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HOW STORY AND VISUAL IDENTITY CONTRIBUTE TO SOCIAL MEDIA BRANDING OF INDONESIAN LOCAL BRAND

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Abstract
Indonesia is known as the social media capital of the world. With strong sharing habit and social media addiction, brands are required to use social media to enhance relationship with Indonesian customers. CHAMBER, an upper-class dining in Jakarta just launched their new brand identity and started to focus in instabranding, a term for social media branding through Instagram. Thus, the aim of this study is to analyze how story and visual identity contribute to CHAMBER's social media branding. The study used a qualitative descriptive approach, with case study method. Data was collected through digital observation and interviews with CHAMBER and Higherpurpose Branding Studio executives, also with customers. The CHAMBER branding process has reached a point where consumers can differentiate a brand from similar product or service categories. So far, CHAMBER has efficiently and precisely used most Instagram features to gain recognition and has consistently incorporated essential elements so that the brand is strong and easily distinguishable.

INTRODUCTION

For every action, there is an equal and opposite reaction, plus a social media overreaction. A decade ago we were thrilled to connect with our childhood friends with the help of Facebook. Now, we are excited to share our lives with strangers and followers through Instagram. Changes brought by social media have impacts on brands and users alike. In today's digital era, social media is not only a means of communication but also a means of self-expression, used by both individuals and organizations.

Indonesia, as a multicultural country, has a high internet penetration rate. In 2017, 51 per cent of Indonesian population had an access to the Internet, and 40 per cent of said population used social media (Kemp, 2017). The culture of sharing makes Indonesia known as the social media capital of the

world, and citizens of Jakarta have been found to tweet more than any other city on Earth (Bollier, 2014). This sharing habit and social media addiction require brands in Indonesia to use social media for their businesses, hence the need of social media branding. In addition to increasing sales figures, social media branding is also used to construct a relationship between brands and their customers.

Diamond (2013) identified several things that need to be considered to analyze how effective a social media branding strategy is. Diamond stated that an active social media branding strategy requires a story, channel, visual identity and community (Diamond, 2013). Although digital communication channel is getting lower in costs and easier to use, a relationship between brands and customers is merely profit-oriented (Solis, 2013), with digital media customers having various sources other than the brand itself (Goel et al., 2017).

Instagram was established in 2010, and since then, it became a favorite channel for social media branding. Instagram offers filters, caption and hashtag that appeal to the audience. With hashtags, users can group their contents to several categories. Hashtags also facilitate searches into relevant categories, increase global exposure and enable users to gain engagement from others. In short, hashtags are an essential element of creating an Instagram caption. Meanwhile, captions hold an essential role of brand storytelling on Instagram.

Among the most popular contents on Instagram are photos or videos about food posted by foodies, also known as foodstagram. The term foodies has been known since the 1980s and refers to a group of people who are obsessed with any variation of food (Poole, 2012). The high number of foodies on Instagram makes food and beverages (F&B) brands choose Instagram as their branding platform (Ginsberg, 2015; Lavoie, 2015). Ginsberg (2015) even used the term instabranding, which refers to a branding process on Instagram.

Since social media branding is fundamental for brands, many local F&B brands in Indonesia focus their branding activities on Instagram. One of renowned F&B brands in Jakarta is CHAMBER, an upper-class dining restaurant located at the heart of Jakarta having just launched its new brand identity: 'The Paradigm Shift' (Chamber, 2015). CHAMBER's brand identity, The Paradigm Shift, focuses on the theme of humanism and features several figures who have shaken the world's wildest paradigms in the interior of its room. This brand identity tends to differ from others, which likely emphasizes the flavor of the food or the interior design of the restaurant itself. The change of paradigm is the selling point which defines CHAMBER as an upscale dining restaurant (Chamber, 2015).

The substantial identity and story behind The Paradigm Shift are also presented to the audience through social media. CHAMBER asked Higherpurpose Brand Studio to help with their social media branding strategy, especially for Instagram. It is necessary for CHAMBER to have a social media branding strategy to increase brand awareness and create participation of the audience, especially upper-class citizens. With high audience participation, CHAMBER's Instagram account will have voluntary user-generated contents and a high rate of engagement. Thus, the research question of this study is how story and visual identity contribute to CHAMBER's social media branding?

This question aroused since Instagram is a visual communication tool. The most engaging contents on Instagram are beautiful photos with equally beautiful background stories. Therefore, to increase brand awareness and create a high rate of participation, CHAMBER needs to have a strong visual and brand story on Instagram.

LITERATURE REVIEW
Social Media Branding

By definition, social media branding refers to branding activities conducted through a social media platform. Diamond (2013) mentioned several advantages of social media branding, namely, promoting micro message by using social media elements, inspiring loyalty, archiving history records, balancing brand message and maintaining employee's satisfaction. Diamond (2013) also proposed several elements that need to be considered for social media branding: (1) Story, (2) Community, (3) Channel and (4) Visual Identity.

One element is Story, which according to Diamond, refers to a background story of a brand that is built on social media. The story needs to include brand values, unique selling propositions, brand credibility to persuade audience perception and buying behavior as well as originality to induce audience loyalty. The next element is Community, which will reflect values of a brand. For social media branding, a brand needs to focus on its primary target audience, opinion leaders and the power of word-of-mouth to elevate the brand to other unreachable groups of audience. Another element is Channel, which can either improve or destroy the brand image. There are various channels available for brands, such as social media, email, blog, website, to name but few. The right choice of channels is crucial to improving the brand image. The last element is Visual Identity, a non-text element that is easy to remember when the audience talk about the brand. Visual identity includes logos, icons, avatars, brand colours, graphics and photos.

Brand Story and Storytelling

A background story is always fascinating and more comfortable to remember rather than statistical data. For a brand, a strong story can influence customers' brand experiences, including emotion, cognition and response to stimuli related to a brand (Brakus, Schmitt & Zarantonello, 2009). The story has a structure which makes a holistic experience for the audience, and they engage in in the emotional side of a brand. Kaufman added that storytelling induced positive reactions to a brand, and strong storytelling could become the brand's uniqueness (Kaufman, 2003).

A compelling brand story is like narration or traditional folklore, which consists of solid characters and engages chronological plot (Lehnert, 1981; Lundqvist, Liljander, Gummerus & Riel, 2013). The audience should be able to identify the characters of a brand, and the message should also put the brand in a positive manner (Mossberg & Johansen, 2006). A brand story must be original because the audience are becoming more critical to promotional strategies (Holt, 2002). The story itself can be a fiction or a non-fiction as long as it is easy to identify and foster a sense of similarity with the characters (Mossberg & Johansen, 2006).

In her article, Rush (2014) proposed six characteristics of storytelling in relation to social media marketing: (1) it is developed from the right understanding of target customers; (2) it serves as an emotional push factor in purchasing decision; (3) it should maintain its originality and reliability; (4) it should utilize the power of channels; (5) story elements should be credible and finally, (6) it should motivate user-generated contents.

Visual Identity and Brand Identity

This study decided to further analyse visual identity by enhancing it with the brand identity concept. Kotler & Keller (2014) defined brand identity as a unique set of brand associations created by a branding strategy. This association reflects the position of the brand in the consumers' perception and is the brand's promise to the customers. Brand identity shapes the relationship between a brand and its customers through value propositions, which involve functional benefits and emotional benefits. Aaker & Erich (2002) compiled four elements of brand identity, namely (1) brand as a product, (2) brand as an organization, (3) brand as a person and (4) brand as a symbol. This article mainly focuses on Story and Visual Identity analysis (as seen in figure 1) due to the time limitation to observe community and word-of-mouth power.
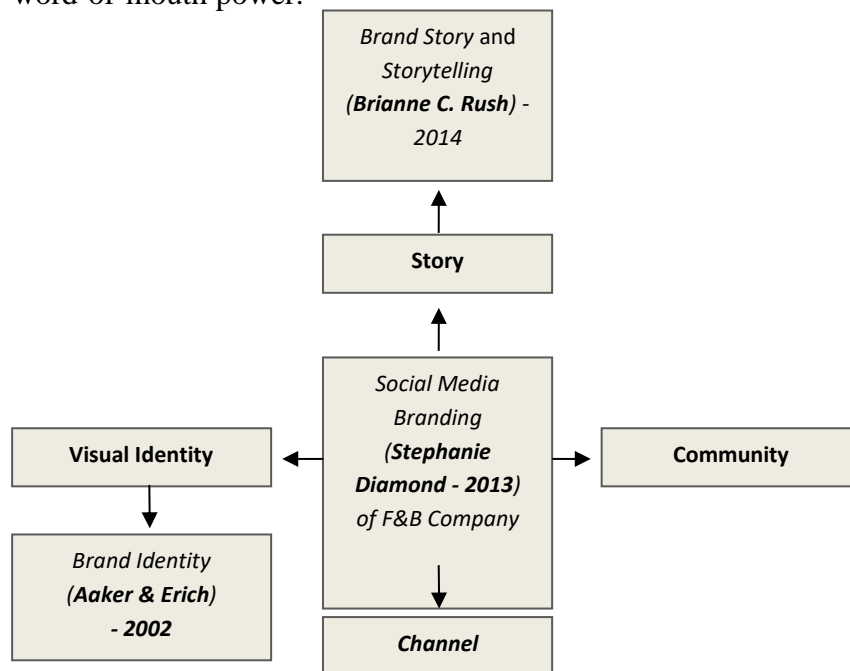

Figure 1. Research Framework

RESEARCH AND METHODS

This study used a qualitative descriptive approach and a case study method. Data was collected in two stages. The first stage involved interviews with CHAMBER and Higherpurpose Brand Studio executives (informants 1 & 2). Additional data was also collected through an interview with a CHAMBER's customer (informant 3). The second stage involved a digital observation to gain additional data by observing CHAMBER's Instagram account, @chamberjkt, for a specified period, from January to April 2017. We used a personal account to follow @chamberjkt, and actively interacted with it, for example, by liking every upload, as well as analysed audience

participation, viewed community-independent contents and interpreted the intrinsic meaning of digital activities. Data analysis was carried out following Miles & Huberman's (1994) concept of data reduction, data display and interpretation. Data triangulation was used for this article.

RESULTS AND DISCUSSIONS
Brand Story and Storytelling of CHAMBER

A brand story, according to the concept of social media branding by Diamond (2013), is a brand built on social media. The brand story also includes the background story behind the brand name, that according to Informant 1, is also an essential part of the branding process itself. The name CHAMBER was taken from an English word having the meaning of 'space'. Furthermore, CHAMBER is associated with a space that contains something special, reserved for special people. This background also becomes the credibility of the story, promise and commitment that CHAMBER should offer.

At the beginning, Higherpurpose Brand Studio offered two important concepts, namely "The Societal Space" and "The Paradigm Shift" with different background stories for each. Consideration of this theme was not only based on innovative ideas but also based on the audience's demand and the location of CHAMBER in The Pacific Place Mall, an upper-class shopping mall in Jakarta. Of the two proposed branding concepts, CHAMBER took a liking to the The Paradigm Shift theme.

The Paradigm Shift concept shows the world's renowned figures who changed the paradigm of society in their respective time. The Paradigm Shift itself was inspired by the story of Adam and Eve, in which Eve was told to eat a forbidden fruit by the persuasion of a snake. At that time, there was a shift in human's mindset that changed the world forever. This story inspired The Paradigm Shift, crafted in such a way with relevance to the current society. The Paradigm Shift also meets the element of authenticity. Although the original inspiration originates from a non-fiction, the concept and the implementation had not been used as a reference for any F & B company in Indonesia until then.

Good storytelling is like traditional narratives and fairy tales (Twitchell, 2004), which answers questions such as who, what, why, where, when and how (Shankar, Elliot & Goulding, 2001). In the Paradigm Shift, there are world-renowned figures (randomly selected) represented as murals in the interior of CHAMBER. Some of them are Nikola Tesla, Billie Holiday, Groucho Marx, Vera Ellen and Bruce Lee. These five figures represent the paradigm shift in CHAMBER's version.

These characters are not interrelated. All five are from different countries and backgrounds. However, they share a similarity, in that they became pioneers in their respective fields. Therefore, the 5W1H questions of a brand story are not explicitly stated, but stored in the form of murals. These murals are used to be a pick-up line in daily visitors' conversations. According to Halliday (1998), whether the story is a real story or a fiction, it still provides more meaning and value to the brand it represents (Halliday, 1998). The presence of these characters in CHAMBER's brand story indeed become an inspirational message.

Consisting of the beginning, middle, and end, according to Lehnert, the brand story reveals an event in a chronological order called a plot (Lehnert, 1981). However, the stories of the figures featured in CHAMBER's interior do not elaborate on a single story that has a plot. Furthermore, these figures are not intertwined. They even lived in different eras and times. The featuring of these figures was primarily aimed to be a conversations starter for visitors.

The interior murals of CHAMBER show the magnitude of the portion of the brand story delivered through the atmosphere of the restaurant. Therefore, the brand story of CHAMBER should be firm in its purpose to keep the audience's conversation going. In addition, the humanistic side of The Paradigm Shift theme is undoubtedly unique and makes it different from the identity of restaurants in general. However, branding is fixated on not only how the story relates to the food or drinks but also how to deliver the right message.

CHAMBER's patron think that the murals are interesting, unusual and intriguing. Although the keyword is not explicitly stated, they still can infer the uniqueness of these world-renowned figures and make it an exciting pick-up line with both the owner and their colleagues on the visit. These findings justify the understanding through a brand story. Consumers must be able to identify the character of a brand, and the message conveyed must put the brand in a positive perspective (Mossberg & Johansen, 2006).

Stories are also often used as a medium to convey brand values. CHAMBER upload the pictures of a lot of figures to make a paradigm change and share the stories via caption. These captions usually are quotes from the selected characters. In addition, CHAMBER have not yet elaborated the story behind these figures. The captions simply state the name, achievements and famous quotes. A caption is supposed to be a place where most stories can be told. It is neither an image, nor a video, but a story.

For example, one of the figures is Neil Armstrong. The figure is known as the first astronaut who landed on the moon or one of the first men in space. At that time, the paradigm of the society began to change, and the old mindset that "human is incapable of traveling the outer space" was broken. This figure is one of many figures who became motors of the change of mindset and worldview of the world. However, the caption CHAMBER made on one of their Instagram posts does not say anything about Armstrong. This example explains the small portion of storytelling performed by @chamberjkt. As a result, the audience only knew the name of the character because there was no background story told about this figure. It is regrettable because captions in Instagram posts are, in fact, capable to play a big role in storytelling.

CHAMBER's brand story can be categorized using Rush's (2014) six characteristics of storytelling. However, of the six characteristics, CHAMBER failed to maximize the utilization of channel and to encourage user-generated contents. Most user-generated contents were concerned with CHAMBER's food and drinks.

Nevertheless, CHAMBER has met the other characteristics of Diamond's brand story (2013), namely value, uniqueness, authenticity and credibility. CHAMBER's brand story creates positive brand awareness, affects willingness to buy and is consistently shown through Instagram. However, the storytelling has not been efficiently done.

Visual Identity and Brand Identity of CHAMBER

Visual identity, according to Diamond (2013), is a non-text element that the audience instantly recalls in mind when talking about a brand. Higherpurpose Brand Studio brainstormed several ideas about the initial concept to translate the brand identity and visual identity of CHAMBER.

The Paradigm Shift was conceptualized from scratch, with the client having no idea even about the name of the establishment. According to Informants 1 and 2, the brief given by the client was just a rough business idea because the client CHAMBER worked with was a distributor of alcoholic beverage in Indonesia for them to be able to supply alcoholic drinks at relatively low prices. Low-price drinks were what Higherpurpose Brand Studio wanted to emphasize at the beginning. It aimed to make a drinking library that could compete on a price basis. After the name CHAMBER was approved, Higherpurpose Brand Studio defined two critical concepts for the brand identity.

The first concept was made according to the client's brief (poured into The Societal Space), and the second was a stark contrast with a high-end segmentation (The Paradigm Shift). After The Paradigm Shift was chosen, the brand attributes were arranged so that the design reflects a unified concept. For each concept, Higherpurpose Brand Studio proposed different design derivatives.

Figure 2. The Societal Space Concept

Figure 3. The Paradigm Shift Concept

Therefore, choosing The Paradigm Shift concept with a variety of considerations certainly has established high-end market segmentation, the

socialites of Jakarta. Besides, the CHAMBER logo is also crafted through a series of letters and colour selection processes tailored to its class of solid shape with concrete gray and gold finish. These colours show the luxury in the dining experience at CHAMBER Jakarta. Informant 3, a regular visitor, confirmed that CHAMBER seemed luxurious with the use of eye-catching colours. However, Informant 3 confused the colour gold with yellow. Despite being said yellow, CHAMBER colour selection is appropriate to be described as luxurious.

Not only in social media, CHAMBER's visual identity is also implemented in various designs starting from interior design space, menu and photography to visual content such as digital brochures, shopping bags and business cards. Inconsistency will make a brand look weak. Therefore, the visual identity must also be arranged to follow the initial direction. After the branding process was complete, Higherpurpose Brand Studio also submitted a brand manual as a benchmark of CHAMBER visual content creation.

Visual Identity is closely related to brand identity. The concept of brand identity by Aaker and Erich (2002) divides brand identity into four elements: brand as a product, brand as an organization, brand as a person and brand as a symbol. The visual style of CHAMBER turns out to reflect this concept. CHAMBER brand as a person shows the brand's personality through its characters (The Paradigm Shift) and is displayed through various uploads of the photos of world inspiring figures who changed the paradigm in various fields and business sectors (see brand story section). In reference to Aaker and Erich's statements, these world figures posts become a form of self-expression and engagement with the audience.

Finally, CHAMBER as a symbol refers to the use of colours, types of writing, and other visual symbols that enhance the CHAMBER brand in the minds of customers every time the same colour, text or symbol appears. The logo becomes the first symbol for the various information to be conveyed. Thus, the audience know from the visual that the identity refers to CHAMBER and the information flow is more efficiently delivered.

Based on the results, there is a cohesiveness between the various visual styles displayed as CHAMBER's brand identity. Kotler & Keller (2014) stated that brand identity shows the position of the brand in the consumer's perception, as well as the promise that the brand should offer. Brand position in consumer perception is played by visual consistency and colour selection, as logos and fonts used can also be associated with specific brands. While the brand promises a luxurious and classy dining and drinking experience, just by looking at the visual design, the audience and visitors will know the upper price range set by CHAMBER.

Community and Channel

The very first concept of CHAMBER was selling liqueur by the bottle, not cocktails, nor beers. The concept of selling alcoholic drinks by the bottle already selected CHAMBER's audience in a way: those who know that they need to spend a right amount of money to open the bottle, those who have a celebration or those in need of refreshments after a long meeting. In short, CHAMBER's marketing strategy selected upper-class citizens or socialites as one of their primary target audience. Other than socialites, CHAMBER also selected food bloggers as their central community.

Fortunately for CHAMBER, socialites and food bloggers are never out of social media. Informant 3 has become a follower of @chamberjkt on Instagram from the first time she dined at CHAMBER. Not only did she follow the account, she also regularly liked uploaded photos and had several user-generated contents related to her visit to CHAMBER. Furthermore, Informant 3 often tagged her friends in her uploaded contents, spreading it to other socialites in the community.

Based on digital observation of @chamberjkt from January to April 2017, each post from members of socialites' community had 200 likes in average. These figures far exceeded the number of likes generated by @chamberjkt, namely 50 likes in average. Most members of the community used several hashtags, including #chamberjkt and #whereelsewouldigo. Jensen (2014) stated that the official account of a brand could persuade the audience's participation by using the official hashtags. Jensen also added on Instagram; the photos should induce conversations between the audience. Some of these conversations occurred in @chamberjkt's posts, involving mostly members of socialites' community who asked their friends to join them at CHAMBER.

While for the food bloggers community, several culinary review accounts in Jakarta have made reviews of CHAMBER. One of them is @jktfoodbang, an account of culinary reviews with the most number of members of 442,000 as of April 2017. A post by @jktfoodbang about CHAMBER could generate more than six thousand likes and more than one hundred comments. Another one is @foodventurer_, who had 21,300 members as of April 2017 and could generate more than a thousand likes for CHAMBER-related post. @foodventurer_ also added the hashtag #chamberjkt in the caption and tagged the post to the official account of CHAMBER.

In conclusion, CHAMBER has two main communities that cannot be separated from social media: socialités and food bloggers. Both provide a form of participation that indirectly affects CHAMBER financial gains. It is evident that the culture of community participation can be seen from the use of hashtags and user-generated contents and shared through both individual and shared accounts, which have more influence than @chamberjkt itself. The content of this creation comes from the experience of visitors as a form of satisfaction and reward for comfort, which is an important factor in the F&B industry. User-generated contents on Instagram are gathered by interest in, or passion for, food, which is shown by the use of certain hashtags. As of April 2017, #chamberjkt had 985 public posts, both from users' and CHAMBER's official accounts. The role of the community certainly reflects a participatory culture and with a higher rate of participatory culture, there will be a win-win solution for CHAMBER and the community. Finally, the use of Instagram as a social media facilitates the process and becomes a megaphone in the engagement of digital communities.

CONCLUSIONS

CHAMBER's branding process has reached a point where consumers can differentiate a brand from similar product or service categories. This behaviour is in line with Gelder's view that branding strategy defines the goals to be achieved about consumer attitudes and behaviour (Gelder, 2005). According to the analysis, the brand story of CHAMBER has been strong enough and has a higher purpose in communication, but CHAMBER has yet

to maximize the storytelling technique on the Instagram platform yet. The visual identity of CHAMBER (especially in colour selection) has not been communicated well to the audience, although the audience can still grasp the brand value. Both primary target audience of CHAMBER (socialites and food bloggers) have voluntarily post user-generated contents and indirectly provide financial benefits for CHAMBER. The use of Instagram as the primary channel has enabled CHAMBER to successfully reach its target audience. Given the importance of the impact of community participation (in increasing sales and brand awareness), it can be concluded that the creation of brand story of CHAMBER, the reduction in visual and brand identity and the use of Instagram as the primary channel are done and aimed to shape the participation of the community to have a financial impact on CHAMBER.

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