

How Randomness is Controlled in Dynamic Identity to Maintain Recognisability: A Case Study of Flip Burger, an Indonesian SME

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Abstract: - The digital world's development impacts how brands are established. Digital branding continues to increase in cost despite digital marketing being an affordable marketing approach. Information and communication technologies are revolutionizing the world and entities are changing rapidly similar to brand identity. Small and medium enterprises (SMEs) encounter challenges in adopting fast-changing technological advances due to the lack of resources and finances. In the past, brand identity used to be static but the digital brand identity concept is currently emerging. The study investigated the role of digital brand identity in a popular Indonesian SME food chain, Flip Burger. A brief introduction is introduced of the company, the company is evaluated on three aspects namely Creator, Imagery, and Audience. A detailed description of the statistical analysis and tools used is presented. Furthermore, the study identified the control, randomness, and recognisability of the company. The study benefits SMEs in developing their digital dynamic brand identity.

Key-Words: - digital branding, digital marketing, dynamic identity, controlled randomness, non-probability sampling, small and medium enterprises

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1 Introduction

Globalisation and the emergence of information and communication technologies (ICTs) have revolutionised the world and impacted how we live and how business is conducted and promoted. Businesses have also become globalized, [1]. New technologies, strong competition, dynamic consumer demand, and economic and political system changes challenge enterprises in novel ways. Companies attempt to outperform competitors and strive to achieve better results. Available brands of enterprises are a resource that can hardly be imitated. Moreover, building a substantial brand identity value has become a major issue for many companies' reputations, [2].

The World Bank, [3] stated that small and medium enterprises (SMEs) play a vital role in national development, specifically for developing and emerging economies. SMEs represent 90% of businesses and 50% of employees worldwide, which is a significant portion of business development and employability. For instance, Indonesian SMEs (including micro-businesses) contributed over 60% to the country's gross domestic product (GDP) while Pakistan contributed 58% to the GDP in 2021. Malaysian SMEs contributed 39% to the country's GDP with approximately 48% of total employability. Around 80% of the businesses in

Bangladesh are SMEs that contribute a quarter of the total GDP, [4]. Hence, SMEs are the lifeline of developing and emerging economies, which create massive job opportunities and alleviate the government's burden on employment.

The digital marketing revolution has greatly impacted SMEs, [5]. Digital technology provides an economic platform for SMEs to market their product and interact with customers at a minimum marketing cost. SMEs are the backbone of any country and can reverse the national economic situation, [6]. Nonetheless, the revolutionised concept of marketing transformed from print media to the latest digital marketing aspect produced major challenges for SMEs. The challenges and risks to their survivability occur due to insufficient knowledge of advanced marketing concepts and few resources to adapt to them. The dynamic identity system, [7], [8] is the new way to visualise brand identity developed in reaction to the digital media phenomenon. Meanwhile, logos are gradually being replaced with a more 'live brand character' that brings life to a dynamic identity given that the logo remains the brand identity focal point, [9].

The significant change produced by digital media also influenced the change in how brand logos are displayed in the digital world. Currently, the appearance of symbols in digital interactions between brands and their customers is less visible.

Logos are frequently limited to social media icons owned by brands. A new system in logo design was developed following the increasingly limited appearance, namely dynamic identity, which renders logo elements to be more fluid, flexible, and integrated with the brand character. The changes ultimately impact how brands need to be created and visualized, [10].

The pursuit of a living brand resulting from a highly competitive digital market leads to dynamic identity development. The current study aims to identify how an Indonesian brand (Flip Burger) built its identity using dynamic identity and marketing 4.0 in building a brand in the current digital era. The subsequent sections are organised as follows. First, a brief background of Flip Burger is presented in Section 2. Section 3 discusses the research methodology, including data collection via various methods from different entities involved in the system. Meanwhile, Section 4 discusses the results, while Section 5 concludes the study.

2 Brief Background of Flip Burger

Flip Burger is an Indonesian SME that presents the uniqueness of its brand as the products sold are sourced from fresh raw materials, such as homemade beef patty, specially-made buns, and other non-frozen ingredients. Moreover, products are made and delivered fresh when customers order to achieve customer satisfaction. Flip Burger first appeared in 2016 with a visual dominated by red and yellow, thus suggesting that Flip Burger has exercised visual branding since the beginning. Flip Burger is a new option to purchase burgers besides McDonald's and Burger King. After a year of consistently using red and yellow colours, Flip Burger made a contrasting visual change in the second year (2017 to 2018), starting from the application of Instagram content and the store interior to the overall visual brand. Flip Burger applied the dominant cool colour, which is the starting point for the current study.

3 Problem Formulation and Solution

The study assessed the visual work, thus the Rose theory was applied where design work was analysed based on three factors: the Creator, the Imagery, and the Audience, [11]. The method aligns with the nature of research on design works, which considers the work and the influencing elements. Additionally, design work cannot be separated from the Audience factor when considering the nature of a design

project as the position and location of the design work are inextricably linked to society. Accordingly, the Audience's role and judgment become critical in comprehending the relationship between the mentioned factors. The design work of the Flip Burger branding object can be analysed using the Rose approach based on three important aspects: Creator, Imagery, and Audience (see Fig. 1).

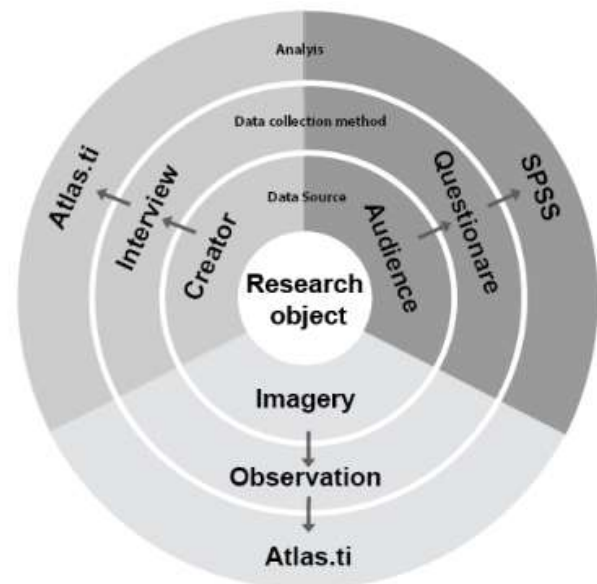


Fig. 1: Design object(s) research method constructed based on the Rose theory, [11].

3.1 Population and Sampling

The non-probability sampling technique was used, which does not provide equal opportunities for each element or member of the population to be selected as a sample, [12]. The technique selected in non-probability sampling is accidental sampling, which determines the sample based on chance: anyone who coincidentally meets the researcher can be used as a sample only if the person is deemed suitable as a data source, [13]. Bernoulli's formula was applied as follows:

$$N > \frac{(z_{\alpha})^2 \cdot p \cdot q}{e^2} \quad (1)$$

where; α is the accuracy level, z is the standard value of normal distribution, p is the probability of being rejected, q is the probability of being accepted, and e is the error rate. The study used an accuracy level (α) of 5% and a 95% confidence level where the z -value of 1.96 was obtained. The error rate was set at 10%. Meanwhile, the probability of the questionnaire being correct

(accepted) or rejected (false) was 0.5. Based on the above formula, the following results were obtained:

$$N > \frac{(1.96)^2 \times 0.95 \times 0.05}{(0.05)^2} \\ N > 205 \quad (2)$$

3.2 Data Collection Method for Creator

The Creator aspect of the Flip Burger branding can be viewed through the ‘actor’ lens which influences the Flip Burger identity construction and concept. Mr Morian Madjid is the Chief Creative Officer (CCO) who created the Flip Burger identity through the use of an unstructured In-Depth interview technique, [14].

3.3 Data Collection Method for Imagery Aspect

Data was collected after experiencing and observing the actual site. The camera was used to record and capture all information and visuals. Five SME locations [Flip Burger Jakarta (Senopati), Flip Burger Bandung, Flip Burger Yogyakarta, Flip Burger Jakarta (Kelapa Gading)] were visited where they used different themes for every outlet spread throughout the large city in Java Island, Indonesia. Observably, the dynamic identity system, its transitions, and other elements that operate the system based on the brand were analysed. Fig. 2 depicts the theme of the selected Flip Burger outlets.

3.4 Data Collection Method for Audience

A quantitative survey is important to assess the degree of alignment between the Creator’s goals, how they work, and how the Audience eventually accepts them. The method is critical in completing the structure of a design project. Questionnaires were developed based on the Creator’s Aspect and Imagery analysis. The data were evaluated using Atlas.ti to generate keywords that effectively express the impression and notion delivered by the Creator’s message. The questionnaire results were examined and triangulated against the data from the other two dimensions. The triangulation results served as the study conclusion.

3.5 Data Analysis Method

Data analysis processes the data to identify useful information that can be used as a foundation for decision-making to solve an issue. The analysis process comprises data grouping based on characteristics, cleaning data, converting data, and constructing data models to extract relevant information. The Atlas.ti software was employed to analyse the collected data. Atlas.ti is a powerful tool for data analytics backed by artificial intelligence (AI) and machine learning (ML) algorithms enabling premium actionable insight with the intuitive outcome.

4 Results and Discussion

4.1 Creator Aspect (In-depth Interview)

The context was divided based on the conducted interviews. The first part included the personal context of Morian Madjid as the creator of the new Flip Burger concept while the second part is the brand context where certain needs required the brand to embed the dynamic identity concept in their new identity. The personal context outlines Morian Madjid’s influencing factors, including personal preferences and religious faith to join the Flip Burger team, which is associated with the journey of establishing the Flip Burger identity.

Flip Burger has to follow the Shariah rules (Islamic rules) based on Morian Madjid’s beliefs that Flip Burgers must be branded without music, female images, and deceptions or tricks to fool customers but simultaneously not display any religious symbols on their brand identity. Furthermore, Flip Burger wanted to be distinctive and creative in branding to compensate for its weakness compared to big brands (competitors). Therefore, the narrative and concept presented by Flip Burger are to develop different interior designs, packaging, and employee uniforms in each outlet. Competing with more prominent brands can be a differentiator and advantage despite the costs incurred. The dynamic identity concept was created to address uniqueness with each outlet displaying different logos, packaging designs, interiors, and promotions. Fig. 3 summarises contextual, narrative, and implementation prospects.

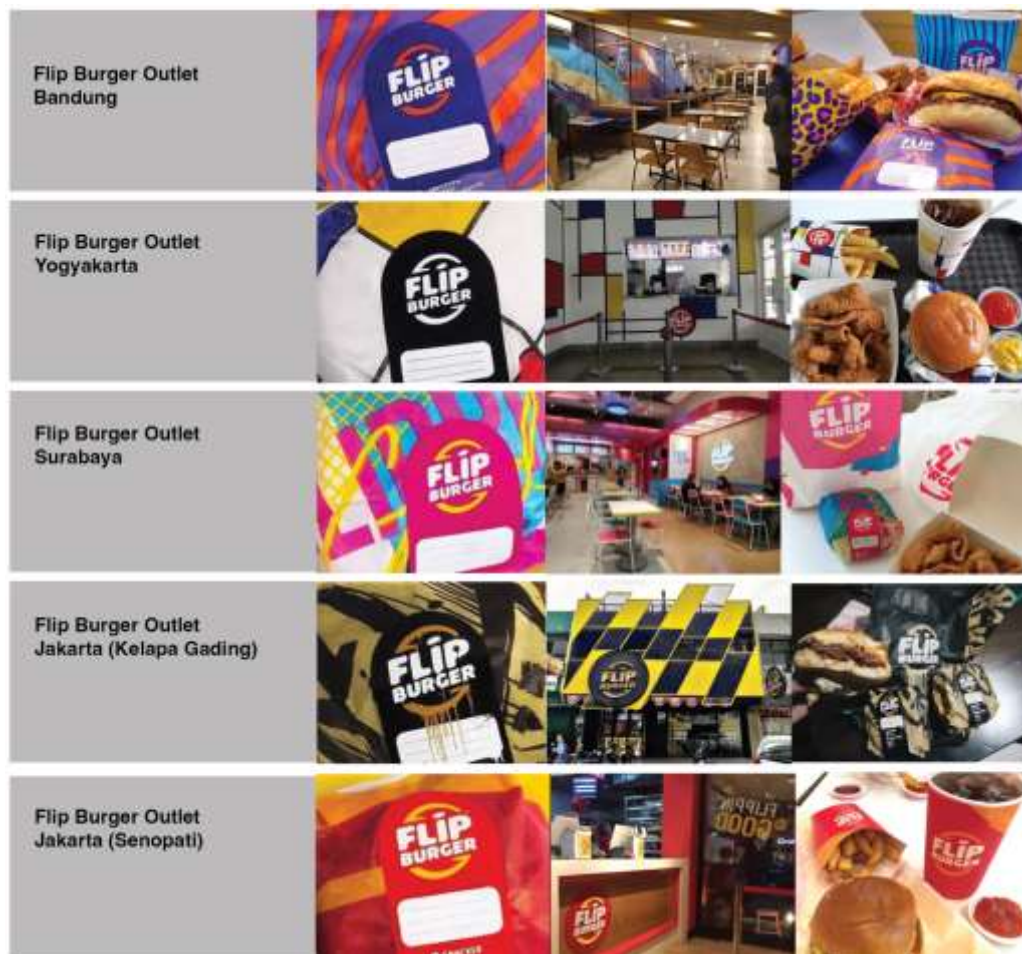


Fig. 2: Flip Burger outlets selected for the study.

Context	Personal Context	Mr. Morian believed that music and banking is illegal (haram) as per his faith Resigned from his previous post as a senior creative director of multinational AD agency
	Brand Context	Brand is not unique to beat the international brands
Narrative	Personal Context	Flip Burger has to be branded without music, females images, no lies/tricks to fool customers without religious symbols.
	Brand Context	We need to do something even the bigger brands have a lot of money
Implementation	Brand Implementation	We are constantly inconsistent with our outlet theme

Fig. 3: A tabular representation of the Creator aspect of Flip Burger (context, narrative, and implementation) highlighting the personal and brand context

4.2 Creator Aspect (In-depth Interview)

Flip Burger Jakarta (Senopati) is the first branch location (before Morian Madjid joined Flip Burger), which maintains the same colour scheme and theme to this day. According to Morian Madjid, the outlet purposely retains its authenticity as part of its diversity and a nod to the past. The primary colours are red and yellow with a hint of orange which is strongly associated with fast food. Hence, the colours indicate an Indonesian fast-food brand distinguished from international brands. The advantage of using the theme is that the two colours will strengthen each other character. The effect that appears in the combination is based on the red colour that is embedded to attract the customers' visuals with a sense of hunger.

Flip Burger Bandung is the second outlet situated on the main road in Bandung, hence making the location highly accessible to visitors. The colours used in the outlet are bright, such as purple, blue, orange, and yellow. The colour pattern referred to as the colour wheel was successfully generated using Adobe Kuler. The colour harmony factor was considered while embedding the forest theme and a contrast factor was added from the wheeled pallet where the primary colours vary between blue and purple to opposite yellow and orange colours, thus demonstrating a complementary split colour harmony. The combination provides the impression of the 'opposite' to differentiate it from other fast-food brands, which is crucial.

Flip Burger Surabaya is the third outlet of Flip Burger located in Surabaya. The colour captured within the outlet was identified using Adobe Kuler where a 'triad' colour combination was obtained, which is a combination of opposite colours in a three-axis scheme. The colours used in the outlet combine Cyan, Magenta, and Black or CMY, which are the basic colours of the printing technique. The typography used was a mix of serif and sans serif, which struck a balance between a relaxed tone with high readability. Meanwhile, Flip Burger Yogyakarta is the fourth addition to their venture with a dynamic identity system in branding. The primary colours used in the outlet are red, yellow, blue, and black. The language used was minimalist, which displayed calm and neat visuals to visitors. The typography used was slightly different from other themes, which is sans serif in line with the Piet Mondrian with vertical and horizontal geometric lines drawn in harmony with the chosen typography concept. The Flip Burger Yogyakarta outlet branding was influenced by the

painting concept of Piet Mondrian, a well-known artist. His paintings demonstrated a sense of harmony using simple primary colours and basic graphic elements known as lines.

Flip Burger Jakarta (Kelapa Gading) is the fifth outlet in North Jakarta, which adopted the 'street' and graffiti style in general. Combining black and yellow colours, the outlet presents a different impression from other outlets due to the contrasting impression. The colour used was brown, which gives the impression of gold and black. The results generated from Adobe Kuler at the Jakarta outlet demonstrate a monochromatic colour harmony where the selected colour derivative mostly comes from one line on the colour chart. The black and gold combination leaves a mysterious yet luxurious impression, which is significant. The typography used on the wall influences the infusion of free street style with luxury. The logo displayed at the outlet is slightly different from other outlets where the colours match the graphic elements and motifs in the theme with a dripping paint effect similar to graffiti. The outlet presents a more relaxed and masculine impression. The atmosphere remains the same as in other outlets where no music is played.

4.3 Audience Aspect (Questionnaire)

Brand identity is usually associated with the attributes presented in Table 1. The respondents noted that the values that the Creator tries to project align with their feelings. The results are demonstrated through the good indicators of all variables and an excellent indication for the Physicality variable.

Table 1. Flip Burger questionnaire result

Variables	Total Score	Rank
Physicality (PH)	84.49%	Very good
Innovative (IN)	83.71%	Good
Sociability (SO)	79.77%	Good
Emotionally (EM)	77.76%	Good
Personality (PE)	83.02%	Good
Morality (MO)	81.56%	Good

4.4 Data Triangulation

The data sources were combined based on three aspects (Creator, Imagery, and Audience) where the relationships describe the quality of the Flip Burger brand identity from various sources. Additionally, the relationship and interrelationships between the aspects were reviewed to assess the causal factors, [15].

Fig. 4 demonstrates that the Audience response is relevant to the values that the Creator brand attempts to display. From the Imagery aspect, Flip Burger has succeeded in creating an impact diverted from the usual known fast food brands, such as

Mcdonald's and Burger King. Summarily, the effectiveness of dynamic identity for the Audience is effective and follows the brand Creator's expectations.

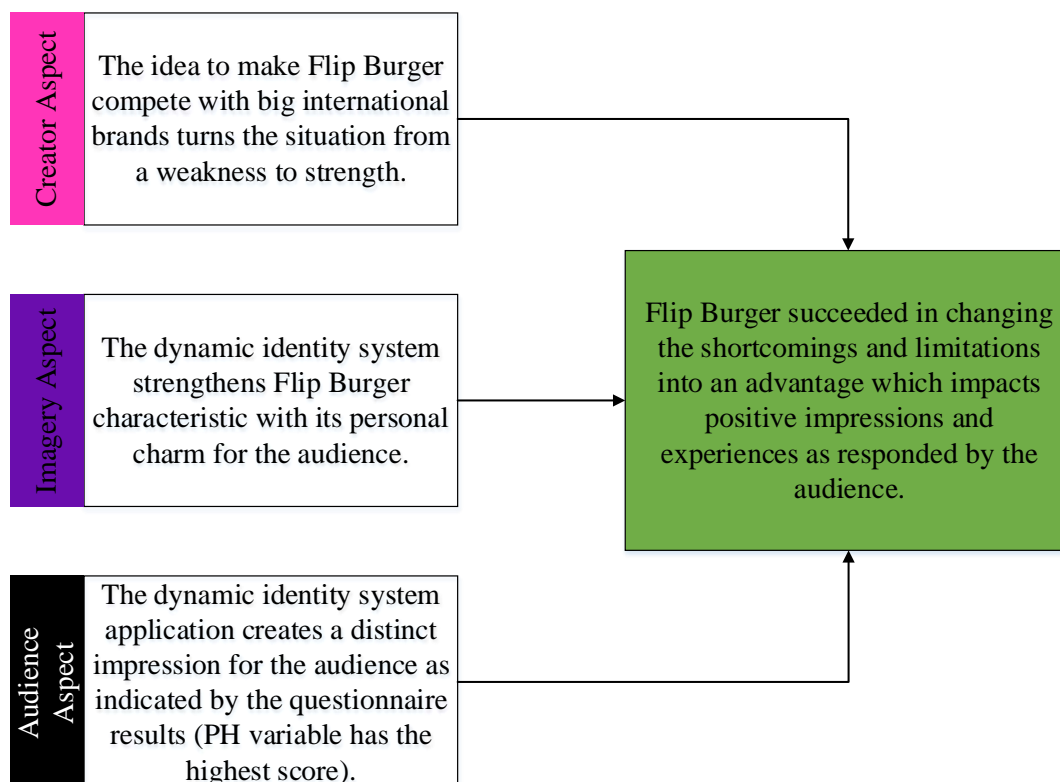


Fig. 4: Unification of Creator, Imagery, and Audience aspects for Flip Burger through triangulation approach

The dynamic identity system application on the Flip Burger brand is a solution to the weakness in competing with foreign brands. The process of believing that weaknesses can become strengths is a unique method that many designers may not realise. The selected themes at Flip Burger outlets were unique. Four locations particularly provided a different experience with a distinct impression at each outlet. The themes follow the concept of uniqueness that the brand attempts to create. In terms of branding, a common thread needs to be embedded to connect the randomness for the brand identity to be recognised subtly. A comparative analysis of the matrix of the four Flip Burger outlets

against the six principles of dynamic identity, [16] demonstrates that consistency and flexibility are observed in the dynamic identity of the Flip Burger brand. Fig. 5 demonstrates a contrasting language in the colour section, which can be observed from the different cell colours. In the colour section, the selected colour scheme is different where only Surabaya and Yogyakarta outlets have the same colour scheme, namely Triad albeit with different colours chosen. The comparative table of Flip Burger outlets is displayed in Fig. 5 and the outline of control, randomness, and recognisability of Flip Burger is shown in Table 2.

					
	Flip Burger Jakarta Senopati	Flip Burger Bandung	Flip Burger Surabaya	Flip Burger Yogyakarta	Flip Burger Jakarta Kelapa Gading
Colour	Analogous	Split Complimentary	Triad - C.M.Y	Triad- Basic Colour	Monochromatic
Language	"Classic"	"Wild"	"Retro"	"Old but Gold"	"hip-hop & Blink-Blink"
Typography	one tipe of font	Two Tipes of Fonts	Two Tipes of Fonts	Two Tipes of Fonts	Two Tipes of Fonts
Logo	Flip Burgers logo	Flip Burgers logo	Flip Burgers logo	Flip Burgers logo	Flip Burgers logo with drip effect
Imagery	Full printed ornaments	Full printed ornaments	Full printed ornaments	Full printed ornaments	Full printed ornaments
Graphic	Classic Fastfood	Wild Jungle	Memphis Retro 80s	Piet Mondrian	Gold Street Grafitti
Theme Time Period	U.S. Fast Food 1950-1960's	Harajuku 2000- 2010's	Pop Culture 1980- 1990's	Modern Art 1930- 1940's	Hip-hop 1990-2000's

Fig. 5: Flip Burger outlets comparison.

Table 2. Outline of control, randomness, and recognisability of Flip Burger

	Control	Randomness	Recognisability
Flip Burger	Brand names, logos, and menus become the consistency that governs and controls the randomness of other identities.	Graphics, colours, and motifs are room for the Flip Burger identity to change (flexibility).	Names, menus, and logos are brand recognition tools for customers without which it is rather difficult for Flip Burger to draw conclusions and linkages between one store and another.
	Full control is carried out by designers who create identities for new outlets by taking careful consideration of variations applied.	Randomness in identity is not absolute as it is still controlled by the brand owner and variations are still determined manually.	The similarity of the name with a brand that sells similar menus in several countries can be disadvantageous for Flip Burger as it may cause confusion among customers travelling abroad. The situation could prevent them from expanding abroad.

5 Conclusion

SMEs play an essential role in the country's development. The phenomenon is more pronounced in developing and emerging economies. Due to the lack of resources, SMEs encounter challenges in adapting to the changing market dynamics. Branding is critical in the current digital world as it provides the fundamentals which enable brands to survive and prosper. A unique symbol must be stronger and more distinctive. Due to the rise in common symbol usage, developing distinctive symbols is a smart initial step towards developing a strong brand in the digital era. Additionally, brand names are becoming increasingly complex to create with the limited availability of popular brand names, hence complicating their use in this digital era. Furthermore, brand development should be a reference, not something to be copied, and act as a springboard for new ideas for brands to garner notice by deviating from the norm. Although randomness is observed in the Flip Burger dynamic identity, the brand is strongly controlled by a directed pattern. The elements that maintain the recognisability of the Flip Burger identity are the logo and the name of the Flip Burger, the absence of which will prevent customers from connecting one outlet with another. In the interpretation stage, the visual branding strategy implemented by Flip Burger from the brand building theory is to innovate and collaborate. The innovation strategy begins by taking the name Flip Burger from the phrase flipping a burger or turning a burger, which is a process of cooking burger meat by grilling and

turning the meat when the bottom side is cooked. In the future, we would like to expand our work to other food chains and Indonesia and then map the same methodology to the clothing brands in Indonesia to observe the suitability of this approach to the clothing brand as well.

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