Importance of Creativity in Forming of a Successful Brand

Raluca-Ștefania Balica
PhD Candidate, West University of Timisoara, Romania

Abstract

Because, in our days, buying decisions are not been taken based on characteristics such as quality products and services or their price, but on the brand of which they are part, this paper aims to highlight how important is creativity in forming a successful brand that can remain imprinted in the minds and hearts of consumers for a longer period of time.

Compared with the service or product that is, most often, on the shelves, being perishable, the brand is one that has the power to dictate the success or, conversely, failure of a business, with infinite life. Given that the brand has its place in the minds and hearts of consumers, clearly, it can create a strong emotional bond between him and consumers, and because of this the power of a brand lies in the intensity of emotions it conveys.

In the literature of marketing communication, "creativity" is the key that should work based advertising specialists, operating on the principle of art for art's sake and in the business world the concept of creativity is assigned a pejorative by many theorists. So, when we overcome our competition we must build a more creative brand, in order to differentiate from the rest of the brands that offer the same type of products or services, focusing mainly on imagination and intelligence, not volume financial resources that we have.

Keywords: brand, creativity, success, consumer advertising.

Introduction

Nowadays, most people do not buy products or services do not use because they have been replaced by brands. Microsoft, Apple, Coca-Cola, Mercedes-Benz, etc., are known worldwide, being the most blatant examples of successful brands.

In Matt Haig view brand is the most important aspect of the business even if the business is a bank or a toy store, the brand is the one that dictates its failure or success so that success of the brand equals business success and the role of is to make your product or business to differ from the competitors (Haig, M. 2004: 1).

The brand should not be confused with the product or service, and in this sense, Cristian Cărămidă indicate that the product is on the shelves and has a finite life, while the brand lies in the mind and heart of our having an indefinite life. (Cărămidă, C. 2009: 16, 17.) Since the brand has its place in the minds and hearts of consumers, clearly, it has the power to create a strong

BDD-V1854 © 2015 Sitech
Provided by Diacronia.ro for IP 216.73.217.142 (2026-11-14 23:09:55 UTC)

emotional bond between him and the consumers, and because of this, the power of a brand lies in the intensity of emotions it conveys to consumers. When choosing a product over another that has a lower price, the consumer believes that once connected to that product, it is, or becomes someone (Cărămidă, C. 2011: 52), and because of this we can be easily identified by what we consume. I saw how big the brand strength and how important the consumer orientation, but that is actually a brand?

1. Elements of a brand

The brand is made up of a *name*, a *logo* and a *slogan* and helps to identify a company's products or services and to differentiate them from the rest of the companies that produce the same services, and in addition to these items, include brand promise to provide products manufacturer and quality services. (David, G. 2002: 84.)

Is the centerpiece of the brand name and is an expression that has the power to fix a specific object, and the object is the link between the name and meaning of the name, which is set intentionally, using conventions and conventions remain unchanged as long as the name It has the power to set a single object, regardless of where it is located. (Nariţa, I. 2010: 150.)

For example, the name "Ikea" secure international network of furniture stores, and if years later the network of shops will disappear, will keep its name meaning if it is used by people who share knowledge and conventions serve. In terms of choosing a brand name, this is a very important aspect that should not be neglected since it is the only element that remains unchanged throughout the life of the brand, is considered the main link which provides the connection between brand and consumer, and For these reasons, a brand name should be short, clear, easy to remember, to express something and have impact on consumers.

The logo is the visual image of the brand and can be a simple graphic or word element, and in the second case, when a word is used as the logo of a brand, we are dealing with a *logo*. The logo is a strong element identifies a brand or a company and can be used in all forms of communication. There are numerous logos that have made history in the world, such as Apple's bitten apple, golden arch of McDonald's, the Marlboro cowboy etc. From the perspective of the authors Ion Bogdan A. Halic Chiciudean and logo of reality has its foundation in the organization, representing her performance, and on this basis the public organization has credibility, preferring it to the detriment of other competing organizations. (Chiciudean, I., Halic B. A. 2004: 21.)

An example of a *logo* that in some way expresses the organization's performance is the FedEx international express offering in the *logo's* finding is a white arrow that is observed only at a closer look, suggesting first all idea of speed, safety and precision that the brand provides consumers with FedEx courier services themselves.

BDD-V1854 © 2015 Sitech
Provided by Diacronia.ro for IP 216.73.217.142 (2026-11-14 23:09:55 UTC)

The slogan is the last element of the brand identifier and is known as a short sentence that accompanies a particular brand name and logo, which is present in all the presentation and promotion materials. The slogan may be known as the motto or tag-line brand identity is the element that changes most often (Drewniany, BL, Jewler, AJ 2009: 56), from an advertising campaign, to another, after the company went through a crisis or when changing advertising agency. After choosing the slogan, an important aspect is the font that it is printed, and the body of letters to be bold or italics to highlight as much slogan (Foster, J. 2008: 74)

Another very important aspect in creating a brand is the *colors* used. They must be strong enough to express something and have a connection with the rest of the elements that make up brand identification, since they have the capacity to differentiate in the market. For example, if sports teams, identifying colors are the main tools that are printed on the jerseys of players, as happens in political parties. Most often, when we think of Coca-Cola, the first thing that comes to mind is red, and as stated Jerome A. Bonnie L. Drewniany and Jewler, strong association people make between red Coca-Cola is the result of over 100 years of work by the company to cultivate this association. (Drewniany, B. L., Jewler, A. J. 2009: 58)

As noted above, the elements that form the structure of a brand are very important because they lead to knowledge, recognition and understanding a product, a service or an organization, and people usually have more confidence in what they know than as not known. To avoid that other companies use the brand name, logo or slogan, it is appropriate that those identification elements are protected by law, that must be registered as trade marks to specialized offices, such as: OSIM / OHIM / WIPO (Cărămidă, C . 2009: 60)

Trusting a particular brand is not only given his knowledge of the elements of identification, because a brand is much more than the name, a logo or a slogan. The brand is above all a promise of manufacturers that provides consumers with the quality products and services and the satisfaction they receive in return for the use of a product or service. As states and Michele Jouve, using a particular brand of product, people want to be fashionable, not remain on the sidelines, to integrate into the modern world and to belong to a particular group, whether conscious or not this works. (Jouve, M. 2005: 250.) brand in consumers' minds creates an overall impression of this brand includes features that can be real or imaginary. From the perspective Dragos Iliescu and Petre Dan, loyalty to a particular brand is directly proportional to the "degree of involvement" of the consumer (2004: 157)

Otherwise said, a loyal consumer of particular interest to a particular brand, always looking information and identifies respective brand values that it promotes. Typically, the percentage of loyal consumers represents an important indicator for assessing the power of a brand. A brand, like any other thing for that matter, can be perceived in different ways, depending on the *frame of*

BDD-V1854 © 2015 Sitech
Provided by Diacronia.ro for IP 216.73.217.142 (2026-11-14 23:09:55 UTC)

reference to which the people, ie by previous experiences or their intentions in the future. For example, the low price of the goods or services offered by a brand, is an important feature that determines some consumers evaluate brand in a positive way, and for others, this is a negative element associated with it low quality products.

Delia Cristina-Balaban distinguishes the following brands: *product bran-, service brand, firm brand* and *person brand*. (2009: 156) *Product brand* refers only brand-produced product without involving in any way producing company in exchange-service brand envisages the provision of services by various companies, such as banks, transport companies .a. The *firm brand* only covers manufacturing company, for example: Apple, Microsoft, Dolce & Gabbana etc., and the *person brand* refer to well-known personalities from the public which, because of the style adopted, have become living examples for others.

From the point of view of Matt Haig, brands, just as people are afraid of the aging process and that, over the years, their life cycle should be ended, and to avoid this, turn to various methods, such as changing the name, changing "your look" or "philosophy" brand. (Haig, M. 2011: 153)

The process exchanged particulars of a brand called **rebranding** and occurs after an organization has gone through a situation of crisis or when there is simply not a certain harmony between the elements and brand repositioning is desired it's in the minds of consumers. I insist that a new campaign to promote the brand slogan is changed or other minor changes that occur along the way, not a rebranding. And in our country, as abroad, there are many situations where companies invest large sums quite *rebranding* process, some of which are: Rompetrol, Flanco, Orange or BRD.

That said, the brand is crucial to the existence of an organization, as it has the power to guide consumer decisions, representing a true lifestyle that is intended to be adopted by as many people.

2. BRD-Groupe Société Générale brand

For much of the population, the bank BRD-Groupe Société Générale is a lifestyle, security, insurance. Thus, BRD-GSG is one of the most popular Romanian brands, and after the classification determined by Delia Cristina Balaban, it falls within the category-*service brand*, is known as a bank that is defined by the quality of services, placing clients' needs heart of its concerns. As history tells the bank in 2003, following a *rebranding* process, the Romanian Bank for Development decided that the time has come to change the "philosophy" brand, changing all identifiers and to come in preventing customers current and potential with a "look" more modern, which aims to occupy a position as high as in the minds and hearts of consumers and the market. Thus, taking this decision the Romanian Bank for Development

BDD-V1854 © 2015 Sitech
Provided by Diacronia.ro for IP 216.73.217.142 (2026-11-14 23:09:55 UTC)

becomes what it is today: *BRD-Groupe Société Générale*, one of the most resounding brands in Romania.

Besides the promise of *quality, safety* and *privacy*, BRD-GSG brand consists of three specific elements of any brand, namely: Name, logo / logo and slogan type.

The brand *name* is even BRD-Groupe Société Générale which, if used with the same meaning by all users, have the power to fix the Romanian Bank for Development since its establishment in 1923, is composed of two elements, namely: *BRD*, which remained unchanged over the years, and this means that the Romanian Development Bank is an independent bank and *GROUPE SOCIETE GENERALE*, which is the name of the French group that owns the majority of the share capital of BRD acquis.

By introducing this last item under the brand name was meant to illustrate the bank belonging to this group, highlighting that it is a private bank, and in this sense, I do not know if stressing that belongs BRD Group Societe Generale was a well-thought because, as a rule, Romanians do not have much confidence in what they are foreign. Indeed, short for Romanian Development Bank, BRD, it is a short, catchy, impact on consumers, but can not say the same about Groupe Société Générale, which is more difficult to remember and pronounce especially for those who do not know French, and for this reason, or no decision at all times using short GSG.

The visual image of the brand, the *logo* is taken from the French group Société Générale and consists of a graphic and brand name, ie, out of BRD-GSG and square, and because in the present *logo* brand name, we are dealing with a logo-type. As regards the body of letters, capital letters are used, the word "BRD" is highlighted by bold letters, and using a larger font, while "GROUPE SOCIETE GENERALE" is set in BRD, left somewhere in the shade, and from my point of view, this suggests support that the French group attached to it DRLs.

When it comes to art and mythology, the square symbolizes the earth, stability and matter, and the four sides of the square are associated with the cardinal points and the four seasons. When he decided to associate this image with geometric element, BRD aims to deceive the public the idea that a bank is stable, the prevailing balance, and with four equal sides associated with the cardinal points, making BRD image fixing reference to time and space and permanently, regardless of season or area, BRD is always close to its customers. The *colors* used in the logo are *red, black* and *white*, the square is divided into two equal parts: one red and one black, bounded by a white line. We all know that red is a warm color, stimulants is associated with fire and blood, but also with power or decision, while black, in addition to the negative connotations it has, it refers to authority, sober elegance, but also the confidence and durability, and the last color used, the white color suggests purity, trust, honesty, and openness.

BDD-V1854 © 2015 Sitech
Provided by Diacronia.ro for IP 216.73.217.142 (2026-11-14 23:09:55 UTC)

In general, by means of the identity brands communicate their main features, and for this reason we conclude that BRD wants to appear before the public as a strong bank, resistant to change, indestructible, reliable, and the delimitation of the two The predominant colors, red and black, the color white, is trying to emphasize the opening of the new bank, innovation is just one of the values they promote.

The last element of the brand identity BRD is the *slogan* "Everything simple", accompanying bank BRD all presentation materials and promotion, press releases, to audio clips. This slogan is optimistic, suggesting a good feeling and emphasis on simplifying things, being associated with the idea that the BRD *impossible* is out of place because, here, things are much simpler than they seem, being a short slogan that sends a compelling message. I believe that the elements that make up the brand BRD is in close contact, are coherent and have the ability to express brand personality, having the power to ensure the bank's reputation and to differentiate in the market.

3. Creativity

According to the specialist authors, Pat Fallon and Fred Senn, there are seven principles of so-called "creative levers"

- "Always start from scratch."
- "Find a simple definition of business problem."
- "Identify a particular category of consumer emotions that address."
- "Emphasize the size of the problem, not the size of the budget."
- "Assuming potential strategic risks."
- "Collaborate or die."
- "Listen to your customers carefully." (2008: 11)

So, according to the first principle, "Always start from scratch", it is recommended to start by leaving aside all existing patterns and address the problem of marketing an early stage. If we do not follow this and do not always start from scratch, it is able to hit certain clichés set by those who have dealt with this issue before.

As regards the following principles, a fairly important is to try to take into account a certain category of consumer emotions to demonstrate over time that emotions play a primary role in decision making. It would therefore be desirable for marketing professionals to leave on a secondary reason to focus all efforts to provide consumers landing emotional well-deserved place by constructing a message that to be able to establish a clear link between a certain brand and lifestyle of the public concerned.

Regarding the *future* of "creative lever", the authors argue that the concept of *creativity* specialty tool will increasingly more important in terms of the business world, which can not be bought, only unfettered and also, they argue that it is not an easy road to go, but the rewards to match. (Fallon, P. Senn, F. 2008: 199)

BDD-V1854 © 2015 Sitech
Provided by Diacronia.ro for IP 216.73.217.142 (2026-11-14 23:09:55 UTC)

References

Balaban, D.C. (2009). *Publicitatea. De la planificarea strategică, la implementarea media*. Iași: Editura Polirom.

Cărămidă, C. (2009). *Brand & Branding-Identitate vizuală*, volumul I. București: Editura Brandmark.

Cărămidă, C. (2011). *Brandul ospitalității*. București: Editura Brandmark.

David, G. (2002). *Relații publice, garanția succesului*. București: Editura Oscar Print.

Drewniany, B.L., Jewler, A.J. (2009). *Stretegia creativă în publicitate.* Iași: Editura Polirom.

Fallon, P., Senn, F. (2008). *Creativitatea în publicitate. Economisește bani folosindu-ți imaginația*. București: Editura All.

Foster, J. (2008). *Effective Writing Skills for Public Relations*. Londra: Kogan Page Publishing.

Haig, M. (2004). *Brand Royalty: How The World' Top 100 Brands Thrive and Survive*. Londra: Kogan Page Publishing.

Haig, M. (2011). *Brand Failures: The Truth About the 100 Biggest Branding Mistakes of All Time*. Londra: Kogan Page Publishing.

Halic, B.A., Chiciudean, I. 2004. *Analiza imaginii organizaționale*. București: Editura comunicare.ro.

Iliescu, D., Petre, D. (2004). *Psihologia reclamei și a consumatorului*. București: Editura comunicare.ro.

Jouve, M. (2005). *Comunicarea. Publicitate și relații publice*. Iași: Editura Polirom.

Narița, I. (2010). *Introducere în relații publice*. Timișoara: Editura de Vest.

BDD-V1854 © 2015 Sitech
Provided by Diacronia.ro for IP 216.73.217.142 (2026-11-14 23:09:55 UTC)