

# The Impact of Brands on Consumer Behavior in Creative Industry

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## ABSTRACT

This article describes how brands influence consumers' consumption pattern and how consumer behavior is related to brands. It is found that, consumers tend to favour brands with their own personal aesthetics, while brand design has different aesthetic meanings.

**Keywords:** Brand Consumer behavior Creative industry

## 1.Introduction

Brands are pervasive in people's lives, whether in social, cultural, economic or sports fields [1]. Branding is the direct result of market segmentation and product differentiation. It is also more than just putting a brand label on products and services, providing names and signals to the outside world [1]. In order to build a brand, a company needs long-term participation and improve its resources and skills [1]. As a kind of behavior research, consumer behavior studies include many types of fields, which research on the choice, purchase, use or disposal of products by individuals or groups, as well as the satisfaction of the needs and expectations of services, ideas and experiences [2]. More than half a century ago, Alderson believed that problem-solving behavior was the best explanation for understanding consumer behavior. His functionalist approach fundamentally observed what consumers wanted and how they realised it [2]. In the culture of creative industry, when consumers buy craft products, listen to music in concert halls, watch movies in cinemas, see paintings in art exhibitions and buy fashion products, these consumptions are somewhat different from that of ordinary daily necessities. The consumptions of the creative industry could reflect the specific taste and personality of consumers. In daily life, practice, knowledge and habits have a substantial impact on consumption behavior [3]. Logo is a key component of brand identity, allowing consumers to instantly identify the brand they are buying. More importantly, logos can make visual contact with people across

international borders and language barriers [5]. For consumers, they usually have the motivation to buy products first. This motivation can arouse their desire to buy a product, whether it is attractive in appearance or preferential in value. Some scholars pay attention to the relationship between different levels of consumer behavior goals. Their research directly links personal values or social identity and considers the preferred function of the products [4].

## 2.BRAND AND CONSUMERS' PREFERENCES

In order to build a global brand, companies are trying to evoke customers' emotion, hoping to connect emotions with the brand across international boundaries [5]. The American Marketing Association defines a brand as a name, term, design, symbol or a combination of them [1]. Therefore, the definition of brand is a logo, oriented in terms of product and manufacturer [1]. Logo is considered as the visual repository of brand associations and are the most common element in the marketing communications mix, which is usually used in the original form [5]. The brand helps people to identify a project or a series of projects, in the case of a company a trade name [1]. From a cross-cultural perspective, Henderson et al. found that visual brand identity has a significant impact among consumers in Singapore and China, and the research results of the United States have also been found in Asia, which shows that consumers' response to design exceeded expectations, guided design

strategies, and achieved cross-border corporate goals in certain visual aspects [5].

When consumers want to buy a product with a sense of design, or want to listen to a beautiful music and visit museums, there may be some reasons for them to think so. Maybe they just want to relax, or want to visit and learn something. From a psychological point of view, when consumers need to meet their own needs, motivation will be generated. Once consumers have such demand motive, they will remain tense and reduce or eliminate this demand [6]. When people consume and meet their needs, they will feel happy. This feeling can also be called hedonism. Hedonistic consumption refers to the relationship between multi-sensory and consumption, which is related to fantasy and emotion [7]. Theorists believe that a well-designed logo should be familiar, recognisable and have a positive impact on both sides [5]. The way people perceive signs may lead to aesthetic differences, which is due to different responses to internal factors including intense attention and involvement. Although aesthetics is mostly related to art, any design that resonates can create a strong emotional response among the consumers [5]. Brand influence is not only related to brand related emotions and feelings, but also positively related to the creation of brand loyalty [8]. In brand communication, the aesthetic and identity markers caused by branded products or brands are based on the emotional response to the brand [8]. In the leisure, entertainment and art-related market, there is a growing trend stimulate consumers' high interest and participation [7]. People's emotional response to the logo is crucial because it can transfer the identity mark to the company's products [8].

### **3.DESIGN CREATIVE IDEAS AND ATTRACT CONSUMERS**

According to semiotics, symbols depict natural and sensitive world objects as having figurative nature and their opposite end abstractions. When there is no connection with the sensitive world, the symbol is abstract, on the contrary, the symbol is figurative [9]. Henderson and Cote proposed a unique classification of logo design which accurately reflects the universality of logo design in natural or cultural environment [9]. When it comes to concrete design, nature is used to represent it, so as to distinguish between natural and abstract design [9]. Veryzer's aesthetic response theory shows that in a shared natural environment, individuals develop similar systems of unconscious rules that reflect design preferences. A person can rely on a shared physical environment or a broader set of shared needs and preferences [9].

For consumers, when they make consumption choices, in addition to their own needs and personalities, all their perceptions of the surrounding environment and products would also affect their consumption behavior. This

belongs to the category of sensory marketing, which is defined as marketing to mobilize consumers' senses and affect their consumption behavior. It also refers to the marketing that uses consumers' senses to affect consumers' perceptions, judgments and behaviors [9]. Sensory perception/sensory marketing is an evolving field [9]. Therefore, as marketers in the creative industry, it is necessary to make use of sensory marketing, such as making company's own products have unique packaging color design or unique smell and feel, so that consumers can easily remember the company's products. Next time consumers see the color and smell of these characteristics, consumers will naturally think of the company's products. The appearance and color of the product packaging, as well as more subtle factors such as brand name, advertising and even the symbolic significance of the magazine cover model, all affect consumers [2]. Like the beginning of the Marvel movie series, the Marvel heroes in comic books make it easy for viewers to remember, which is a feature of Marvel films. Moreover, fashion brand Louis Vuitton also has a unique pattern. As long as that pattern appears, consumers will naturally associate it with Louis Vuitton. When many brands like Intel, NBC and MGM are regarded by consumers as their own iconic brands, they can also hear their own voice [9]. The enjoyability and transferability of visual stimuli are crucial to global brands. Transferability is inherently more 'defensive' than likeability, such as the ability to leverage and maintain brand assets in the face of different opportunities and constraints [5]. Visual transferability has been supported by the homogeneity of design culture [5]. People choose products, services, places or subscribe to specific ideas, usually because they like the image of the content, or because they feel that the 'personality' of the content matches themselves to some extent [2]. Consumers' purchase of products may demonstrate their unique self and self-identity. Self-identity refers to a person's belief in their own qualities and how they evaluate them [2]. For example, some people think that external decoration can create a good image and improve their self-confidence, so they will buy many designer clothes with delicate makeup. However, some people think that external shaping is not very important. Their inner strength and self-confidence are their best expressions. These people may prefer to read some books and conduct research in their professional field. Obviously, as creative industry marketers, when promoting some positive content, such as 'the most beautiful', then can promote the company's products, so people should learn to love themselves. When a product meets the specific needs and desires of consumers, they may establish loyal ties with the products or brands and stores, which is difficult for competitors to break [2]. Positive content can resonate with most consumers emotionally, so that consumers will actively pursue the company's products and become loyal customers. Obviously, the body is properly seen as a cultural pressure, and some people believe that the body is an

important aspect of contemporary identity projects [10]. This is obviously not a very good self-identification orientation. According to Christiana's research, based on the self-hypothesis of social construction, accepting the body is a physical bridge connecting the 'inner self' and the 'outer world' [10]. Elliott states that identity is established through everyone's behavior and choice, thought, character, emotion and desire patterns, as well as the subjective experience structure related to social order [10]. For those marketers in the creative industries who can create wealth through creativity, talent and skill while creating and exploiting intellectual property [14], it is important to consider the identity needs of each consumer and design products that reflect the needs of each identity, such as clothing reflecting different identities, age-specific films and videos, art exhibitions on different themes. A specific definition of the creative industries is shown in Table 1 DCM's Creative Industries Sections in UK [14].

Table 1 DCM's 13 Creative Industries Sections in UK

Advertising	Interactive leisure software ( electronic games )
Architecture	Music
Arts and antique markets	Performing arts
Crafts	Publishing
Design	Software and computer services
Designer fashion	Television and radio
Film and video	

Source:DCMS,1988

Table 1 DCM's Creative Industries Sections in UK [14].

Various values in cross-cultural marketing can be explained by Hofstede's model and its interpretation of aesthetic preference [5]. For example, the angular styles are more masculine, showing conflict and dynamism; When expressing femininity, roundness, harmony and softness are usually used. Besides, symmetry is most valued in collectivism, while in individualism, a creative expression that breaks with tradition is preferred [5].

#### 4.THE INFLUENCE OF BRAND IMAGE AND COMMUNICATION ON CONSUMER'S CONSUMPTION BEHAVIOR

Martineau claims that brands are images that play a role in the minds of consumers and represents psychological attributes. Other definitions shows that a brand is the view of consumers on products. While some authors believe that brand is something consumers associate with [1].

It is very necessary for enterprises to attract consumers to buy products, shape a good brand image and promote the brand concept of beautiful sunshine. Brand is generally a well-defined image or 'personality', which is created through product packaging, advertising, branding, and other marketing activities. Its focus is on how to position the product strategy in the specific consumer groups of the product [2]. Coca Cola's

previous advertising campaigns have successful said that they can provide a billion ways to convince people that brands can change people's ways of thinking, feelings and behavior [11]. Luxury has always been in the leading position in the fashion industry because of its admirable aesthetic value and innovative traditional business management [12]. Luxury brands are now turning to social media to deliver as much value as possible to consumers [12]. Through social media platforms, brands can better promote their products, and consumers can understand various fashion products through the social media platform at any time. At this time, consumers can be said to be in an environment full of various advertisements, and their consumption behavior is always affected by this information. More importantly, when brands interact with consumers, they can introduce themselves and provide information to consumers at any time [12].

Another very effective way to help the brand spread and attract consumers is that the brand can find some bloggers with a large number of fans on social media to help promote the brand's products. Cultural intermediary is a new occupation, involving sales, marketing, advertising, public relations, fashion and decoration. These 'need merchants' are symbolic sellers of goods and services, they believe in what they sell, so they sell themselves as a model of product value and a guarantor of sales [12]. Brands have recently found that, after working with social media influencers, the promoted products have had a far-reaching impact and viral growth [13]. Clearly, people are now following bloggers in fashion, food, travel, art and film, whom they follow through social media platforms. People follow these bloggers and easily find out what they are interested in from the videos, pictures and texts, thereby imitating the same products. From the perspective of creative industry marketing personnel, it is also a good choice to find a media advertising agency suitable for corporate brand image for product promotion.

#### 5.CONCLUSION

Although the concept of branding existed long before formal trade, the focus on branding began in the mid-1980s [1]. Brand is the intangible, conditional and legal asset of the company and the signal of perceived value of all stakeholders [1]. This signal interacts between the company and various stakeholders to have an impact [1]. With the changes of social economy, culture, politics, technology and law, the brand will also change, the concept of it is inherently dynamic [1]. The brand is not managed by the company or client alone, but developed through interaction with other companies and clients in a specific environment [1].

In the creative industry, the behavior of consumers can be observed from their personality and ideas through their consumption motivation and psychology. As a

marketer engaged in creative industries, it is important to use people's sensory characteristics to create an attractive consumer environment and design unique smell, appearance or sound to impress consumers. Lwin, Morrin and Krishna demonstrated that smell can increase the visual image [9]. They argued that if a picture has a unique smell, people can better remember it [9]. While attracting consumers, it also makes them have a sense of self-identification; Consumers buy when they feel that the product reflects who they are or conveys who they are.

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