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City Branding of Kendal

Regional Imaging Strategy Through Logo and Tagline

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Abstract: This study aims to find and describe the image of the area displayed through the visual elements contained in the Kendal reliable logo. City branding is one of the phenomena of the 21st century, which is a strategic effort for regions to increase competitiveness in global competition. Several cities or regencies in Indonesia have strong branding because they are made to follow the identity of the city that is formed. This study uses a qualitative method with logo and tagline theory to reveal the image displayed through its visual elements. Based on the observations and reviews of the logo and the tagline of the Kendal Handal logo, it was found that the elements of a good logo have been completed in Kendal City branding. Let's look back at the history of the Kendal tree, which is the origin of the name Kendal. The symbols in each of its elements contain the meaning of local wisdom, including geography, history, and culture. The regional image displayed from the logo's shape is not something static, and it will, of course, change according to its conditions. The Kendal Handal logo is part of the existing dynamics and represents the geographical, historical, and cultural conditions of each era.

Keywords: city branding; image; Kendal logo

1. Introduction

The trend of major cities implementing strategies to attract investment as the pressure of global competition causes an increase in their development. City branding is an effort by the government to establish an identity for a region to promote and identify external and internal markets (Kavaratzis & Ashworth, 2005). The opinion is further strengthened that city brands are increasingly considered a vital asset for city development and an effective tool for cities to differentiate themselves and improve their position. The introduction of the concept of corporate-level marketing and, in particular, corporate branding has made a significant contribution to the development of city branding theory (Ashworth & Kavaratzis, 2009).

Likewise, country, region, and city branding embraces the idea of collaboration, cultural background, place identity, and the need for purpose or motivation to drive branding activity (Campelo, 2017). City branding is a strategy for cities, regions and provinces that can functionally speak to the public (Yananda & Salamah, 2014). A good city branding strategy must pay attention to how history and culture, social and economic development, architecture and infrastructure, environment and landscape are integrated into a marketed identity so that the public can accept it (Zhang & Zhao, 2009).

Research on city branding has been widely studied as an object of research in various cities. Research conducted by Wahyurini (2012) about the importance of the city logo in an integrated city branding strategy and the importance of the logo in creating a positive city image. However, as discussed in the first part of this essay, the practice of city branding strategy is mismanaged by isolating city logos as mere advertising and marketing activities. City logos must be involved in a city branding strategy that is managed within a certain branding communication framework to be sustainable. Adamus-Matuszyńska et al. (2021) sees from the other side that the destination branding model includes the visual notion of brand identity, which includes the logo as an important element. The study results show that in promotional signs, there are very strong elements of nature and historical heritage in the logo. Then Pamungkas et al. (2018) show that the aesthetic elements of the Magelang logo, City of a Million Flowers, do not reflect the philosophy of the city branding program. The message you want to convey is inappropriate because of the inaccuracy of the shape elements, the color of the subject, and the placement of a million flower fonts in small fonts, thus making the readability low. The aesthetic elements of the logo display do not maximize the media in its promotion, thus hampering communication. Susanti (2018) explained that the city of Pekalongan focuses on conservation and batik-based tourism. Branding strategy by creating a visual identity through "The World's City of Batik," which is applied to various promotional media.

Further research conducted by Arifin and Budiwaspada (2021) seeks to identify and analyze the local culture of the Tasikmalaya area, which is the most appropriate part to form the regional brand, and the result is a method for selecting and determining the elements of the regional brand that characterizes the image and location of the city (Arifianto & Nofrizaldi, 2020) that typical Banyumas culinary as an identity that represents the social culture of local community groups. So that it requires promotion as an attraction that distinguishes it from other regions and preserves it in the form of documentation media to promote Banyumas culinary specialties. Megantari (2019) in her research explained that the Ponorogo Regency Tourism Office succeeded in implementing the city branding strategy well through

the creation of branding in 2014, namely "Ponorogo Ethnic Art of Java. The involvement of internal stakeholders in Madiun City Government policies, especially city branding policies, has made the socialization of Madiun City branding even more massive to the public. This certainly has a positive effect on the development of the city of Madiun, where the city of Madiun will be increasingly known with the Charismatic Madiun logo and tagline as city branding for the city of Madiun (Wiyono et al., 2021).

Based on the review that has been done above, the findings from several studies related to city branding have a variety of focuses on different studies. Some of the information from this research can be a source of data that can be stated to identify the originality of research conducted from the perspective of formal and material objects.

Image is a place's target branding, which is preceded by process of brand identity and positioning. According to Pike (2008) the destination element consists of brand identity, positioning, and image. Any element of a particular place communicates a message about its image (Kavaratzis, 2004). Interest in city branding can be seen as an acknowledgment that regions or places can utilize consistent strategies to manage their resources, reputation and image (Dinnie, 2011). In general, city branding adheres to three important principles, namely image, unique and authentic (Riza et al., 2012) while according Govers and Go (2009) the important thing in placing branding is "the link between identity, experience and image.

The branding process is a symbolization process that allows customers to recognize concrete artifacts that refer to a particular brand (understood as a saturated idea of certain lifestyle values through, for example, logos, trademarks, or packaging. Visual elements in branding include: graphic components, colors, typography, logos, and various other design applications such as Graphic Standard Manual (GSM), collateral, as well as information media, and promotional media (Wheeler, 2013).

According to Thomas (2000) the criteria for making a logo include:

1. *Visibility*. Will a logo stand out in a surrounding environment so as to provide quick and memorable identification?
2. *Application*. How flexible can the logo design be applied to various technical applications? Consider whether the logo appears at television screen resolution or needs to be embossed. A good logo must apply to various application techniques.
3. *Distinctiveness*. Will the application of the logo differentiate itself from competitors?
4. *Simplicity/Universality*. Does the logo concept easily identifiable and take into account the cultural and religious connotations it conveys?
5. *Retention*. If a logo is too easy to read, then the target audience won't get a sense of discovery, and so there won't be memorable personal interactions.
6. *Color*. A good logo must be applied in black and white so that it can be photocopied or faxed.
7. *Descriptiveness*. Does the logo reveal the nature (vision and mission) of the company or its products? Can a good logo do this without over-representing it?
8. *Timelessness*. A good logo can last at least 15 -20 years.
9. *Modularity*. Can the logo be adapted to a variety of applications? The hierarchy must be considered in its application with typography and other graphic

elements. All elements must be able to support each other to create harmonious communication.

10. *Equity*. Age of use and recognition of a logo. Knowing when and what to redesign is an important development.

According to [Carter \(2005\)](#), effective logo considerations include several articles, among others:

1. Original & Distinctive, has a clear value of distinctiveness, uniqueness, and differentiability.
2. Legible, has a high level of legibility even though it is applied in various sizes and different media.
3. Simple, with the meaning easily captured and understood relatively quickly.
4. Memorable, or quite easy to remember, because of its uniqueness, even in a long time.
5. Easily associated with the company, where a good logo will be easily associated or associated with the type of business and image of a company or organization.
6. Easily adaptable for all graphic media. Here, the ease factor of applying (installing) the logo both in terms of physical form, color, and configuration of the logo in various graphic media (print) needs to be taken into account in the design process.

While, according to [Lip \(2000\)](#) the logo or trademark design should fulfill the following requirements:

1. It must be appropriate to the culture.
2. It must bear the desired image and show the actual situation or activities of the company and describe the commercial goals of the organization it represents, while the trademark must be designed to represent a company's product.
3. It must be a means of visual communication.
4. It must be balanced and, therefore, can be in black and white or balanced in color.
5. It must depict a rhythm and proportion.
6. It must be artistic, elegant, simple but has an emphasis or focal point.
7. The design must be harmonious.
8. It must incorporate the right writing/letters so that it can convey the intended message logically and clearly.
9. It must be Feng Shui auspicious and balanced in terms of yin and yang.

According to Swartz (as cited in [Rustan, 2013](#)) The tagline is a short word form, generally around seven words, positioned alongside the logo and contains a message from a strong brand aimed at the selected audience. Six aspects in assessing the brand tagline, according to Swartz, among others:

1. Original, namely, the slogan must be authentic or original, and the expressions conveyed are unique or special or are ordinary words in everyday life.
2. Believable, can be trusted is what is promised by a brand in the tagline in accordance with what consumers will feel or get.
3. Simple, the expression or meaning of a tagline that consumers can understand.
4. Provocative (can influence or stimulate), if consumers can be inspired and moved when reading or knowing the slogan.

5. Persuasive or convincing, selling an idea so that it can make consumers move and make them think about a brand.
6. Memorable (easy to remember) that makes the impression or influence last a long time or a long time.

The novelty of this study is presenting evidence of the visual process of the Kendal Regency logo with visual strategies in the form of logos and taglines that contribute to the image of the area displayed. To be the novelty of this research.

This study aims to find and describe the image of the area displayed in the visuals of the Kendal logo. The benefits obtained in the study can provide insight into the development of Visual Communication Design science in logo studies by utilizing the concept of city branding. Practically, this research is useful to provide applied guidance resulting from the concept findings. Besides that, it can be a scientific reference and contribute creative thinking to policymakers who want to design a logo for their region.

2. Methods

This type of qualitative research investigates and understands the meaning of social problems in individuals or groups (Creswell, 2014). Content analysis is a reasoning process for classifying qualitative text data into a collection of conceptual units or similar types to identify models and appropriate combinations of factors or subjects. This method of analysis is a way of reducing data and interpreting it to gain meaning (Given, 2008).

The primary data source in this study uses data taken from published information from the Kendal district government. In contrast, secondary data sources will take data from scientific literature from journals, books, and articles. Data collection techniques include observation and document review in manual guideline city branding.

The validity of the data in this study uses source triangulation. Data were obtained, among others, through literature studies and direct observation in the form of the Kendal Handal logo regarding visual signs and the relationship between the image of the area displayed. Furthermore, data analysis techniques reduce the data obtained into certain patterns to be categorized and interpreted before conclusions are drawn. Presentation of data in this study uses logo theory to see visual signs and their relationship with regional images before all phenomena are concluded or verified.

3. Results and Discussion

City branding is concerned with creating new logos and slogans and, in many cases, advertising campaigns linked to visual elements. Visual identity, including logos and slogans, can significantly impact brand recognition and equity in these circumstances. This is because logos and slogans have important power in city branding (Govers, 2013).

3.1. Kendal Logo Structure

Creating the Kendal Regency branding is implementing the regional medium long-term plan (RJPMMD) for the 2021-2026 period Dico M Ganinduto as Regent and Deputy Regent of Windu Suko Basuki. The branding process was carried out through a contest held on March 3-11, 2021, and the announcement of the winners on March 17, 2021. The competition mechanism was carried out so that the implementation of

activities was more transparent and involved broad community participation. The Kendal logo was launched to coincide with the Commemoration of Environment Day on June 6, 2021.



Figure 1. Kendal City Branding Logo

Source: Author (2021)

Based on the elements of the logo form, shape, color and typography will be broken down into the following five tables:

Table 1. Anatomy of the Kendal Logo




Logo	Logogram	Logotype
		

Table 2. Logogram Anatomical Arrangement on the Kendal Logo

No.	Symbol Element	Replication	Information
1			Tree image
2			Abstract joglo image
3			Abstract image of mosque dome
4			Mountains abstract image
5			Waterfall abstract image
6			Abstract image of sea waves
7			Abstract image of a burning candle
8			Abstract image of hand greeting
9			Abstract drawing of a building

Table 3. Display Characteristics of the Kendal Logo


Visualization	Logo Type	Form	Logo Style
	Combined logo	Logograms and logotypes	Modern

Table 4. Colors on the Kendal Logo



Visualization	Subtractive Color Code Description
	<p>Blue ■ R: 19, G: 29, B: 54</p> <p>Yellow ■ R: 255, G: 181, B: 20</p>

Table 5. Typography on the Kendal Logo

Logotype	Legibility	Font type
	Kendal Handal Beautiful Land, Good Bussines	Custom Typography

3.2. City Imaging Strategy Through Logo and Tagline

Attractiveness is an important part of the city's competitiveness. The motivation behind this policy is the government's awareness of increasing competition between cities to attract the attention of investors, prospective workers, and tourists. In addition to commitment and improving infrastructure, city branding also requires attractive promotional packaging.

Kendal Regency branding focuses on tourism and industry, which is the trademark of Kendal Regency. This potential is what inspired and became the basis for the creation of the brand "Kendal Handal" (Riyadi, 2021). The development of the Kendal Regency tourism area consists of four models of the 2021-2026 Kendal Tourism vision: sports tourism, cultural and heritage tourism, educational tourism, and spiritual tourism. The four models are superior tourism programs by looking at natural wealth, SMEs, and tourism villages, which are assets of Kendal Regency so that they can contribute to economic growth, create jobs, increase people's income, and increase investment (Dinas Kepemudaan, Olahraga, dan Pariwisata Kabupaten Kendal, 2021).

Babad Tanah Kendal (Nitinagoro & Rochani, 2021) mentioning the embodiment of the name Kendal comes from the Kendal tree or by another name, *Cordia dichotoma*. Kendal trees are shrubs that grow and spread in various parts of Indonesia. The characteristics of this plant are alternate leaves with an oval shape like eggs and green in color. Kendal flowers are located in the axils of the leaves with a yellowish-white and green color. The fruit of the Kendal tree is round like an egg with a length of 0.5 to 1.5 cm with a yellowish-white fruit color to orange and pink when ripe. The Kendal tree is believed to have various properties and benefits. In Indonesia, parts of the bark stem, leaves, and fruit of Kendal are used as medicine.

Regardless of the identity of flora used as the embodiment of Kendal's name, a tree is defined as something that gives a sense of life, which means it can give a sense of calm as well as peace and be able to protect other creatures. The visualization of the Kendall tree is stylized in such a way as to form a single unit in the logogram (see Figure 1). The stylization of leaves is visualized in such a way, with 20 leaves representing 20 sub-districts in Kendal Regency. The five large Kendal leaves depict the five activity centers, which are local wisdom in Kendal. Inside the five leaves there are five symbols in between:

1. The Joglo silhouette is a form of the Tumenggung Bahurekso pavilion, the center of government. The joglo silhouette is believed by the people of Kendal to be a cultural root that is still closely held today.
2. The silhouette of the mosque dome, inspired by the shape of the Al Muttaqin Kaliwungu Mosque, describes it as a religious area as a city of students in Kendal and the religiosity of the people.
3. Waterfall Silhouette, depicting the richest waterfall landscape in Sukorejo District, Central Java, namely Curug Sewu.
4. Mountain Silhouette, Inspired by ungaran mountain. Describes that the Boja sub-district is a mountainous area and sports tourism.
5. Silhouette of Rolling Sea Waves. The landscape of the Kendal area is on the north coast of Java. Describes the sector of fisheries and coastal tourism.

The colors used in the logo have an emotional connection that represents the city's image. Psychologically the blue color means sea, sky, peace, harmony, trust, and technology, which symbolizes Kendal being advanced with renewable technology. The blue color is associated with the excellence of the marine and fisheries sector. Yellow color means happy, optimistic, and earthy. The yellow color is associated with the beauty and superiority of the agricultural, plantation, forestry, and other derivative sectors.

Kendal Handal's tagline "Beautiful Land, Good Business" has a fairly high level of readability. "Beautiful Land, Good Business" is a representation and hope of all the people of Kendal as a leading tourism center with natural beauty from the coast to the mountains and as the industrial center of Central Java with the Kendal Industrial Area Special Economic Zone and various other support centers.

Table 6. Aspects of Logo/City Branding

Logo Aspect	City Brand	City Branding of Kendal
Visibility		This city branding will be easy to remember even though the logo only consists of one image but has many symbols and meanings
Must be culturally appropriate		The image displayed is in accordance with local wisdom in Kendal, covering geography, history, and culture
Original & Distinctive		All logo elements in this city branding are original, unique and only owned by Kendal
According to the desired image and shows the actual situation		Kendal Handal's tagline "Beautiful Land, Good Business" is a representation and hope of all the people of Kendal as a tourism center and as an industrial center in Central Java
Legible		The structure of the logo and tagline has a low level of legibility when applied to small media
Persuasive		The use of taglines and colors matches the characteristics of a logo or city branding that meets the expectations of the people of Kendal and creates a good persuasive message.
Memorable		The visual strategy used is distinctive and unique so it's easy to remember

4. Conclusion

Overall, this study aims to comprehensively describe the regional image contained in the Kendal logo using a contextual approach to logo theory. Based on the analysis results, it can be concluded that the city branding Kendal Handal: Beautiful Land, Good Business focuses on tourism and industry in the area. Kendal's city branding complements the elements of a good logo: persuasive, memorable, and culturally appropriate. The typical city situation is designed originally and uniquely. If you look back at the history of the Kendal tree, which is the origin of the name Kendal, the symbols in each of its elements contain local wisdom meaning, including geography, history, and culture. However, Kendal's logo structure and tagline have low legibility for legible elements when applied to small-sized media. The role of the logo in city branding is a representation of the area it represents. The Kendal Handal logo is part of the existing dynamics and represents each era's geographical, historical, and cultural conditions. In order not to experience an identity crisis, the city or regional city branding concept should be packaged according to the wants and needs of the target, not transformed, which allows obscuring the values attached to the area to achieve the desired place marketing concept.

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