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Semiotic Analysis Of Burger King Rebranding Introduction Video

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Abstract

Through social media platform such as you tube the viewer can choose the most relevant and favorite information. They control their own stream of information to their liking. This phenomenon has push the advertiser to come up with more appealing way by using logo, visual brand thematic and typography as a part of marketing strategy technique through advertising. This was the apparent in the Burger King rebranding introduction video. The aim of this research is to analyze the semiotics typhograhy element in this video and to find out the meaning of this components.

Keywords: *Semiotic Analysis, Burger King Rebranding, Introduction Video*

INTRODUCTION

The advertising industries have been appearing across the industry for many years. They use visuals or images to attract public attention. A medium that is preferable to the advertising industry is television commercials, which appeal to the target audience. Television is still the preferred media for the masses. Nowadays, advertising commercials are done on more private media platforms such as YouTube. This shift has advantages by targeting the more specific market with the most potential chance to buy the product.

This was in Burger King's advertisement, which introduced their new rebranded corporate image. The advertisement aims to promote the new corporate design implemented on all Burger King products. This new design will be incorporated from packaging to mass communication, such as billboards. The company also implemented illustration to convey and relate to the young audience. It is promoting playful and fresh vibes to emphasize the mission of the company. This video uses icons and symbols to communicate what matters to Burger King. The video also shows the everyday people that make Burger King, people you will find working behind the counter. People that we used to see when we were ordering our favorite meal. The advertiser does not show models to convey the message. Instead, it uses the real people who work at Burger King. This was an exciting and unconventional approach when we compared it with other brands that show models for people's representation.

Language plays a pivotal role in virtual advertising. Simpson (2001, p.589) notes a significant surge in interest regarding the linguistic and discoursal aspects of advertising. It serves as a mode of non-personal communication wherein brands convey persuasive messages to influence purchasing decisions through various media channels (Verlegh et al.; Marieke & Kirmani, 2015). Moreover, virtual advertisements strategically employ language to captivate consumers' attention and enhance semiotic elements, such as the symbolism embedded in different fonts and typography styles.

The social semiotics of visual communication in virtual advertising entails analyzing the semiotic resources available, including what messages can be conveyed through images and other visuals and how viewers interpret these messages (Jewitt & Oyama, 2001, p.134). Across various media platforms, informational materials are often composed of a combination of written text, images, and other non-verbal elements, presented as cohesive units. Visual elements tend to predominate over verbal ones, primarily through layout considerations (Kress and Van Leeuwen, 2006: p.17).

In a semiotic framework, signs encompass words, images, sounds, gestures, and objects (Zaimar, 2017). Furthermore, semiotics categorizes signs into three main types—icon, symbol, and index—following C.S. Pierce's theory (Yasin, 2011; Eriana, 2015; Lestari, 2016).

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Van Leeuwen (2006) discusses methods for analyzing multimodal texts, explicitly focusing on visual and design elements and their impact on text interpretation. The analysis primarily concerns written communication. Typography, involving font selection, size, alignment, and spacing, is emphasized as critical. The importance of effective typography in virtual advertisements is underscored, as it helps attract consumer attention and ensures message clarity. Factors like font style, size, color, and line length are essential when creating typography for virtual ads.

The Burger King rebranding introduction video is intriguing because the meaning is derived from a visual and verbal text that is equally appealing to the audience in terms of the products and services that Burger King has to offer. Furthermore, it conveyed parity with the storyline that exists in real life. This research investigated the semiotic elements of typography and their importance in Burger King ads showcased on YouTube channels. It utilized the semiotic typography theories introduced by Kress and Van Leeuwen (2006) and explored how the absence of facial expressions and gestures can still contribute to conveying meaning within images.

They are viewed through a semiotic lens, typography functions as a structure of symbols that arranges elements and molds the comprehension of meanings, potentially sparking discussions. This study examines the semiotic typography aspects found in Apple's virtual ads on YouTube to reveal the messages conveyed. These analyses are presented as separate datasets extracted from the text, grounded in the precise alignment of significant and tangible elements. Specifically, our inquiry aimed to pinpoint semiotic typography elements related to characters and their inferred meanings within Apple's virtual ads.

LITERATURE REVIEW

In semiotics, signs can manifest in diverse forms, including words, images, sounds, gestures, and objects (Chandler, 2002, p.2). However, Peirce argues that a sign only operates when interpreted as such (Chandler, 2002, pp. 3-4). Eco (1979) outlines three boundaries to semiotic exploration: "the cultural realm," "the realm of nature," and "the epistemological realm." The cultural realm concerns the connection between signs and their meanings, shaped by societal cultural norms. Semiotics also reveal how the association between a sign and its referent is influenced by societal influences, suggesting that reference is neither inevitable nor essential (Curtin, 2016).

Semiotic theory simplifies communication into the construction of meaning, highlighting the significance of signs in conveying messages. It is crucial in understanding designed phenomena (Holt, 2017). However, Chandler (2001) defines semiotics as examining signs within societal contexts. Saussure (1983) argues that a sign must encompass both a signifier and a signified. Moreover, signs are classified into verbal and nonverbal varieties, with verbal signs associated with text and words, while nonverbal signs typically involve images (Chandler, 2001). Conversely, Pierce (1994) categorizes signs into icons, indexes, and symbols. An icon represents a dynamic object through its intrinsic attributes, even without the object itself.

Barthes and Hjemslev (in Shadiqi, 2014) outline two distinct layers of meaning: connotation and denotation, each offering a different understanding of the signified aspect of a sign. Denotation primarily refers to the literal interpretation of a sign, particularly concerning words. Moreover, semiotics is bifurcated into two streams, one adhering to the principles of Charles Sanders Peirce and the other to Ferdinand de Saussure's linguistic framework. Peirce's approach encompasses the concepts of first, second, and thirdness, whereas Saussure focuses more on language, influenced by his background as a linguist. These theories are distinct but complementary and relevant in the domain of design (Coelho, Denis & Figueiredo, 2010, p.335). Semiotics also encompasses diverse forms such as text, media, and other entities considered signs akin to language. Culler proposes that social and cultural phenomena are not solely material events but rather infused with significance, thus qualifying as signs (Culler, 1976, p.24).

According to Van Leeuwen (2006), typography has traditionally prioritized legibility and has yet to be widely recognized as a fully developed semiotic tool capable of fully expressing its potential for conveying meaning. He observes the progression of typographical and design elements linked to written language. Written language follows a temporal logic, while visual images adhere to spatial logic, characterized by structured layouts and simultaneous presentation (Kress, 2003). In written text, meaning is derived from its sequential order, whereas in visual images, meaning is conveyed through spatial arrangement and visual grammar (Kress & Van Leeuwen, 1996).

Typography is an art and a technique for organizing type to make language visible. Written language is commonly presented using specific typefaces or fonts, as the medium for materializing written language for sighted readers. During social semiotic interactions, meaning is communicated through various forms, such as sound waves for oral communication or visual images for painters and photographers (Kress,

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2001).

The variety of typefaces available globally aids in easier identification and selection for practical or design purposes. Exploring the history of typography and typefaces is essential for understanding their origins and the creative processes involved in their design. This discussion explores typeface classifications, including Serif, Sans Serif, and others, providing insights into the development of letterforms and the artistry of designers.

Several typefaces can be seen in the advert, but the most prominent is the Flame Typeface. A typeface that is custom-developed for Burger King. A typeface that reflects and conveys the spirit of the company. This Typeface can be classified as a serif typeface, with the appearance of the extension at the end of the stroke. The extensions are designed in a manner that the viewer will perceive as more friendly. The Typeface was designed by the JKR design firm and tailored to the needs of Burger King. The video only features this single Typeface as it was intended to introduce the Flame Typeface as the Corporate Identity of the Burger King corporation, besides the color and illustration style that accompany the Typeface.

This advertisement aims to communicate Burger King's newly rebranded corporate identity. So, the audience is not limited to the regular audience but also the franchise holders of this brand. In the case of the Burger King rebranding advert video, the viewer has control over the information content shown in the video, where, when, and for how long the intended information is being viewed (Gallagher et al., 2001).

According to Dyer (1986, p.129), advertisements as a medium of representation and meaning develop ideology inside themselves by incorporating external codes from society. According to him, the picture, the neutral domain of the signifier, establishes the ideology that permeates commercials and makes it so powerful. Meanwhile, advertisers utilize a variety of linguistic forms, attributes, and strategies, paying close attention to the language used in their ads. The semiotic viewpoint on advertising centers on these issues, utilizing semiotics as an analytical framework to disseminate advertisement information (Percy & Elliot, 2001, p. 24). Jessica Murray (Kasiyan, 2008, p. 134) notes that only a few people know how much language affects our vision and opinions.

According to Ind and Riondino (2001), the website serves as both a delivery and communication channel, promoting interaction, community building, and advertisement comparability. In some way, the online advertisement draws attention to the product's branding. In the meantime, the messages within explain the advertiser's approach, which will favorably influence a customer to respond to the advertisement in some way (Vakratsas & Ambler, 1999).

METHODOLOGY

This research used a qualitative approach to examine the components and interpretations of semiotic typography in Burger King's rebrand introduction video. According to Berg (2007, p. 8), qualitative researchers are most interested in how people organize their environments and make sense of their surroundings through social structures, rituals, symbols, and other means.

The data are collated through several steps. The first step was to screenshot the scene from the video that was titled "Rebrand introduction video for Burger King." The second step is to analyze this video's verbal and nonverbal signs. I am observing and interpreting the meaning of each element that makes out the video—starting with the music, sound effects, Typeface, letter anatomy, font size, shape of the type, color of the type, background color, image or illustration, and kinetic movement of this visual element. The data will then be analyzed descriptively and qualitatively based on the theory of semiotics and typography. The verbal and nonverbal will be analyzed using Leeuwen's concepts (2006), and the semiotics theory will be analyzed using Saussure (1983). The analyses will be presented in the form of a matrix or table that will be divided into two parts. The first part of the matrix/table will consist of verbal signs, and the second part will consist of non-verbal signs.

RESULT AND DISCUSSION
Table 4.1 Verbal Signs in Burger King Brand Introduction Advertisement

Elements	Characters	Meanings
Music	Up-Beat – BEATBOXING Percussion like instrument	The music represent the beat of the company. Emphasizing on the progress and change. The beat start with a low-beat and work it way to up-beat. The music also function as the reference point to determain the punctuation of the content.

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Sound effect	None		This video has nearly no sound effect. Generaly because it uses the music as the main sound.

Elements	Images	Characters	Meanings
Typeface	HAVE IT YOUR WAY	Serif - Contemporate	The typeface that was uses are FLAME, a bespoke typeface that was created for Burger King for their corporate branding
Anatomy	MAKES US GREAT / start	The letter has 2 variation	This typeface has 2 variation. One has a more curly shape at the end at it stroke. This was design to be uses for titling. The other has a more subtle stroke at the end. Only using mild extension at the end. This one was intended for text usage.
Font Size	start / ERA	Varied	The scale of the letter in this video was varied. Depanding on the needs of the designer. In one example the letter was extend to the max. of the screen as a punctuation. In other time the text will appear normal, center of page with the normal scale.
Shape	doubling down	Similar	Because this was the same font family, all of this letter generally hasa the same shape. With the exception of the tittle and text that has a minor different.

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Color		The dominant color are: • Red • Orange • Yellow • Brown • Pale Yellow • Green • White	This as the corporate color of Buger King. Many of this color was taken from the produce suc as lettuce, tomato, beef and bread, the main ingredients of a burger. This color also symbolized the spirit of joy, fresh and passion that are the core of Burger King.
Motion/Kinetic Typograhpy		• Scaling • Position (up & down, side ways) • Cut to Cut (snapping change of object)	In this video there are several kinetic movement that was applied to the letter. Kinetics such as scale change are often uses as a methapor to emphasize the meaning. Such as in the mention example on the side, the designer wants to emphasize the word DROOL, so he change the hight og the leller to such so it will mimic the drroling effect. There are also the position kinetic. Where the letter are move up or down, side ways. The majority of the movement are cut to cut. This is an effect where the letter are rapidly change from one to the other.

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| Model | | The model are female and male of the working class | Because this video are intended to be a introduction to all customer and also frenchise holder, the designer wanted to visualize the people that work at Burger King. Thei portrait them to be the middle working class. Also because this video was created and publish by Burger King head office in the US, it portrait the working class in the US. So the video feature people form the Hispanic, Black and Caucasian race. |
| Situation | | This video has 2 type of scene. • Type Focus • Application of product | This video has 2 kind of scene. The first are the Type focus scene. Where the screen are focust only to present the font alone. The goal are so the audience focuses to the font are content that are visualized in the screen. So the situation are focus only to the typeface and the kinetics of the typeface. The second are the scene that present the application of the brand identity on the product. This has a more complex outcome. Because of the blend of picture, animation in one scene. |

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VERBAL SIGN

MUSIC

The music that was used in this video can be categorized as BEATBOXING. Beatboxing is a form of percussion that mimics the sound of a drum machine. The sound was mimicked using one's mouth, lips, tongue, and voice. This sound was then recorded and compiled into one music using digital editing software. This beat was also used to create tempo and punctuation for the content of the video. The beats are synchronized to the related content in the video. All of the vital information is in sync with the upbeat. Other information, such as the intro, is synced to the more low-beat tune. This method creates a better way to classify the information that is being presented. The music also functions as one of the verbal appeals to the viewer. It enhances the mode and also represents the spirit, joy, and excitement from the experience when one visits a Burger King restaurant.

SOUND EFFECT

This video has no sound effects, mainly because it relies on music to direct the content.

NON VERBAL
TYPEFACE

The typeface that was used is the FLAME. This typeface is bespoke and tailored to the needs of the Burger King company. The JKW design studio created it as a part of Burger King's rebranding project. This typeface has 2 variants. The first is the Title variant, which has a more extended stroke at the end. This typeface can be classified as a Serif font because of the extended stroke at the end. This kind of letter is more legible and ergonomic when used as text. The second variable is the text variable. This has an upper and lower case set. The main difference is that the end store only has a slightly extended stroke as a serif. This letter is very ergonomic when it is being used as a body text.

In this video, both the title and text variants are being used extensively.

From a design perspective, this letter is a tribute to the vintage 1960s and 1970s era and emphasizes Burger King's move to remove preservatives from its products. Burger King itself was founded in 1969, an era when there were fewer preservative products and more freshness.

That is the goal of designing this typeface for Burger King.

This typeface was also inspired by Burger King's product, which has a rounded shape and is bold and delicious.

ANATOMY

This typeface has a relatively thick stroke, which can be classified as a bold or black stroke. When compared to another serif typeface, this letter is about three times thicker. This makes it suitable for poster or video advert design. These thoughts can be seen in both the title and text letter.

The thick and rounded end of the letter is inspired by the food that Burger King produces. The rounded or bubbly end of the letter is inspired by the burger, the meat patty, ice cream, and soft drink, which are the products served to the customer. The designer wants to make an emotional attachment to the viewer through this typeface. This is why this font was chosen to represent the experience that viewers will encounter when they go to a Burger King restaurant.

As a whole, the letter's design represents a retro look as a homage to Burger King's founder. Burger King was founded in 1969, an era when there was less technology and food was made in a traditional way. Before this rebranding, the Burger King company had a modern, minimalistic, and digital visual style. In the year 2021, the company decided to make a retro design that was more retro, warm, simple, confident, and fun.

FONT SIZE

In this video, the size of the typeface is varied, changing as a tool to emphasize the importance of the information. The designer uses the size as a way to communicate the message. By changing the size of the letter, the designer can direct the audience to the main message that they are trying to convey.

Many of these letters are scaled exaggeratedly to catch the audience's attention. Scale can also be classified as a kinetic movement that the designer uses as a tool of communication.

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SHAPE

The Flame typeface has a bold stroke. It can be classified as a Serif typeface because of the extended end of the stroke. It has two kinds of letters. The title has a bubblier end to the stroke. The other is the more subtle serif suitable for body text, which has two kinds of cases. The upper case letters are all capital letters, and the lower case has regular letters that can be used for text.

This font has a retro visual look, which is an homage to the brand's heritage. Also, this visual look is more confident, simple, and fun.

COLOR

The Burger King brand has color templates that are colors that were used in the rebranding of Burger King and are a tribute to heritage colors. A vintage-looking color template that consists of :

- Orange
- Brown
- Reds
- Cream
- Mustard
- summer camp green

This color template dominates the space in the virtual media or on the physical media.

In this video, this template was the main color used, not only for the color of the letter but also for the background space.

MOTION/KINETIC MOVEMENT

There are several movements in this video. There are also limited animations that are implemented in this video. The movement of the letter is from several angles. Also, there are movements of the scale of the letter. These are the movements that can be seen in the video:

Position Movement	Are movement from side to side or form to to bottom. The element that has kinetic movement are not limited to letters. The are also visual element of shape such as the crown of the king, burger and mani of the produce that are being used in the burger product.
Scale Movement	This movement involved the manipulation of scale of the object. From letters to visual object scale are maniputaled as a tools to emphasized the important of the massege that the object are trying to convey
Strech Movement	The most unique of this video are the movement to stretch the letters. This are the most avoided method of design. Because it will alterd the basic design of the letter. But by manipulating the shape of the letter, the designer can point out the the methapor they want to convey. Such as the Drool letter, where the designer manipulate the shape of the letter to mimic drooling effect.
Camera Movement	The movement of camera from side to side so the frame are altered to the next object.
Limited Animation	The change between one picture to another. Or an object

SETTING

The setting and feel of the environment are tailored to show a retro vibe. With the general feeling of a warm tone, the viewer is transported back to the '60s and '70s. This is a tribute to the founder and glory era of the Berger King.

The image of the subway entrance, a brick building that reminded the viewer of the street in New York in the 1970s, enhanced the retro vibe.

MODELS

The people who became models in this video are kind of people who are working as employees of Burger King, people who can be classified as blue-collar workers. They came from many ethnic groups, including Hispanic, African American, Caucasian American, and Asian. The models that are shown predominantly are American people. This was because Burger King has its headquarters in the U.S. So, the people that are shown are American citizens.

Regardless, this video has a target audience of everyone who was a part of the Burger King company. From employee to franchise holder, this video aims to promote every visual element as a standard of the

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Burger King company.

CONCLUSION

This video was intended to provide information and build Burger King's brand identity. The targeted audience is Burger King franchise holders and employees. The secondary audience is the mass public, which consists of Burger King customers.

The aim of the campaign is to promote a tribute theme to the retro Burger King and communicate the symbol of confidence, joy, and happiness. The staff will provide warm services, just like when a customer comes into a Burger King restaurant, and the smell of fresh patty being cooked on the stove will also be present.

The typeface became the centerpiece of the video, as it was the most iconic aspect of the branding. It had a retro and bubbly feeling, just as the customer expected from the Burger King Whopper. This was emulated with other colors that were associated with freshness, such as red and green, which represented the color of the vegetable used in the burger.

These elements combine to create a joyful and warm experience for the viewer. It also emulates a retro feeling. The video's creator has achieved a retro, confident, and joyful feeling.

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