	8	1	0	14
		45-54	0	2	0	0	2
	Total	13	27	14	4	58	
Prefer not to talk	Age	younger than 18	0	0	0	0	0
		18-30	0	1	1	0	2
		30-45	0	0	0	0	0
		45-54	0	0	0	0	0
	Total	0	1	1	0	2	
Total	Age	younger than 18	0	2	0	0	2
		18-30	18	42	24	7	91
		30-45	2	2	0	0	4
		45-54	0	2	1	0	3
	Total	20	48	25	7	100	

Source: Student's work using Excel.

Comment

Our analysis shows that when **18 to 30** year-olds do become loyalty members, they are the most likely of all age groups to engage with a brand emotionally. This category represents

(87,5%) of respondents distributed between women and men. This tells us that the most engaged and loyal members are young and the attendance rate for both genders is relatively close.

Crossing: Q5 (Do you know who owns this symbol?) & **Q6** (How likely you recognize the Logo when you see it?)

Table N°32: The ability of consumers to identify the brand from their first impression

		How likely you recognize the Logo when you see it?			Total
		Instantly	After a quick reflection	I'll take time	
Do you know who owns this symbol?	yes	68	29	1	98
	no	2	0	0	2
Total		70	29	1	100

Source: Student's work using Excel.

Comment

We found that (69,38%) is the highest proportion of people who know and recognize the logo of the brand from their first attention. We can say that a company's logo plays an important role as it provides the customer with instant recognition of the brand.

Crossing: Q9 (Do you think SIM brand identity design influences customer behavior? & **Q12** (On a scale from 1-10 how good SIM design is?)

Table N°33: Defining the customer experience design

		Do you think SIM brand identity design influences customer behavior?		Total
		Yes	No	
On a scale from 1 - 10 how good SIM design is?	1	0	0	0
	2	2	0	2
	3	3	2	5
	4	3	2	5
	5	5	1	6
	6	20	5	25
	7	13	8	21
	8	24	1	25
	9	6	2	8
	10	2	1	3
Total		78	22	100

Source: Student’s work using Excel.

Comment

We note that (30,76%) of respondents value the brand identity design and are more satisfied (they see SIM's design as a good one) which explains how good design can influence others' behaviors and impact their perceptions of the brand.

Crossing: Q18 (Do you think SIM is living the expectations of their customers?) & **Q20** (Would you recommend SIM products for others?)

Table N°34: Building strong brand equity by customer’s expectations and satisfaction

		Would you recommend SIM products for others?		Total
		Yes	No	
Do you think SIM is living the expectations of its customers?	yes	62	18	80
	no	18	2	20
Total		80	20	100

Source: Student’s work using Excel.

Comment

According to the table above, a significant number of respondents (77,5%) live their expectations from the brand and are able to recommend SIM's products to others.

This shows that SIM is marking its success because the brand's success is based on celebrating its customer's success.

3. A quick recap of the study's findings

Based on the results gathered from our survey, and after our analysis and interpretation, the main points to be highlighted can be summarized as follow:

Of 100 people we asked:

- More than half of the respondents are women, with a rate of (58%);
- (91%) of the respondents are between 18 and 30 ;
- The majority of the sample are students, representing (75%);
- SIM comes in the first position with a rate of (17%);

- **(98%)** recognize the logo of the Algerian brand **SIM** ;
- The largest portion of the respondents **(70%)** could recognize the logo of **SIM** when they first see it ;
- The majority of respondents believe that Television and stores are the best tools to hear about the brand. **(31%)**;
- The majority of people **(98%)** easy to call & remember « **SIM** » ;
- **(78%)** of the responses showcase that brand identity design has a significant role in customer behavior ;
- **(63%)** knew that **SIM**'s tagline is « the eternal taste » ;
- Quality and credibility are the main perceived values of the brand, they represent **(35%)** & **(19%)** of the total ;
- **(25%)** of **SIM** consumers are satisfied with its design ;
- For **(32%)** of people, good packaging still helping in creating product differentiation;
- That majority of respondents **(23%)** claimed that graphic design has a significant role to increase memorability amongst customers ;
- **(91%)** of people could identify **SIM**'s products in the Algerian market ;
- **(93%)** thought that the package design of **SIM** grabs their attention ;
- **(48%)** of the respondents interact with the brand frequently ;
- **(80%)** of the people we asked are living their expectations ;
- **(24%)** recommended **SIM** to improve the quality of its products and **(21%)** suggested developing its package design ;
- **(80%)** are loyal to the brand and would recommend others to buy **SIM**'s products, while **(20%)** are not its potential clients ;
- **18 to 30** year olds are the most engaged and loyal members of the brand. It represents **(87,5%)** of respondents ;
- **(69,38%)** is the highest proportion of people who know and recognize the logo of the brand from their first attention ;
- **(30,76%)** of respondents value the brand identity design and are more satisfied (they see **SIM**'s design as a good one) ;
- **(77,5%)** live their expectations from the brand and are able to recommend **SIM**'s products to others.

Recommendations

The purpose of this chapter was to give a general overview of the organization and to find the general framework of the survey carried out on the influence of visual design on branding of « **SIM** ».

We were able to arrive at answers on it using two methods of analyzing the results, namely flat sorting and cross-sorting.

After studying the research findings, we were able to give some recommendations for the company to better its marketing situation, brand image, and get closer to its customers to gain their satisfaction:

- **Improve** brand creativity in terms of products, design, and colors, because they have a significant impact on its reputation ;
- **Rebranding** or changing the design of the logo, and making it more prominent because it is an element of **SIM**'s identity as a brand, which helps the brand to differentiate from its competitors ;
- **Improve** the quality of the products and the customer service ;
- Because the advertisement is such a winning card in the Algerian market, it **should be used** to highlight the diversity of its products ;
- **Be more active** on media platforms and apply different digital strategies.

At this point, we have been able to confirm the hypotheses that we mentioned earlier, as well as provide answers to our main question; overall, the results are mostly favorable, and **SIM** uses its design to improve its image and be the leader on the Algerian market.

General conclusion

General conclusion

In an interconnected and strongly competitive world, companies find themselves under pressure to always have to be visible, unique, and close to their customers. To reach this, they must provide new, relevant, and equally effective tools for capturing and attracting customers. Today, design is the art of influencing a consumer, whether consciously or unconsciously, to buy a brand or a product, especially visual graphic design.

In our research, we were interested in this sort of design and its impact on the action or the process that the company takes to build a certain image because the brand image is an important aspect that is developed by the company to attract more and new customers for its products (Good design matters).

In order to provide an answer to our main question:

«What is the relative influence of the visual design on branding? »

Based on the quantitative data collected, we conducted a survey showing the impact of visual design in improving the company's branding strategy, specifically that of SIM Algeria in our case.

The results of the research showed that:

- Good design builds memorability and credibility ;
- The visual graphic design allows the organization to express its identity and differentiate itself from competitors ;
- As long as the brand's core message is aligned, customers will still recognize the brand ;
- The desired brand image of **SIM** and its brand image that has been achieved are the same ;
- **SIM** is listening to its customers; they are the lifeblood for it. So why the brand is living the expectations of its customers.

We are able to say that good design is like a problem solver and that always leads brands to win because a lot of persons make their purchasing decisions based on appearance. So, when we build a brand, we make sure to put our design at the forefront. Thus, we confirm our hypothesis.

Our study, like any other, is far from being generalized and definitive. Some questions remain unclear unless they will be carried out on a broad scale with a huge sample size because the larger the sample is, the more interesting the results will be.

Finally, we hope that this modest work will meet the expectations of the company

« **SIM** agro-industry », and that it will be useful for other researchers, inviting them to investigate the topic along other axes. Design and branding are worth studying!

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Appendix

Survey about the influence of the visual design on branding (English version)

This survey addressing the role of visual graphic design on branding and it's a part of a master's program. The findings will inform my understanding of the relationship between branding and identity design. As a participant in this survey, you will be a part of the research project. I will be very grateful if you would complete this survey. Please read the survey questions carefully and take your time before you answer.

Thank you in advance.

If you have any questions or comments feel free to contact me: Ryma BOUKENDAKDJI master's student in marketing at the school of higher commercial studies, EHEC Algeria, boukendakdji.ryma@gmail.com

***Required**

1. Gender ? *

- Male
- Female
- Prefer not to say

2. Age ? *

- younger than 18
- 18-30
- 30-45
- 45-54
- 55 or older

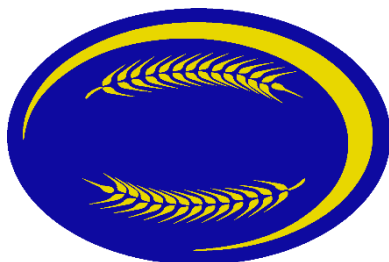
3. Your occupation/ Professional status ? *

- Student
- Employee
- Freelancer
- Unemployed
- Retired
- Other

4. What is your favorite Agro-Food brand in the Algerian market?

.....

5. Do you know who owns this symbol? *



- Yes
- No

If yes, go to the next question

If not, thank you for participating

6. How likely you recognize the logo when you see it ? *

- Instantly
- after a quick reflection
- I'll take time

7. How did you hear about the brand SIM? *

By :

- Newspapers / Magazines
- Television
- Radio
- Internet
- Display
- Event
- Stores
- Word of Mouth
- Other

8. Do you find the name SIM easy to remember? *

- Yes
- No

9. Do you think SIM brand identity design influences customer behavior? *

Brand design refers to the visual design of a brand (logo, typography, colors...etc.)

- Yes
- No

10. Among the taglines below, what is the tagline of the brand SIM? *

(This question is a single choice question)

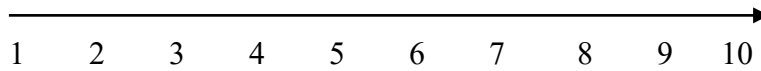
- Good food for everyone
- Eternal taste
- the leader of the Agro-industry
- The Future of Agro innovation
- Grow naturally
- Safe food, pure food
- Other

11. How do you see SIM? / What is the perceived value? *

(Select a maximum of 3 choices)

- Quality
- Balance
- Credibility / Trustworthy
- Unity
- Growth
- Safety
- Consistency
- Othe

12. On a scale from 1 - 10 how good SIM design is? *



13. What do you think would make a good brand design? *

(This question is a single choice question)

- Its Logo
- Its typography
- Its colors
- Its packaging
- Other

14. What do you think is the role of visual graphic design when branding? *

(Select a maximum of three (03) choices)

- Builds credibility by creating a consistent visual language
- Helps to bring tangibility in packaging
- Creates a sense of unity and cohesiveness
- Promotes tone of the message to be communicated
- Increases sales
- Increases memorability amongst customers
- Acts as a strong identity for brands
- Other

15. Would you identify its products on a crowded shelf?

- Yes
- No

16. Does a good package make you want to buy? Does it grab your attention?

- Yes
- No

17. How many times have you interacted with SIM products? *

- Very frequently
- Frequently
- Occasionally
- Infrequent (rarely)

18. Do you think SIM is living the expectations of their customers? *

- Yes
- No

19. If not, what could it change?

.....

20. Would you recommend SIM products for others? *

- Yes
- No

Thank you for your interest in this study!

Enquête sur l'influence de l'identité visuelle sur l'image de marque (Version française)

Il s'agit d'une enquête portant sur le rôle de L'identité visuelle sur l'image de marque et elle fait partie d'un programme de master. Les résultats éclaireront ma compréhension de la relation entre l'image de marque et la conception de l'identité visuelle. En tant que participant à cette enquête, vous ferez partie du projet de recherche. Je vous serais très reconnaissante de répondre à ce questionnaire. Veuillez lire attentivement les questions du sondage et prenez votre temps avant de répondre.

Merci en avance.

Si vous avez des questions ou des commentaires n'hésitez pas à me contacter : Ryma BOUKENDAKDJI étudiante en master2, option marketing à l'école des hautes études commerciales, EHEC Algérie, boukendakdji.ryma@gmail.com

***Obligatoire**

1. Sexe ? *

- Homme
- Femelle
- Je préfère ne pas dire

2. Age ? *

- moins de 18 ans
- 18-30
- 30-45
- 45-54
- 55 ans ou plus

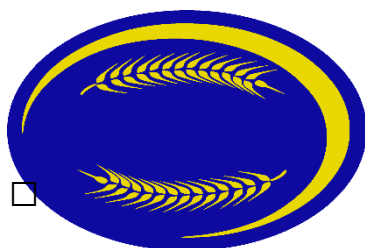
3. Votre occupation/statut professionnel ? *

- Élève
- Employé
- Indépendant
- Sans emploi
- Retraité
- Autre

4. Quelle est votre marque Agro-Alimentaire préférée sur le marché algérien ?

.....

5. Savez-vous à qui appartient ce symbole ? *



- Oui
- Non

Si oui, passez à la question suivante Sinon, merci d'avoir participé

6. Quelle est la probabilité que vous reconnaissiez le logo lorsque vous le voyez ? *

- Instantanément
- Après une rapide réflexion
- Je vais prendre le temps

7. Comment avez-vous connu la marque SIM ? *

- Journaux / Magazines
- Télévision
- Radio
- Internet
- Affichage
- Événement
- Magasins
- Bouche à oreille
- Autre

8. Trouvez-vous le nom SIM facile à retenir ? *

- Oui
- Non

9. Pensez-vous que la conception de l'identité de la marque SIM influence le comportement des clients ? *

La conception de l'identité fait référence au design visuel d'une marque (logo, typographie, couleurs...etc.)

- Oui
- Non

10. Parmi les slogans ci-dessous, quel est le slogan de la marque SIM ? *

(Cette question est une question à choix unique)

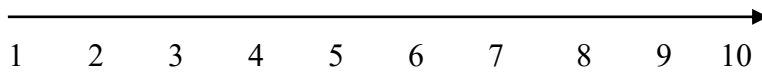
- Une bonne bouffe pour tout le monde
- Le goût éternel
- Le leader de l'agro-industrie
- L'avenir de l'agro-innovation
- Grandir naturellement
- Nourriture sûre, nourriture pure
- Autre

11. Comment voyez-vous SIM ? / Quelle est sa valeur perçue ? *

(Sélectionnez un maximum de 3 choix)

- Qualité
- Equilibre
- Crédibilité / Digne de confiance
- Unité
- Croissance
- Sécurité
- Cohérence
- Autre

12. Sur une échelle de 1 à 10, quelle est la qualité de la conception SIM ? *



13. Selon vous, qu'est-ce qui ferait un bon design de marque ? *

(Cette question est une question à choix unique)

- Son logo
- Sa typographie
- Ses couleurs
- Son emballage
- Autre

14. Selon vous, quel est le rôle du design graphique visuel dans le branding ? *

(Sélectionnez un maximum de 3 choix)

- Renforce la crédibilité en créant un langage visuel cohérent
- Aide à apporter de la tangibilité dans l'emballage
- Crée un sentiment d'unité et de cohésion
- Favorise le ton du message à communiquer
- Augmente les ventes
- Augmente la mémorisation parmi les clients
- Agit comme une identité forte pour les marques
- Autre

15. identifieriez-vous ses produits dans une étagère bondée ?

- Oui
- Non

16. Un bon package vous donne-t-il envie d'acheter ? Attire-t-il votre attention ?

- Oui
- Non

17. Combien de fois avez-vous interagi avec des produits SIM ? *

- Très fréquemment
- Fréquemment
- Occasionnellement
- Peu fréquent (rarement)

18. Pensez-vous que SIM répond aux attentes de ses clients ? *

- Oui
- Non

19. Si non, qu'est-ce que cela pourrait changer ?

.....

20. Recommanderiez-vous des produits SIM à d'autres ? *

- Oui
- Non

Merci de l'intérêt que vous portez à cette étude !

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Abstract

Abstract

Brands are all around us, no matter where we go, no matter what we do. As consumers, we are bombarded by images of logos and advertising campaigns every day. However, we rarely think about the process by which brands enter our lives. Before any product is ever produced or sold, it must first be branded. Every idea, from initial sketches to patented logos, supports a branding strategy, or the decisions a production team has made about what will drive a consumer to choose their brand over that of their competitors.

Design has turned one of the prominent types of both direct as well as indirect modes of communication. Ranging from marketing materials, business cards, advertising banners, infographics and other forms of promotional materials, the role of graphic design has become mandatory. The visual aspect of design and its impact on marketing has got some attention on how they could strengthen a brand. If the design is guided by the brand, it can serve as the cohesive factor for all elements that configure a brand experience and represent a well-defined source of differentiation.

Key words: brand, brand experience, branding, strategy, communication, design, graphic design, logo, visual aspect.

Résumé

Les marques sont partout autour de nous, peu importe où nous allons, peu importe ce que nous faisons. En tant que consommateurs, nous sommes tous les jours bombardés d'images de logos et de campagnes publicitaires. Cependant, nous pensons rarement au processus par lequel les marques entrent dans nos vies. Avant qu'un produit ne soit fabriqué ou vendu, il doit d'abord être marqué. Chaque idée, des croquis initiaux aux logos brevetés, soutient une stratégie de marque ou les décisions qu'une équipe de production a prises sur ce qui incitera un consommateur à choisir sa marque plutôt que celle de ses concurrents.

Le design est devenu l'un des principaux types de modes de communication directs et indirects. Qu'il s'agisse de supports marketing, de cartes de visite, de bannières publicitaires, d'infographies et d'autres formes de matériel promotionnel, le rôle de la conception graphique est devenu obligatoire. L'aspect visuel du design et son impact sur le marketing ont attiré l'attention sur la façon dont ils pourraient renforcer une marque. Si le design est guidé par la marque, il peut servir de facteur de cohésion pour tous les éléments qui configurent une expérience de marque et représentent une source bien définie de différenciation.

Mots clés : marque, expérience de marque, branding, stratégie, communication, design, graphisme, logo, aspect visuel.

ملخص

العلامات التجارية في كل مكان حولنا، بغض النظر عن المكان الذي نذهب إليه، بغض النظر عما نفعله كمستهلكين، تقصفنا صور الشعارات والحملات الإعلانية كل يوم. ومع ذلك، نادرًا ما نفكر في العملية التي تدخل بها العلامات التجارية حياتنا. قبل أن يتم إنتاج أي منتج أو بيعه، يجب أولاً وضع علامة تجارية عليه. تدعم كل فكرة، من الرسومات الأولية إلى الشعارات الحاصلة على براءة اختراع، استراتيجية العلامة التجارية، أو القرارات التي يتخذها فريق الإنتاج بشأن ما يدفع المستهلك إلى اختيار علامته التجارية على تلك الخاصة بمنافسيه.

لقد حول التصميم كل من طرق الاتصال المباشرة وغير المباشرة. بدءًا من المواد التسويقية وبطاقات العمل واللافتات الإعلانية والرسوم البيانية وغيرها من أشكال المواد الترويجية، أصبح دور التصميم الجرافيكي إلزاميًا. لقد حظي الجانب البصري للتصميم وتأثيره على التسويق على كيفية تعزيز العلامة التجارية. إذا كان التصميم يسترشد بالعلامة التجارية، فيمكن أن يكون بمثابة عامل متماسك لجميع العناصر التي تشكل تجربة العلامة التجارية وتمثل مصدرًا محددًا جيدًا للتمايز.

الكلمات الأساسية: العلامة التجارية، تجربة العلامة التجارية، العلامة التجارية، الإستراتيجية، الاتصال، التصميم، التصميم الجرافيكي، الشعار، الجانب المرئي.

