

## Storytelling of Digital Technology and Brand Identity Among Apple and Samsung Advertisements

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### ABSTRACT

**Objective:** This study examines how the narratives of digital technology and brand image are constructed in the Apple “Crush! iPad Pro” and Samsung “Creativity Cannot Be Crushed” advertisements, with a focus on the influence of the Social Construction of Technology (SCOT) perspective on branding strategies. **Method:** A qualitative descriptive approach was employed, analyzing screen captures from both advertisements. The analysis utilized *mise en scène* elements and was interpreted through Roland Barthes' semiotic theory to uncover the underlying messages. **Results:** The findings reveal that Samsung projects a brand image that is adaptive and responsive to user needs, whereas Apple constructs a more exclusive brand identity that requires users to align with its technological ecosystem. **Novelty:** This research contributes to the limited studies integrating SCOT theory with semiotic analysis in the context of brand communication, offering new insights into how different technological perspectives shape brand narratives and visual strategies in competitive advertising.

## INTRODUCTION

The development of audiovisual technology has undergone a major transformation, from static photos and silent films, it has now developed into a dynamic media capable of presenting an immersive experience. This evolution has not only had an impact on the entertainment industry, but has also changed the way brands communicate with audiences [1]. The visual rhetoric of advertising in the form of images in print media or billboards has now evolved into audiovisual rhetorical content that utilizes cinematic elements like a film [2] [3]. This makes advertising no longer just an information medium, but also a tool for building emotional connections with audiences through storytelling and visual elements. Kottler and Armstrong [4] state that advertising is an effective communication tool in reaching a wide audience and building brand awareness, making it a primary strategy for companies to strengthen their identity. This development makes advertising more than just a marketing tool, but functions as a medium for shaping brand image, influencing public perception, and creating visual experiences that stick in consumers' memories [5], not only for goods and services, but even for political needs [6]. The tight competition in this sector requires companies to not only offer innovation, but also to shape the meaning and value attached to their products.

Apple and Samsung, two major players in the technology industry, not only use advertising as a means of promotion, but also as a branding strategy that shapes their brand identity [7] [8]. One of the strategies in the advertising videos they use is storytelling, which is delivering messages through narratives that build emotional

attachments with the audience [9] [10]. In the advertising videos of both brands, storytelling not only functions to explain the advantages of the product, but also creates an experience that makes technology feel more relevant in everyday life. Apple seems to rely on an emotional approach by describing how its products are part of the creative journey and self-expression of its users, while Samsung emphasizes the superior features and technological innovations in the context of contemporary society. With strong storytelling, advertisements from both brands not only convey product information, but also create narratives that strengthen brand identity [11], [12] and direct the way people understand the role of technology in their lives.

As manufacturers of technology products, Apple and Samsung are part of the major changes in the technological revolution through forms of technological convergence and media convergence. Convergence itself means the nature of centralization or unification [12]. There are various types of convergence relevant to this study, such as technological convergence, cultural convergence and media convergence. Convergence in the context of media according to Henry Jenkins in the article by Sari and Ramli [13] is the unification of various elements such as elements of technology, business, society and culture, which are united in one medium or platform and change the way we enjoy media. In this case, it can be seen from the phenomenon of globalization which changes the way we enjoy media, which started from print media, evolved with the existence of television, and is increasingly sophisticated with current technology such as smartphones. With the existence of multiplatform media convergence, it has a broad impact on many things, especially in the reach of broadcasting. This situation of technological change is what makes globalization move faster, including the two brands Apple and Samsung.

Apple, founded by Steve Jobs, Steve Wozniak, and Ronald Wayne in 1976, has long been known as a technology company with a strong branding approach. Apple started with a vision to create a computer that is easy for anyone to use [14]. Within the Social Construction of Technology (SCOT) framework, Apple's success is not only determined by its technological superiority, but also by how society adopts and gives meaning to its products. Apple understands that technology is not just innovation, but also part of a social construction formed through interactions between users, culture, and marketing [15]. The success of products such as the iMac, iPod, iPhone, and iPad is not only based on technological innovation, but also on marketing strategies that form a distinctive brand identity. Apple always prioritizes minimalist design, ease of use, and an exclusive image attached to its products [16]. In its advertisements, Apple consistently uses an emotional storytelling approach, aesthetic and elegant visualizations, and messages that emphasize innovation and creativity. With this strategy, Apple has succeeded in instilling the impression that its products are not just tools, but also part of the lifestyle and self-expression of its users [4]. Through this approach, Apple not only sells products, but also shapes the social perception that their devices are symbols of innovation, status, and represent society's expectations for the adaptation of technological sophistication in their products.

On the other hand, Samsung came from a different background. Founded by Lee Byung-chul in 1938 in South Korea, the company initially operated in various industries such as trade and manufacturing before finally focusing on the development of electronic technology [17]. Unlike Apple which built an exclusive image, Samsung emphasizes innovation that is accessible to various groups [18]. Since entering the technology industry, Samsung has developed into one of the market leaders with products such as smartphones, tablets, TVs, and smart home devices [19]. The launch of the Galaxy series was an important turning point in its competition with Apple. Unlike Apple which often emphasizes aesthetic value and ease of use, Samsung uses a more adaptive imaging strategy, including presenting advertisements that directly compare its products with competitors. This strategy strengthens Samsung's image as a brand that always innovates with the latest technology and maintains competitive prices in various market segments [20].

A brand is no longer just a name or logo for Apple and Samsung, but also an identity that distinguishes a product from its competitors. According to Kotler and Armstrong [4], a brand is a symbol, design, or a combination of both that aims to identify a product and differentiate it from competitors. A strong brand is not only known, but also has a value that sticks in the minds of its consumers. A brand can evoke emotions, create loyalty, and even influence purchasing decisions [21].

From the literature search for the final thesis, no previous research has been found that specifically discusses the comparative study of Apple's 'Crush! iPad Pro' and Samsung's 'Creativity Cannot Be Crushed' advertisements. Especially studies that interpret aspects of mise en scene and meaning through Roland Barthes' semiotics study. However, there is research that is relevant to this topic, such as in the research of Genta and Jupriani [22] which has similarities with this research, namely the use of Roland Barthes' semiotics, the difference lies in the object of research and also its purpose. The research conducted focuses on Apple and Samsung advertisements, and has the aim of seeking brand image formation through advertising.

Another research from the final assignment of the thesis that discusses a similar topic Sheilla Claudy Agatha [23] uses the same object, namely Apple advertisements with a semiotic study. However, there are fundamental differences from the study. Sheilla's research discusses the privacy security aspect of Apple devices, while this research discusses the comparison of Apple and Samsung product advertisements and the formation of their brand image. In addition, there is also research by Desti Kornelia Crista [24] which has a main focus on Samsung product advertisements, especially from the Galaxy Flip line which represents "Fear of Missing Out", while this research focuses on brand image from the results of the analysis of Samsung product advertisements on their tablet device line.

In the same field of study, there is a research from the final assignment of the thesis by Iing Sasmita [25]. His research uses the same object and study as this research, namely researching advertisements using mise en Scene as part of the research. However, it has a different focus on objects and objectives. Sasmita's research aims to analyze the

personality of the grandson character in the advertisement, while this research focuses on Apple and Samsung advertisements with the aim of revealing how both advertisements build and promote certain identities for users of their products.

This study is expected to fill the gap and provide new contributions in advertising analysis using *mise en scene* analysis tools and semiotic studies, especially in the context of brand image formation of Apple and Samsung products. This study focuses on advertising storytelling techniques released by both manufacturers through an in-depth analysis of the visual aspects of their advertisements. This study places the competitive approach in the world of marketing by telling stories through advertising as an important way to attract attention and build closer relationships with audiences. Storytelling is the art of conveying information or messages through narratives, which aims to build emotional connections with audiences [26]. In the context of brand marketing, storytelling refers to the use of narratives to convey brand messages to audiences, which involves creating interesting storylines, relevant characters, and strong emotions to build connections with consumers [27]. Belova [28] emphasized that effective narratives can change consumer perceptions and behavior by creating deep emotional experiences. In the era of digital technology, storytelling is realized through various formats such as video, animation, and interactive content, which allows a brand to convey messages creatively and innovatively.

To examine how advertising visualization represents advertising storytelling techniques, the concept of *mise en scene* is used to find important shots that determine the storytelling power of advertising. *Mise en scene* is a concept in film and television studies that refers to everything that is placed in a frame to create visual meaning and support the narrative [29]. The term comes from French which means "to place on stage", and in a cinematic context, *mise en scene* includes various aspects such as lighting, layout, color, space, and other visual elements that contribute to the aesthetic experience and audience interpretation of a scene. According to Bordwell, Thompson and Smith [30], *mise en scene* is one of the most important elements in cinema, because it can shape how the story is conveyed to the audience visually.

In addition to *mise en scene*, this study also uses Roland Barthes' semiotic theory as an analytical tool. This theory places the concept of a sign or "sign" by dividing it into two levels of meaning, namely denotation and connotation [31]. Denotation is the basic meaning that arises from a direct signifier. In other words, denotation describes an object or phenomenon factually and objectively without requiring additional interpretation [32]. For example, a picture of an apple will be interpreted denotatively as an apple, without implying other meanings. While connotation is a deeper and more complex meaning because it involves aspects of interpretation and subjectivity. Connotation arises from the second stage of meaning, where the meaning given to a sign depends on a particular group, culture, or ideology [33]. Connotation is also closely related to how we interpret an object based on the collective experience and perception of society. Barthes argues that connotation is not only about personal interpretation, but also about how a society constructs meaning [32]. For example, a picture of an apple can have a connotative

meaning as a symbol of health or temptation, depending on the context and culture that surrounds it. In the context of this research, the concept of connotation proposed by Barthes can also be used to differentiate the construction of the meaning of the apple and the Apple brand.

Next is myth. Structurally, myth is formed from three basic elements: signifier, signified, and sign [32]. The signifier is the physical form of the sign, for example an image, sound, or word. The signified is the concept or meaning combined with the signifier. When the signifier and signified come together, they form a sign. However, in the context of myth, the relationship between signifier and signified is no longer simple. Barthes explains that in the myth system, the sign that has been formed at the first level (denotation) will function as a new signifier at the second level, which is then associated with a new meaning (signified) [34]. Therefore, myth is a second-level meaning system that is built on the previous chain of meaning [32].

One important aspect of myth is how it works to validate the dominant values prevailing in a society at a certain period. According to Barthes, myth is a system of meaning formed by connotation, and aims to validate ideological values in a society [35]. Myth also plays a role in supporting the ruling ideology by making it seem "natural" or "irrefutable" [32]. An example that Barthes often uses is advertising or propaganda that utilizes signs that appear simple, but actually contain deep ideological meaning. For example, an advertisement for a technology product might show images of happy people using the product. Denotatively, this only depicts the use of technology. However, connotatively, the advertisement sends an ideological message that happiness can be achieved through the consumption of technology, which ultimately supports capitalism.

In myths there is also a certain complexity, when one signifier can have several different signifiers [36]. This shows that myths do not work in one layer of meaning alone, but involve various layers of meaning that can be interpreted differently by individuals or groups in society [37]. For example, in the technology advertisement above, the connotative meaning produced is not only limited to happiness through the consumption of technology, but can also be connected to other ideologies, such as modernity or individualism. Therefore, myths create a broad interpretive space, where meaning can continue to be produced and reproduced by various parties [38].

Based on the framework of social construction of technology and media convergence, this study tries to explore the storytelling techniques used in Apple and Samsung advertisements through Roland Barthes' semiotic analysis tool. This study aims to find out how the narratives built by technology giants Apple and Samsung in the Crush iPad Pro and Creativity Cannot Be Crushed advertisements, in building the brand image of their products.

## RESEARCH METHOD

This study uses a descriptive-qualitative approach, with qualitative data collection then explained descriptively. This approach is used to analyze phenomena or events, focusing on the meaning behind them. In this method, the data collected is in the form of

words or images, so that it emphasizes how something is understood and interpreted [39]. Through this approach, this study tries to understand how Apple and Samsung products build their brand image through advertising. By analyzing one of the advertising videos from each brand, this study tries to reveal how the visual messages conveyed can shape the branding of the brand.

The object of research used by the researcher is an audiovisual advertisement on the Apple company's YouTube channel entitled "Crush! iPad Pro" which premiered since the release of the iPad Pro product on May 7, 2024 with Full HD resolution and a 16:9 ratio. Meanwhile, Samsung's video advertisement which aired on the X social media account and Instagram of Samsung Mobile USA on May 15, 2024 with a similar image quality format and ratio, markets its latest competing product, the Samsung Galaxy Tab S9 Series with the tagline "Creativity Cannot Be Crushed".

There are primary data sources and secondary data used in this study. Data sources are anything that provides information or data needed for research [39]. Primary data in this study are data sources that directly provide data to data collectors. Primary data in this study are Apple's "Crushed! iPad Pro" advertisement and Samsung's "Creativity Cannot be Crushed" advertisement. While secondary data in this study are data sources that do not directly provide data to data collectors. Secondary data in this study include the books *Film Art: An Introduction*, *Principles of Marketing*, *Mythologies*, and *Mise-en-scène: Film Style and Interpretation*. In addition, researchers also access reading sources such as journals on Apple's Marketing Strategy Analysis in Increasing Global Marketing, Analysis of the Influence of Brand Image, Product Quality, Price and Promotion on Samsung Smartphone Purchasing Decisions in Makassar, and also reviews of other Apple and Samsung advertisements to deepen the perspective of this research study. This process helps researchers to strengthen the data obtained, so that they can deepen the analysis of signs in advertisements in forming brand image.

In collecting data, researchers use several techniques, namely observation, documentation, and literature studies. This is done to obtain accurate and in-depth results from what is observed and explored by researchers. The first stage of data collection is observation. At this stage, the process of searching for research data is carried out directly as the basis for descriptive qualitative research [39]. This study relies on data collection through direct observation of the objects being studied. Researchers in this area work with data in the form of facts and phenomena that emerge from advertising content displayed in the media. Researchers found several signs in the scenes in both advertisements that indicated the existence of branding in the two companies, for example in the scene of a creative instrument being destroyed by a hydraulic press machine, and the scene of a musician taking a broken guitar, where these signs include aspects of mise en scene such as setting, lighting, and blocking in the videos of both advertisements.

The second stage of data collection is documentation, which is the collection of data from various written or visual sources, such as documents, photos, videos, audio recordings, or even digital archives [40]. In this study, documentation was carried out by

watching both advertisements intensively, and capturing images on the screen (screen capture) for further analysis. Through documentation, researchers can analyze more comprehensively how the visual elements in advertisements are constructed [41]. These documents provide concrete evidence that can be examined and compared. In addition, documentation allows researchers to re-observe existing materials, ensuring that every detail is analyzed in depth and thoroughly. Ultimately, documentation becomes an essential tool in supporting the validity and depth of analysis in descriptive qualitative research.

To complete this stage, the researcher also conducted a literature study. This stage is relevant to the descriptive qualitative research model because it is an important component in strengthening the theoretical basis and data analysis. Literature study involves collecting and reviewing various literature or references that are relevant to the research topic, such as books, scientific journals, articles, and previous research. In the context of advertising research in the Television and Film department, literature study can include communication theory, semiotics, audience perception, and studies on advertising strategies from various perspectives. With literature study, researchers can understand how previous theories have studied similar phenomena, and find gaps or new perspectives to develop in their research. The literature collected also helps researchers build a strong theoretical framework, to be the basis for analyzing the advertisements studied. In addition, literature study allows researchers to link their research results to broader discussions, so that the research results can be more meaningful and relevant in academic and industrial contexts [39].

To analyze the data, researchers used the Miles and Huberman data analysis model, which is one of the popular approaches in qualitative research. This model offers a systematic framework for managing and analyzing complex data [39]. The data analysis process generally consists of three main stages, namely data reduction, data presentation, and drawing conclusions/verification. In the data reduction stage, the process of selecting, focusing, and simplifying raw data that has been collected from various sources, such as interviews, observations, and documentation, is carried out [39]. This study will focus on how brand branding is formed through Roland Barthes' semiotics in the Apple 'Crush! iPad Pro' and Samsung 'Creativity Cannot Be Crushed' advertisements. Relevant scenes will be photographed (screen capture), then selected and reduced before being analyzed further. This process includes several important steps, such as rereading the data that has been collected, identifying initial categories or themes, marking relevant parts of the data, and recording thoughts, ideas, or questions that arise during the process. Data reduction also helps researchers filter information that is relevant to the focus of the study, while eliminating less significant data. This is especially important when dealing with large and complex data. In advertising studies, for example, visual and audio data are often very diverse. Therefore, the data reduction process helps simplify and select elements that are in accordance with the research objectives, such as signs, colors, and narratives used in the advertisement.

In general, this study begins by identifying the research object, namely the Apple advertisement "Crush! iPad Pro" and the Samsung Galaxy Tab S9 Series "Creativity Cannot Be Crushed". These two advertisements are then analyzed through the storytelling aspect in the advertisement, which is influenced by two main theoretical foundations: Social Construction of Technology (SCOT) and Media and Technology Convergence. SCOT helps understand how technology companies strive to meet social expectations, while Media and Technology Convergence explains how the integration of various media elements contributes to the delivery of messages.

Next, the storytelling analysis in this advertisement will pay attention to the Mise-en-Scène elements that build the visual narrative. These elements are then examined using Roland Barthes' semiotic theory to reveal the denotative and connotative meanings contained in the advertisement. The ultimate goal of this analysis is to understand how the digital technology narratives built in Apple and Samsung advertisements contribute to the formation of each company's brand identity. Thus, the flow of this research moves from object identification, theoretical basis, analysis of narrative elements, interpretation of meaning, to understanding the formation of brand identity. The methodological sequence of this research is as shown in the following chart:

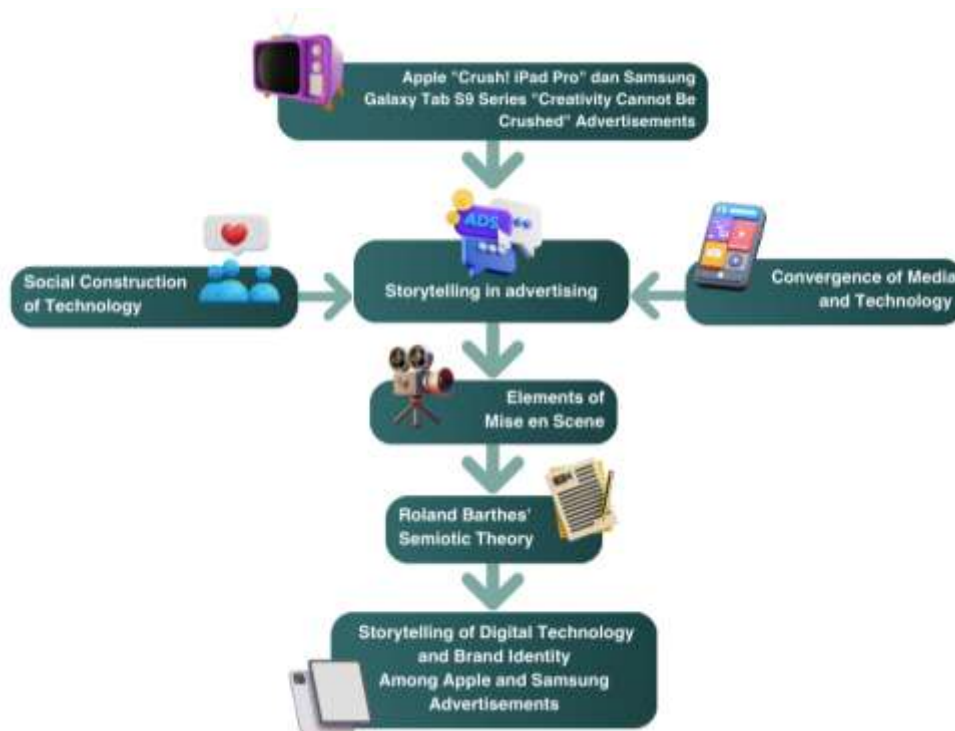


Figure 1.

This research was conducted in several locations, namely at the researcher's residence in Jember Regency, the SSC ISDB room of the Faculty of Cultural Sciences, University of Jember, and at the University of Jember library. The researcher collected references online and directly at these places. This research began in early August 2024 and began to be written as an academic manuscript on October 25, 2024. The last stage in this research is drawing conclusions and verification. At this stage, the researcher

interprets the data that has been presented to answer the research questions. This process involves finding patterns and relationships in the data, comparing them with relevant theories, and drawing conclusions based on the findings obtained. In addition, verification is carried out by comparing the findings with previous data or by seeking confirmation from other sources, to ensure the validity of the research results.

In drawing conclusions, researchers formulate important findings from the results of the analysis and ensure that the conclusions drawn are based on valid and consistent data. The verification process aims to ensure that the interpretation truly reflects the phenomenon being studied [39]. In this advertising research, researchers can conclude how visual and verbal elements in advertising shape brand perceptions by the audience, then verify it with supporting field data and literature studies.

## RESULTS AND DISCUSSION

### *Results*

From the analysis of the data found, this study assumes that the existence of a brand alone is not enough, so that brand imaging has a very strategic role. If a brand is the identity of a product, then advertising is the way a company forms the image and position of the brand in the market. Kotler Philip and Armstrong Gary [4] explain that this process includes how companies communicate the values and character of their products, both through design, user experience, and marketing strategies. With strong narrative techniques, a brand can have a distinctive impression and be easily remembered by consumers.

In the technology industry of Apple and Samsung, branding has a crucial role in shaping brand identity in line with the Social Construction of Technology (SCOT). This theory explains that technological development is not only influenced by technical innovation, but also by the social and cultural context in which the technology is developed and marketed [42].

Apple and Samsung have a storytelling approach that bases its perspective through the SCOT formulation and very different brand imaging. Apple is known for its innovative, professional, and minimalist image, which is manifested in its product design and marketing strategy [16]. Apple not only offers technology, but also an aesthetic and exclusive experience. In the SCOT perspective, Apple products are not only developed based on the company's internal innovation, but are also shaped by how society interprets technology and the values they want from a device [20].

This is evident in the "Crush!, iPad Pro" ad, as part of the marketing of the latest iPad Pro line. The ad features dynamic, colorful visuals and energetic music, showing how Apple designs its products with the main principles of simplicity, aesthetics and functionality, which are in line with social expectations for advanced technology. However, the public reaction to this ad actually shows how the social construction of technology can be reversed. Rather than being accepted as a representation of innovation, this ad was criticized for eliminating the value of authentic originality and reducing creativity to a mere digital process [43]. As a result of this negative reaction, Apple even

withdrew its intention to advertise this from television broadcasts. This case shows how the image of technology not only shapes public perception, but also influences social expectations and criticism of innovation itself.

On the other hand, Samsung builds a more flexible branding that can reach various groups without losing the innovative element [20]. If Apple wants its products to be the main tool to replace various creative devices, Samsung wants its products to be a tool to support user creativity. This can be seen from the advertisement "Creativity Cannot Be Crushed", which was uploaded by Samsung Mobile USA on social media X on May 16, 2024. With the tagline and hashtag "Creativity Cannot Be Crushed #UnCrush". This advertisement directly responds to Apple's campaign and promotes the Samsung Galaxy Tab S9 Series. This brand uses a more communicative approach with its audience, by displaying the message that creativity cannot be limited to just one device [44].

To understand how the meaning in both advertisements is formed, it is important to see how the visual elements are arranged to convey the message. In the world of cinematography and advertising today, mise en scene is a key aspect that forms the atmosphere and builds an impression of a product. Mise en scene includes various elements such as lighting, color, composition, properties, and the expressions and movements of the actors in a scene [30]. Through these elements, advertisements can create certain emotions that support the message they want to convey.

In the "Crush! iPad Pro" ad, Apple presents a shocking atmosphere with scenes of destruction of various creative tools. Props such as arcade games, musical instruments, and computers are dramatically destroyed, while bright lighting and neutral colors support Apple's minimalist aesthetic. In contrast, Samsung responded with the "Creativity Cannot Be Crushed" ad, which uses similar props, but in a destroyed state. The warmer colors and more dynamic atmosphere suggest that creativity can survive even when conventional tools are destroyed.

**Table 1.** Storytelling in apple and samsung ads

<b>Act</b>	<b>Apple ad narrative</b>	<b>Samsung ad narrative</b>
One	The ad begins by introducing a metronome and a music player, then shows the setting and properties where the Apple ad introduces a warehouse with a hydraulic press machine underneath which are classic creative tools and instruments, such as musical instruments, painting tools, sculptures, classic arcade games, cameras and computers.	The ad begins by showing an unidentified person walking among broken objects and then sitting among the rubble of a destroyed device.
Two	The hydraulic press machine starts running and destroys various creative instruments	The person finally put down a Samsung Galaxy Tab S9 tablet device

	until they are used up and destroyed, then a shockwave and explosion effect occurs.	showing musical notes, while playing a broken guitar while smiling with a regular melody.
Three	When the hydraulic press machine begins to lift, a new device is seen, the iPad Pro which is very thin and is shown by holding it with a side shot, which is reinforced by the narrative as the thinnest and strongest iPad device.	The advertising video closes with the words "Creativity Cannot Be Crushed"

In this table, the Apple and Samsung advertisements studied are analyzed into a three-act structure to determine the storyline of the two advertisements.

After the data has been reduced, the next stage is to present it in a more organized and easily understood form, by showing the relationship between categories or variables, creating diagrams to illustrate the relationship between concepts, or presenting the data in the form of a descriptive narrative that provides a more complete picture of the phenomenon being studied [39].



At this stage of data presentation, researchers organize the reduced data so that it is ready for further analysis. The presentation can be in the form of descriptions, tables, graphs, or systematic narratives that make it easier to see patterns and relationships between data components. In this study, visual data is presented in tables that describe the interaction of Roland Barthes' semiotic elements and mise en scene, and narrative descriptions that explain the relationship between images and verbal messages.

Some important aspects in mise en scene include setting, lighting, costumes and make-up, and blocking. Setting in mise en scene includes the physical location and environment where the scene takes place. Setting not only functions as a background, but also provides contextual information about the time, culture, and atmosphere that is to be conveyed in a film. Elements in Setting such as property design, background, and decorative elements can strengthen the atmosphere and form additional meaning in the narrative. A well-designed setting can provide rich visual depth, help direct the audience's attention, and add emotional nuance to the scene [30]. Meanwhile, lighting has a crucial role in creating atmosphere and building visual meaning in mise en scene. Light can be used to highlight certain characters or objects, create dramatic shadows, or even depict certain symbolism in the narrative. The intensity, direction, and color of light all have a significant impact on how the audience perceives visual information in a scene. High-key lighting is often used in bright and optimistic scenes, while low-key lighting is more often used in scenes that are full of tension or mystery [30]. Meanwhile, costumes and makeup in mise en scene not only function as aesthetic elements, but also as a medium to convey character information, social background, and historical context in the film's narrative. Choosing the right costume can strengthen character identity, show emotional or psychological changes, and reflect the overall theme of the film. Makeup

also has a similar function, both in emphasizing facial expressions and creating special effects that support realism or imagination in the film. Thus, costumes and makeup are an integral part of mise en scene that can strengthen the storyline [45]. Blocking in mise en scene refers to the placement and movement of actors in the frame, which is one of the important factors in mise en scene. The way an actor moves in space, interacts with other visual elements, and the distance between characters can provide additional meaning to a scene. Well-designed blocking can create interesting visual dynamics, direct the audience's focus, and support the narrative more deeply. In some cases, blocking is also used to express power relations, emotional tension, or even certain symbolism that strengthens the film's theme.

The presentation of mise en scene data for the two advertisements through screen shots is shown in the following table:

**Table 2.** Mise en scene in apple and samsung advertising

Screen capture	Mise en scene aspects
<b>Apple ad "crush! Ipad Pro"</b>	
<p><b>Shot 1</b></p> 	<p><b>Setting</b> A hydraulic press machine in a warehouse, showing several creative tools or instruments ready to be destroyed.</p> <p><b>Lighting</b> The Key Light from the side is a hard blue, with the Back Light and Fill Light from the front having the same color, but softer than the Key Light.</p> <p><b>Blocking</b> The hydraulic press machine is located in the middle of the warehouse.</p>
<p><b>Shot 2</b></p> 	<p><b>Setting</b> A classic arcade game that is under a hydraulic press that is starting to crumble.</p> <p><b>Lighting</b> The harsh Back Light shines from behind and creates a more dimensional image and creates a dramatic situation that makes classic arcade games stand out.</p> <p><b>Blocking</b> The downward moving hydraulic press machine crushes several other creative instrument tools.</p>
<p><b>Shot 3</b></p>	<p><b>Setting</b> A classic grand piano under a hydraulic press is starting to crumble with the paint crumbling and exploding.</p>



**Lighting**

The harsh Back Light shines from behind and the Fill Light helps fill in the light from the front to show the explosion effect of the paint and also the grand piano damaged by the hydraulic press machine.

**Blocking**

The downward moving hydraulic press crushes the grand piano and blasts the paint off it.

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**Shot 4**



**Setting**

A computer under a hydraulic press machine begins to disintegrate, producing some debris.

**Lighting**

The harsh Back Light shines from behind and the Practical Light helps fill in the light on the object to make the damage effect due to the hydraulic press machine visible.

**Blocking**

A downward moving hydraulic press crushes the computer.

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**Shot 5**



**Setting**

A metronome that is under a hydraulic press machine that is starting to get compressed and starts to dent and break.

**Lighting**

The harsh Back Light shines from behind and the Fill Light helps fill in the light from the front to make the dents and damage caused by the hydraulic press machine visible.

**Blocking**

The downward moving hydraulic press crushes the metronome.

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**Shot 6**



**Setting**

A classical statue under a hydraulic press machine that is starting to dent due to the pressure.

**Lighting**

The harsh Back Light shines from behind and the Fill Light helps fill in the light from the front to create a dented effect due to the hydraulic press machine.

**Blocking**

The hydraulic press machine moves downwards, pressing the statue until it shrinks.

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**Shot 7**



**Setting**

A television set under a hydraulic press exploded, creating some debris.

**Lighting**

The hard Fill Light shines from the left and the Practical Light helps fill the light on the object to make the damage effect due to the hydraulic press machine visible.

**Blocking**

A downward moving hydraulic press crushes the television.

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**Shot 8**



**Setting**

A camera lens that was under a hydraulic press machine broke and produced some debris.

**Lighting**

The hard Fill Light shining from the left helps fill the light on the object to make the broken effect visible due to the hydraulic press machine.

**Blocking**

The downward moving hydraulic press crushes the camera lens.

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**Shot 9**



**Setting**

An acoustic guitar under a hydraulic press machine that is starting to disintegrate and show its fragments.

**Lighting**

The harsh Back Light shines from behind and creates a more dimensional image and creates a dramatic situation making the acoustic guitar stand out more.

**Blocking**

A downward-moving hydraulic press crushes acoustic guitars and other creative instruments.

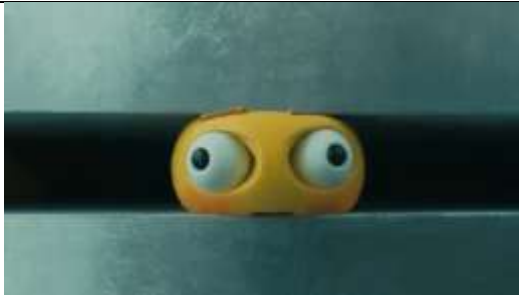
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**Shot 10**

**Setting**

An emoji doll under a hydraulic press machine that is starting to dent due to the pressure.

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**Lighting**

The KeyLight light that fills the light from the left is spread out (floating light) and the background is deliberately darkened to show the dented effect due to the hydraulic press machine.

**Blocking**

The hydraulic press machine moves downwards, pressing the statue until it shrinks.

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**Shot 11**



**Setting**

A hydraulic press machine in a warehouse is shown to have crushed and crushed all the tools inside.

**Lighting**

The Key Light from the side is a hard blue, with the Fill Light from the front having the same color, but softer than the Key Light.

**Blocking**

The hydraulic press machine that is already operating is in the middle of the warehouse.

---

**Shot 12**



**Setting**

A hydraulic press machine located in a warehouse.

**Lighting**

The Key Light from the side is a hard blue, with the Fill Light from the front having the same color, but softer than the Key Light.

**Blocking**

The hydraulic press machine in the middle of the warehouse showed shockwaves and explosions, emitting dust and various debris.

---

**Shot 13**



**Setting**

A hydraulic press machine in a warehouse, showing the latest iPad Pro.

**Lighting**

The subtle, backlit Key Light makes the sides of the iPad Pro clearly visible.

**Blocking**

The lifting side of the hydraulic press machine.

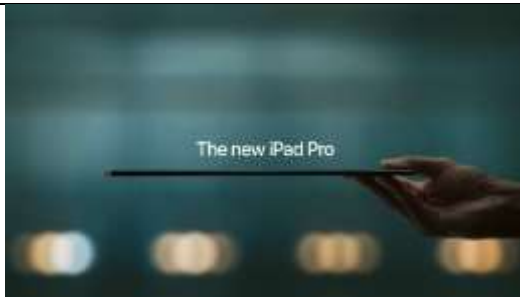
---

**Shot 14**

**Setting**

The use of settings is still with a blurred warehouse background.

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**Lighting**

The Key Light from above is a floating blue color, with the Fill Light from behind having the same color.

**Blocking**

Someone positioned the product as if it were being handed to show off the thick side of the iPad Pro.

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**Samsung ad "creativity cannot be crushed"**

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**Shot 1**



**Setting**

The use of the setting is made as similar as possible to the Apple advertisement "Crush! iPad Pro" which is in a warehouse with a hydraulic press machine in the middle. With some creative instruments that have been damaged

**Lighting**

The Key Light from the left is floating blue, with the Fill Light from behind having the same color to support the setting elements.

**Costume & MakeUp**

Using a classic costume with black boots and jeans.

**Blocking**

A person walks forward and the shot uses movement follow to follow the actress' steps.

---

**Shot 2**



**Setting**

The use of the setting is made as similar as possible to Apple's advertisement "Crush! iPad Pro" which is in a warehouse with a hydraulic press machine in the middle. A musician is behind a broken acoustic guitar.

**Lighting**

The Key Light from the left is a floating neutral white, without a Fill Light, so the use of this one lighting creates a dramatic atmosphere when picking up a fragile acoustic guitar.

**Costume & MakeUp**

Wearing a classic costume with black boots and jeans.

**Blocking**

Someone took the guitar from behind.

---

### Shot 3



#### Setting

The use of the setting in this shot is on a tablet stand using the Samsung Galaxy Tab S9 product.

#### Lighting

The Key Light from the left is a floating blue light, with Practical Light coming directly from the tablet, so that the audience can focus on the contents of the tablet, namely the musical notes.

#### Blocking

A person's hand operates a Samsung Galaxy Tab S9 tablet.

### Shot 4



#### Setting

The use of the setting is made as similar as possible to Apple's advertisement "Crush! iPad Pro" which is in a warehouse with a hydraulic press machine in the middle with a musician sitting in front of the hydraulic press and playing a broken acoustic guitar.

#### Lighting

The Key Light from the left is a neutral white floating light, with a blue Back Light with a hard light type so that the use of this lighting creates a dramatic atmosphere and provides depth between the subject and the background.

#### Costume & MakeUp

Wearing a classic costume with black boots and jeans and a white t-shirt.

#### Blocking

A person playing a broken guitar in a sitting position.

### Shot 5



#### Setting

The use of the setting is made as similar as possible to Apple's advertisement "Crush! iPad Pro" which is set in a warehouse with a hydraulic press machine in the middle with a musician sitting in front of the hydraulic press.

#### Lighting

The Key Light from the left is a floating neutral white, with Fill Light so that the use of this lighting creates a dramatic atmosphere while still providing information about the setting of the place when playing the acoustic guitar.

#### Costume & MakeUp

Wearing a classic costume with black boots and jeans with a white t-shirt.

**Blocking**

A person plays a broken guitar in a sitting position.

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**Shot 6**



**Setting**

The use of the setting in this shot is on a tablet stand using the Samsung Galaxy Tab S9 product.

**Lighting**

The Key Light from the right is floating blue, with the Back Light being yellow, so the use of this lighting creates a dramatic atmosphere while still providing information about the setting of the place.

**Blocking**

The Samsung Galaxy Tab S9 tablet is in a still position but the camera moves around the tablet.

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**Shot 7**



**Setting**

The use of the setting is made as similar as possible to Apple's advertisement "Crush! iPad Pro" which is in a warehouse with a hydraulic press machine in the middle with a musician sitting in front of the hydraulic press.

**Lighting**

The Key Light from the left is a floating neutral white, with Fill Light so that the use of this lighting creates a dramatic atmosphere while still providing setting information when playing an acoustic guitar.

**Costume & MakeUp**

Wearing a classic costume with black boots and jeans with a white t-shirt.

**Blocking**

A person playing a broken guitar in a seated position, taken in a long shot to provide information on the setting.

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**Shot 8**



**Setting**

The use of the setting is made as similar as possible to Apple's advertisement "Crush! iPad Pro" where there is a warehouse with a hydraulic press machine in the middle with a musician sitting in front of the hydraulic press. With the text "Creativity cannot be crushed"

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**Lighting**

The Key Light from the left is a floating neutral white, with Fill Light so that the use of this lighting creates a dramatic atmosphere while still providing setting information when playing an acoustic guitar.

**Costume & MakeUp**

Wearing a classic costume with black boots and jeans with a white t-shirt.

**Blocking**

A person playing a broken guitar in a seated position, taken in a long shot to provide information on the setting.

In this table, the researcher examines the objects that have been screen captured, then the data is reduced and an analysis is carried out on the mise en scene of each shot.

**Table 3.** Denotation, connotation and myth aspects in apple and samsung

<b>Semiotics</b>	<b>Apple ad</b>	<b>Samsung ad</b>
<b>Denotation</b>	This advertisement shows a scene of the destruction of classic creative instruments where the tools are combined into one and crushed until finished, starting from musical instruments, classic arcade games, statues, painting tools to digital tools such as cameras and computers. Behind the destruction, when the hydraulic press machine has been closed, when it is reopened there is their product, namely the iPad Pro which is very thin and elegant.	This advertisement shows a scene of the destruction of classic creative instruments where the tools are combined into one and crushed until finished, starting from musical instruments, classic arcade games, statues, painting tools to digital tools such as cameras and computers. Behind the destruction, when the hydraulic press machine has been closed, when it is reopened there is their product, namely the iPad Pro which is very thin and elegant.
<b>Conotation</b>	The destruction of various tools is the meaning behind their latest iPad Pro product which is now increasingly sophisticated and can replace any medium into one. This can be seen when they destroy	Samsung's "Creativity Cannot Be Crushed" advertisement is clearly the opposite of Apple's "Crush! iPad Pro" advertisement. The use of shots such as shot 1 where the musician walks amidst

one item at a time, such as in shot 2 to shot 9, some of the items that are destroyed do represent the iPad Pro's capabilities for old mediums, such as musical instruments that now with the iPad Pro, everyone can create their own music with exclusive third-party applications and assisted by the Artificial Intelligence feature. Likewise with painting tools that are now with third-party applications such as Procreate which have been used by professionals with several integrated iPad Pro features such as the Apple Pencil, and also other editing applications that previously could only be done on computers such as Adobe Photoshop, DaVinci Resolve, Final Cut Pro to FL Studio. Now all are integrated into one in the iPad Pro, with a depiction of the destruction of all classic instruments that can now be done on the iPad Pro.

the debris of creative instruments, as well as the choice of similar backgrounds, lighting models and color palettes, understandably mean that these aspects are intended to respond to Apple's advertisement. Using a broken acoustic guitar and playing it with the help of Samsung products clearly indicates that Samsung's technology narrative is more inclined towards adaptation and flexibility for its users. Implicitly playing a melody using a broken guitar indicates that creative things can never be destroyed and replaced, especially original works (authentic/handmade). The musical notes on the Samsung tablet also suggest that this does not apply to just one creative thing, such as musical notes that can be used on almost every musical instrument. Samsung believes that the devices they make are more about meeting the needs of their users.

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**Myth**

Apple wants to make every device usable to support multitasking work that can meet social and community expectations in creating products that can produce any work, so that the All-In-One impression and exclusivity are maintained.

Samsung wants to create a brand identity that is adaptable and flexible to the needs of every user group, from casual users to professionals.

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In this table, the researcher analyzes the data further by explaining the relationship between images and advertising messages through Roland Barthes' semiotic study.

### *Discussion*

To build a strong brand identity through storytelling, key elements such as product characters, conflict or problem, and resolution are essential. Vogler [46] explains that a strong narrative structure, often based on myth, can create emotional resonance with the audience. In Apple and Samsung advertisements, the use of mise en scene that represents the brand identity, conflict that reflects consumer problems and demands, and resolution that shows how the product can overcome these challenges, strengthens the brand positioning and builds consumer loyalty. In addition, symbolism and metaphor in the narrative enrich the consumer experience.

Storytelling as a communication technique involves delivering information or messages through narratives that have structure, characters, and plots designed to capture attention and engage the audience. In the realm of advertising, storytelling has evolved into a significant strategy for creating deeper relationships with consumers beyond simply conveying product features or benefits. As argued by Teraiya [26], there is potential to build emotional investment in viewers towards an advertising product or service through storytelling in video.

The fundamental difference between storytelling advertising and traditional forms of advertising lies in the approach to message delivery. Conventional advertising often focuses on delivering product information directly and persuasively in the form of hard selling. In contrast, storytelling offers a wider narrative space to develop context, build emotions, and convey brand values more implicitly [26] or known as a soft selling approach. The ability to create a narrative that is relevant and touches consumers' emotions is crucial in differentiating brands from competitors and increasing the recall of advertising messages. Thus, storytelling not only functions as a tool to convey information, but also as a means to build a stronger emotional bond between consumers and brands.

Furthermore, the effectiveness of storytelling in advertising is believed to stem from its ability to tap into human thought processes and emotions. An engaging narrative can trigger a higher sense of empathy, curiosity, and engagement compared to purely descriptive advertising messages. When consumers are exposed to a brand story that is authentically and engagingly told, they tend to be more open to the message being conveyed and are more likely to form a positive image of the brand [26]. Therefore, understanding the principles of storytelling and its impact on consumer experience is essential in designing an effective advertising strategy.

Storytelling is an integral part of building the brand identity of both products analyzed. As a form of mass communication, advertising in principle aims to promote products, services, or ideas to the audience [47]. Storytelling in both advertisements is a communication technique that combines narrative elements to convey brand messages emotionally and persuasively. Companies use advertising not only to attract attention and generate interest, but also to build emotional connections with audiences. In this

context, storytelling in Apple and Samsung advertisements is a powerful tool in shaping brand identity and creating deep emotional bonds with consumers.

Various strategically designed elements in both advertisements combine storytelling, visual, verbal, and audio aspects to create rational and emotional appeal. In commercial advertisements, storytelling techniques are often used to highlight product benefits directly while building emotional aspects such as happiness, social status, or certain aspirations. Through this approach, both companies not only convey information about the product, but also shape consumer image and loyalty to the brand.

Meanwhile, a brand is a crucial element in a marketing strategy that functions as a product identity in the minds of consumers. As stated by Kotler and Armstrong [4], a brand can be defined as a combination of names, terms, signs, symbols, or other elements used to differentiate a product from competitors. More than just a visual identity, a brand creates an emotional aspect that influences consumer preferences. In the technology industry, Apple and Samsung are examples of how storytelling in advertising is used to build their brand image and differentiation. Apple utilizes narratives of exclusivity and innovation, while Samsung emphasizes the flexibility, adaptability and diversity of its products.

In the branding process, storytelling becomes a means to build brand equity, which is the strength of a brand that influences consumer trust and loyalty [4]. In line with Kottler and Armstrong, Apple and Samsung use storytelling in their advertisements to emphasize their respective brand identities. Apple, displays a minimalist and innovative concept in the advertisement "Crush! iPad Pro," which describes its device as a key tool in the creative industry. Meanwhile, Samsung responds with "Creativity Cannot Be Crushed," which emphasizes that creativity can still develop with various tools, not limited to one particular brand or device.

In the digital era, storytelling in advertising has changed with the presence of technology that allows for more personal and dynamic interactions. Technological support allows advertisements distributed through social media and assisted by digital marketing algorithms to enable brands to target audiences more specifically, creating a more immersive experience for consumers [48]. With this approach, storytelling from both brands is not only a communication tool, but also a strategy that builds emotional connections, increases consumer engagement, and strengthens the brand's position in a competitive market.

This study also managed to see that the aspect of media and technology convergence is an important element in building the storytelling idea of the two advertising producers. Media and technology convergence highlights a transformation process in which the traditional boundaries between various forms of media and technology platforms are increasingly blurred and disappearing [49]. Convergence is not just a combination of devices or mediums, but a fundamental shift in the way media is produced, distributed, and consumed. This theory explains how digital technology innovation, especially the internet and mobile devices, has enabled the integration of text,

audio, video, and data in one medium [50], in line with what was conveyed by Kristiyono [49].

One important perspective of this study in strengthening the convergence argument is that the focus of the study on changes in consumer behavior emphasizes the ease of access to various types of content through one device, so that the audience is no longer limited to one traditional medium. The convergence of technology in the description of both advertisements shows the existence of new hybrid media forms, such as devices that combine all digital technologies in the palm of your hand. This study assumes that there is an important role for the Social Construction of Technology theory as a foundation for understanding the relationship between technology and technology users. This SCOT theory offers a crucial perspective for understanding the dynamics of the development and acceptance of technology in society. SCOT shows that technological development is greatly influenced by the interaction between various social groups, cultural contexts, political forces, and economic conditions that surround it. Thus, understanding the meaning and success of a technology cannot be separated from the interpretation and negotiation that occurs between social groups with diverse interests and perspectives on the technology [42].

One of the key concepts in SCOT that is represented in this study is "interpretative flexibility" which states that technology can have different meanings and interpretations for different social groups. This interpretative flexibility is reflected in how different social groups define the problems that technology is intended to solve, and how they evaluate the success or failure of the technology. This process involves identifying "relevant social groups" who have views and interests in technology, and analyzing the "problems and solutions" that they construct related to the technology [42]. This is reflected in the character of users of both Apple and Samsung brands who have different social group identifications.

Furthermore, SCOT also introduces the concept of "closure" and "stabilization" to explain how a particular technological design eventually becomes dominant and widely accepted. Closure refers to social and political mechanisms that reduce interpretive flexibility and lead to agreement on the form and function of technology. Stabilization occurs when a technological artifact has been established and accepted by most relevant social groups, making further innovation difficult. Analysis of the closure and stabilization processes helps understand why some alternative technological designs succeed while others fail [42]. In the context of this study, the concept of closure and stabilization can be seen from Apple products that have evolved in accordance with the company's vision to create devices that have compact, elegant and exclusive interactivity features. For example, their hopes for traditional computers that can be used to make calls and do creative work, so that the image is represented when the iPad Pro product appears on the market.

On the other hand, the SCOT theoretical framework also provides a useful analytical tool to examine how social factors influence the design, development, and adoption of technology, especially in Samsung products. This approach allows

researchers to examine how various social groups involved in the development or use of a particular technology shape its characteristics and acceptance, and how interpretations and negotiations among these groups contribute to the evolution of the technology [42]. This is evident from Samsung's development model that follows market/user trends in various segment classes.

This deeper research into the *mise en scene* aspect also managed to show that Samsung strategically tries to build a brand image that is more caring, empathetic, and humanistic towards their consumers. This image is not only formed through verbal messages or slogans conveyed in advertisements, but is also strongly displayed through visual and cinematic elements in the advertisements that are the objects of research. In these advertisements, there is a consistent tendency to highlight the emotional expressions of the actors, compared to displaying the product as the center of attention.

The visualization presented in Samsung advertisements more often highlights facial expressions, body language, and emotional atmosphere that accompanies the events in the advertisement narrative. The use of actor blocking, namely the placement of the position and movement of the actor in the image frame, is also more dominant compared to the presence of the object or technological device itself as seen in Apple advertisements. This emphasizes that Samsung advertisements want to depict human relationships as the core of the message, not just product features or specifications.

With this kind of visual approach, Samsung seems to want to build a deeper emotional association between the brand and consumers. Samsung wants to try to communicate that their products are not just tools, but as part of life, moments, and human relationships. The goal of this strategy is to create an interpretation that can form a cultural myth in the sense that Samsung is a closer brand, understands the emotional needs of its users, and is committed to human values in a world increasingly dominated by technology.

This kind of strategy can also be seen as a form of differentiation from its main competitor, Apple, which emphasizes product design and technological excellence. Samsung, in this case, tries to highlight the value of empathy and emotional closeness as the strength of their brand. By showing warm, touching, or meaningful moments involving human characters in advertisements. Samsung forms a narrative that this brand not only sells sophistication, but also care. This narrative is then reinterpreted by the audience as a social myth that Samsung is a more 'human' choice, understands the social dynamics of its consumers better, and is more emotionally relevant than its competitors.

Thus, the use of visual strategies such as the expressions and blocking of actors that dominate in advertisements is not without reason, but rather is part of a complex and planned imaging effort, where the humanistic image that is formed plays an important role in building consumer loyalty and expanding the emotional reach of the advertising message itself.

In addition to the *mise en scene* aspect, Roland Barthes' semiotic approach also succeeded in exploring the deeper meaning of these two advertisements. Barthes divides

signs into two levels, namely denotation and connotation [32]. Denotation refers to the literal meaning that is clearly visible in the visual, while connotation relates to a deeper interpretation, which is influenced by culture and ideology. In the Apple advertisement, denotatively, the scene of destruction illustrates that all creative tools can be simplified in one device, namely the iPad Pro. However, connotatively, this can be interpreted as the dominance of technology over traditional tools and that Apple's innovation seeks to replace conventional methods with more modern and efficient solutions.

In contrast, Samsung's ad presents a different connotative meaning. By showing creative tools that are still used even though they are damaged, this ad conveys that creativity cannot be destroyed by technological innovation. Samsung wants to show that their devices function as a support for creativity, not as an absolute replacement for conventional tools. This approach is in line with Samsung's branding strategy which emphasizes innovation, diversity, and affordability, in contrast to Apple which emphasizes exclusivity and professionalism.

Overall, the use of Barthes' semiotic theory in this study provides a powerful tool for understanding how meaning and ideology work in media and mass communication. Denotation provides this study with a basic understanding of what is directly displayed, while connotation opens up space to see deeper layers of meaning. Myth, as a form of advanced connotation, helps researchers understand how certain values and ideologies are spread and accepted by users. In accordance with Barthes's opinion, understanding myth is understanding how signs in our culture not only communicate meaning, but also shape the way users see the world.

Therefore, this study successfully made an important study that advertising is not only a tool to introduce products, but also to strengthen brand identity through visual narratives and myths formed as in the study conducted by Wicaksono and Fitriyani [51]. When consumers feel connected to the myths carried by the brand, they tend to identify themselves with the brand, so that in the end they become loyal consumers. Therefore, an understanding of Barthes' semiotics and myths in advertising becomes very relevant to building and maintaining a strong and sustainable brand identity in the minds of consumers.

This research also succeeded in providing practical benefits that a deep understanding of advertising also provides benefits for various parties. For consumers, this helps in making wiser purchasing decisions by understanding how advertising forms brand image. For producers, this insight is the basis for creating more effective advertising campaigns in accordance with the image they want to convey, also relevant to what was conveyed by Kottler and Armstrong [4]. Meanwhile, this research also succeeded in providing benefits to academics, that Roland Barthes' semiotic analysis can be a tool for understanding how signs in advertising, in fact, not only convey messages, but also represent brand identity in the minds of consumers [52]. From the entire study of this research, a review of the semiotic meaning of storytelling narratives through the *mise en scene* aspect of Apple and Samsung advertisements, strategically succeeded in

forming their brand images through signs and symbols in the two advertisements discussed.

## CONCLUSION

**Fundamental Finding** : This study demonstrates that Apple and Samsung construct their brand identities through distinct visual strategies that reflect differing perspectives on digital technology. Samsung presents an adaptive brand image aligned with the Social Construction of Technology (SCOT) theory, while Apple emphasizes an exclusive ecosystem requiring user adaptation. **Implication** : The findings suggest that advertising narratives serve not only as promotional tools but also as reflections of each company's underlying values and technological philosophies, highlighting the strategic role of visual storytelling in brand positioning. **Limitation** : This research is limited by its focus on only two brands and a single advertisement from each, which may restrict the generalizability of the findings. **Future Research** : Further studies should explore a broader range of advertisements from both brands to provide a more comprehensive analysis, and extend the investigation to include other technology companies, potentially employing diverse theoretical frameworks to deepen the understanding of technology branding strategies.

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