

Designing a social media visual identity for music festival archiving and broadcasting: the howlinspace case

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DOI: <https://doi.org/10.65881/integration.v2i1.192>

ARTICLE INFO

History:

Received: 08-28-2026

Revised: 09-01-2026

Accepted: 09-02-2026

Published: 09-08-2026

Keywords:

visual identity;
social media branding;
music festival;
digital archiving;
broadcasting.

ABSTRACT

Purpose: to design a structured and adaptable social media visual identity for Howlinspace that strengthens its positioning as a professional music festival archival and broadcasting platform and improves brand recognition and audience engagement through consistent visual communication.

Method: this study uses Archer's design methodology, consisting of the analytical, creative, and executive phases. Data were collected through observation, interviews, documentation, and literature studies, supported by SWOT, USP, and STP analyses to develop Howlinspace's social media visual identity.

Findings: a structured and adaptable social media visual identity system for Howlinspace, consisting of a logotype, monochromatic color palette, Neue Haas typography, grid layout, graphic elements, and three content pillars: archive, documentation, and broadcasting. The system was implemented through a social media visual style guide and ready-to-use content templates to strengthen brand consistency, recognition, and positioning as a music festival archival and broadcasting platform.

Implications: the study provides a visual identity framework that strengthens Howlinspace's brand consistency, recognition, and positioning.

Originality: lies in integrating social media visual identity with music festival archiving and broadcasting, resulting in a flexible visual system that combines brand identity, content pillars, and ready-to-use social media templates for Howlinspace.



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Introduction

The creative industry has undergone significant transformation alongside the development of digital technology and the fourth industrial revolution (Pedota & Piscitello, 2022). The COVID-19 pandemic in 2020 became a major turning point,

accelerating this transformation, particularly in how creative products and entertainment were produced, distributed, and consumed (Ryu & Cho, 2022). Restrictions on physical mobility increased demand for digital entertainment and encouraged the rapid emergence of virtual concerts, online events, livestreaming, and other digitally mediated cultural experiences (Whittaker & Wagner, 2025). Rather than merely replacing conventional forms of entertainment, these developments created a new creative ecosystem in which technology became an essential instrument for maintaining audience engagement and sustaining creative businesses (Ospino et al., 2025). This phenomenon can be understood through Richard Florida's concept of the creative class, which emphasizes the growing role of individuals whose primary activities involve generating ideas, solving problems, and producing creative value (Silva et al., 2023). Within this context, digital technology has increasingly blurred the boundaries between creative production, communication, and commercial activity (Creely & Blannin, 2025; Frenneaux, 2023).

The transformation continued after the pandemic, particularly with the rapid development of artificial intelligence (AI) and other digital technologies (Agarwal et al., 2024). The emergence of accessible AI-based creative tools around 2022 further expanded individuals' and creative businesses' ability to produce, modify, and distribute digital content (Hemraj, 2025). This development reinforces David Throsby's concentric circles model, which describes the creative industry as an interconnected system in which artistic ideas at the core expand into increasingly commercial and technologically mediated forms (Cacciatore & Panozzo, 2024). Music festivals and live music performances are among the creative sectors that have benefited from this transformation (Varela et al., 2025). Beyond their function as entertainment events, music festivals generate collective cultural experiences, visual moments, artist performances, audience interactions, and other forms of cultural documentation that possess long-term archival and commercial value (Davis, 2026). Consequently, festival documentation is no longer limited to recording an event; it can also serve as a medium for storytelling, cultural preservation, audience engagement, and brand communication (Afridi et al., 2025).

Despite the increasing volume of festival-related audiovisual content, the management and presentation of such documentation on social media remain relatively fragmented (Yahyaddin et al., 2026). Much of the content distributed through social media is designed primarily for immediate consumption and is therefore ephemeral (Klik, 2024; Lehrer et al., 2023). Instagram Stories, short-form videos, event reposts, and temporary promotional materials may generate short-term engagement, but they do not necessarily form a coherent visual archive (Simeli et al., 2025). Without a systematic approach to visual identity, archival content can become visually inconsistent, difficult to categorize, and less effective in communicating the identity of the organization behind it (Erlyana et al., 2025). This issue matters because social media has evolved beyond a promotional channel and has become a primary public interface through which audiences evaluate a creative brand's credibility, personality, and cultural position (Fileri et al., 2025). For younger audiences, particularly Millennials and Generation Z, visual consistency, authenticity, storytelling, transparency, and social relevance increasingly influence how a brand is perceived and remembered (Al-Akromi, 2024).

Branding theory supports the importance of this visual and communicative consistency. Kotler's concepts of marketing 4.0 and marketing 5.0 emphasize the transition from one-way, brand-centered communication toward more human-centered, interactive, and community-oriented relationships between brands and audiences

(Kotler et al., 2021). In this environment, social media branding is not simply about promoting products or services but also about establishing emotional connections, credibility, and advocacy (Kothari et al., 2025). A strong brand identity therefore requires a coherent system of visual elements, including color, typography, logo application, graphic elements, layout, imagery, and content structure (Morcos, 2025). Wheeler (2009, 2013, 2017) argues that brand identity functions as an integrated system through which a brand communicates its values and establishes recognition across different touchpoints. Similarly, Rustan (2011) emphasizes that consistent visual elements help form a recognizable and distinctive brand character. In the context of digital media, these principles become increasingly important because audiences encounter brands repeatedly in rapidly changing, highly competitive visual environments.

This issue is particularly relevant to Howlinspace, a startup media platform focusing on music festival archives, audiovisual documentation, and broadcasting. Howlinspace produces and distributes audiovisual materials related to music festivals, including performance documentation, cinematic after-movies, short-form audiovisual content, and broadcasting materials. Its target audience primarily consists of individuals aged 17–35, particularly millennials and generation Z who are highly engaged with social media, popular culture, and live music experiences, as well as urban audiences who can access festival-related content regardless of geographical distance. Although Howlinspace has established a clear thematic position within the music festival documentation and broadcasting ecosystem, its current social media presence does not yet fully reflect the professional, distinctive character expected of a specialized archival media platform.

An observation of the Howlinspace Instagram account indicates several visual and organizational problems. First, the typographic hierarchy in thumbnail covers is inconsistent, creating differences in emphasis, scale, and readability across posts. Second, the placement and scale of the Howlinspace logo vary between posts, and the absence of a clearly defined safe zone reduces visual consistency. Third, the feed mixes raw stage recordings, third-party event posters with dense text, musician documentation, and black-and-white visual materials without a consistent visual system to connect them. The color scheme is also largely determined by the lighting conditions and visual characteristics of individual performances rather than by an identifiable brand color system. Furthermore, different types of content, such as archival materials, documentation, and broadcasting content, are presented without clearly differentiated content pillars. As a result, the social media feed functions more as a collection of documentation than as a deliberately constructed visual archive with a strong, recognizable brand identity.

These conditions demonstrate a gap between the ideal and actual state of Howlinspace's digital brand communication. Ideally, a platform positioned as a music festival archive and broadcasting media should possess a curated, credible, systematic, and recognizable social media identity that allows audiences and potential industry partners to understand its positioning immediately. In practice, however, Howlinspace's visual communication remains partially produced and lacks a standardized social media visual system. The absence of comprehensive visual guidelines, consistent logo application, a defined color system, typographic hierarchy, graphic modules, and structured content pillars risks positioning Howlinspace as a documentation account rather than a professional music festival archival and broadcasting platform. This problem is also significant because social media content leaves a lasting digital footprint.

Even content initially intended to be ephemeral can be preserved through screenshots, reposts, and audience archives. Therefore, inconsistent visual communication can affect not only individual posts but also the brand's long-term perception and recall.

Previous studies have demonstrated the relevance of structured visual communication to digital branding and audience engagement. Riyanti (2026), for example, found that adaptive and informative visual design contributed to interaction through likes, shares, and saves and supported @NarasiNewsroom's positioning as a credible digital media platform among younger audiences. Liu (2025) demonstrated that visual design can also contribute to positive perceptions of lifestyle trends by making specific messages more visually appealing and accessible. Similarly, Valerry et al. (2024) found that visual design quality and effective information presentation significantly influence user engagement and conversion on digital platforms. Research concerning branding and visual identity also emphasizes the importance of consistent design systems, including typography, color, logo, and supporting graphic elements, in strengthening recognition and communicating brand characteristics (Rustan, 2011; Wheeler, 2009, 2013, 2017). However, these studies predominantly discuss visual communication, digital branding, or social media engagement in general contexts. There remains limited discussion of how to develop a systematic social media visual identity for a platform whose primary function combines music festival archiving, audiovisual documentation, and broadcasting.

This limitation represents the research gap this study addresses. Existing studies provide valuable evidence regarding the role of visual design in branding and digital engagement. However, they do not comprehensively address the design of a flexible visual identity system for music festival archival media. The novelty of this research therefore lies in integrating social media visual identity design with an archival and broadcasting-oriented content structure. Rather than designing individual promotional materials, this study proposes a systematic visual framework consisting of flexible graphic elements, a variable but controlled color palette, typographic hierarchy, standardized logo placement, layout principles, copywriting direction, and differentiated content pillars for archival, documentation, and broadcasting content. This approach accommodates the dynamic and visually diverse nature of music festival documentation while maintaining a recognizable and coherent brand identity. In this sense, the research positions visual identity not merely as an aesthetic component but as an organizational system for managing and communicating an audiovisual archive through social media.

The design process is guided by Archer's (1965) systematic design methodology, particularly the three major stages of the analytical phase, creative phase, and executive phase described in systematic method for designers. The analytical phase identifies Howlinspace's characteristics, target audience, existing visual problems, communication needs, and competitive context. The creative phase focuses on developing conceptual directions and visual solutions based on the analytical findings. The executive phase translates the selected concept into an applicable visual identity system and social media implementation. In addition, Wheeler's (2009, 2013, 2017) designing brand identity provides the theoretical foundation for developing an integrated brand identity, while Landa (2001) supports the principles of graphic design and visual communication. Rustan (2011) provides a foundation for typographic consistency, while Erlyana et al. (2023) support considering color as an element that can strengthen emotional and visual appeal.

Based on this framework, the primary objective of this research is to design a structured and adaptable social media visual identity for Howlinspace that reflects its

positioning as a music festival archival and broadcasting platform. Specifically, the research aims to identify existing visual communication problems, develop an appropriate visual concept based on Howlinspace's characteristics and target audience, formulate a systematic social media visual guideline, and develop ready-to-use content templates that can be implemented consistently across the platform. The resulting system is expected to establish clearer distinctions between content categories while maintaining visual unity across diverse festival documentation.

This research is significant because it can bridge the gap between the dynamic nature of music festival documentation and the need for systematic digital brand communication. A well-designed visual identity system can help Howlinspace transform fragmented audiovisual materials into a more coherent and recognizable digital archive. For the audience, such a system can improve readability, navigation, recognition, and the overall experience of interacting with festival-related content. For Howlinspace, it can strengthen brand recall, professional credibility, positioning, and communication with potential collaborators and music festival promoters. More broadly, the study contributes to the field of visual communication design by showing how branding principles can be adapted to a specialized digital media context where archival documentation, broadcasting, entertainment, and social media communication intersect.

The expected output of this research is a social media style guide for Howlinspace, accompanied by an applicable set of social media content templates. The guideline will include the visual identity system, graphic elements, color palette, typography, logo application and safe zone, layout principles, copywriting direction, and structured content pillars. The final design is expected to provide a flexible yet consistent framework that allows Howlinspace to accommodate the diverse visual characteristics of music festivals without losing its brand recognition. Ultimately, this research is expected to contribute both practically and academically by strengthening Howlinspace's position as a professional music festival archival and broadcasting platform while providing a reference for developing visual identity systems for other creative media platforms operating within the contemporary digital ecosystem.

Method

This study employs a design-based research approach using Archer's (1965) systematic design methodology as the primary framework. Archer (1965) divides the design process into three main phases: the analytical phase, creative phase, and executive phase. This methodology was selected because it provides a systematic process for identifying design problems, developing solutions based on research findings, and translating the selected concept into a practical visual identity system. In this study, the methodology is applied to developing a social media visual identity for Howlinspace as a music festival archival and broadcasting platform.

The analytical phase focuses on collecting, organizing, and analyzing information related to Howlinspace and its existing visual communication. Primary data were obtained through digital observation of the Howlinspace Instagram account (@howlinspace), an interview with the owner of Howlinspace, documentation, and an analysis of the existing social media content. The interview was conducted with the owner, Bram, on 1 July 2026 to obtain information on the business's history and characteristics, its products and services, target consumers, existing social media practices, visual identity issues, communication needs, and future business expectations. Secondary data were obtained through literature studies of relevant books, academic journals, and credible internet sources concerning visual identity, branding, typography,

color, graphic design, social media communication, and digital media.

The analytical process was further supported by several strategic frameworks, namely SWOT analysis, Unique Selling Proposition (USP), Segmentation, Targeting, and Positioning (STP), 5W+1H analysis, and customer journey analysis. SWOT analysis was used to identify Howlinspace's internal strengths and weaknesses, as well as external opportunities and threats. USP analysis was used to identify Howlinspace's distinctive value relative to other music-related media platforms. STP was applied to define the intended audience and clarify the brand's market positioning. The 5W+1H framework defined the brand's essential communication elements. In contrast, customer journey analysis was used to understand how audiences encounter, interact with, and respond to Howlinspace through social media. These analyses informed the design direction and communication strategy.

The creative phase translates the analytical findings into a visual identity concept. At this stage, the design concept was developed around four principal characteristics: consistent, simple, timeless, and serious, reflecting Howlinspace's intended position as a professional music festival archival and broadcasting platform. The visual identity system includes the logo, color palette, typography, graphic elements, layout system, copywriting direction, and content pillars. A monochromatic palette of black, white, and gray was selected to establish visual consistency and maintain legibility across diverse festival documentation, particularly images with dynamic stage lighting and highly varied colors. The Neue Haas typeface was selected for its clean, legible characteristics, while the logotype functions as the brand's primary identifier. The visual system is designed to remain sufficiently flexible to accommodate the diverse visual conditions of music festival documentation while maintaining a recognizable brand character.

Wheeler's brand identity framework (Figure 1) supports the development of the visual identity. It consists of five interconnected stages: conducting research, clarifying strategy, designing identity, creating touchpoints, and managing assets (Wheeler, 2009, 2013, 2017). In this study, Wheeler's framework functions as a supporting theoretical and strategic reference rather than as a separate primary methodology. It ensures the resulting visual identity is not limited to individual graphic elements but operates as an integrated brand system that can be consistently applied across social media touchpoints. This framework also supports brand positioning, visual consistency, and the management of reusable design assets.

The executive phase involves refining, finalizing, and implementing the selected visual identity concept. At this stage, the visual elements developed during the creative phase are standardized into an applicable system for Instagram. The implementation includes specifications for logo placement and safe zones, color usage, typography hierarchy, graphic elements, layout principles, image treatment, copywriting direction, and content categorization. Particular attention is given to establishing clear content pillars that distinguish different forms of Howlinspace content, including archival materials, documentation, and broadcasting-related content. The final system is then translated into practical social media templates to facilitate consistent application in future content production.

The final outputs of the design process consist of a social media visual style guide and a set of ready-to-use social media content templates. The style guide serves as a reference for maintaining consistency in Howlinspace's digital visual communication, while the templates provide an operational system that can be applied directly to recurring content formats. By integrating Archer's (1965) systematic design

methodology, Wheeler's brand identity framework, and strategic analytical tools, the method aims to ensure the final design is grounded in the identified communication problems, aligned with Howlinspace's positioning, and applicable to the dynamic visual environment of music festival archiving and broadcasting.

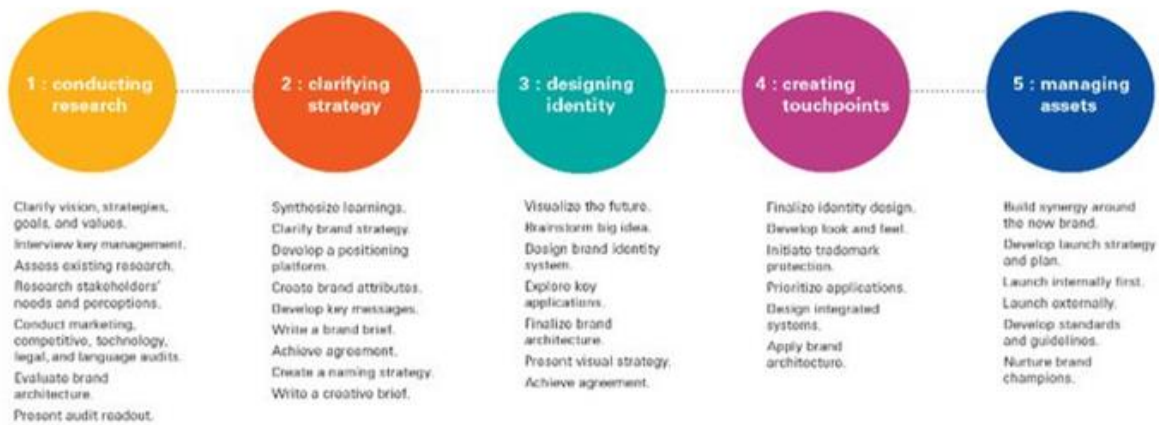


Figure 1 branding process
 Source: Wheeler (2017)

Results and discussion

Analytical phase

The analytical phase identified Howlinspace's current state, communication characteristics, target audience, business positioning, and visual identity issues. Data were obtained through digital observation of the Instagram account @howlinspace, an interview with the owner of Howlinspace conducted on 1 July 2026, documentation, and literature studies. The interview provided information regarding the business profile, services, target consumers, existing social media practices, and expectations for future visual identity development. Table 1 summarizes the main findings from the interview.

Table 1 interview data

Nu.	Indicator	Findings
1	Business name	Howlinspace
2	Type of business	Broadcasting services
3	Services offered	Live streaming, visual mapping, visual jockey (VJ), and event documentation
4	Established	2022
5	Main activity	Audiovisual production, event documentation, and broadcasting
6	Target market	Music festival audiences, event organizers, potential clients, collaborators, and young audiences interested in music and visual culture
7	Main communication medium	Instagram and digital media
8	Main visual problem	Lack of standardized visual identity and social media content structure

Source: primary data, 2026

As shown in Table 1, Howlinspace operates primarily within the broadcasting and audiovisual production sector and has been active since 2022. Its services include live streaming, visual mapping, visual jockey services, and event documentation. These capabilities give Howlinspace a strong foundation to position itself not only as a service

provider but also as a media platform that archives and communicates music festival experiences through audiovisual content. The combination of technical capabilities and access to event documentation represents an important asset in developing a distinctive digital identity. The digital observation revealed several strengths and weaknesses in the existing Instagram presence. The primary strengths include access to diverse event partners, high-definition audiovisual documentation, cinematic imagery, authentic concert experiences, and content that reflects real events. These characteristics provide Howlinspace with valuable visual assets that can support a strong archival identity. However, these assets had not previously been organized within a consistent visual communication system. The weaknesses identified included inconsistent typographic hierarchy, inconsistent logo placement, the absence of a standardized safe zone, varied visual treatments, and the lack of clearly differentiated content pillars.

The visual content published on Instagram also showed considerable variation in image treatment. Some posts consisted of raw stage documentation, while others used third-party event posters, musician photographs, black-and-white imagery, or visually dense promotional materials. Although this diversity reflects the dynamic nature of music festivals, the lack of a consistent visual framework made the feed appear fragmented. The brand identity was therefore frequently determined by the visual characteristics of individual events rather than by a visual system owned by Howlinspace. The strategic analysis further identified Howlinspace's strengths, weaknesses, opportunities, and threats (SWOT). Its strengths include audiovisual production capabilities, high-quality documentation, a diverse network of event partners, and authentic access to music festival environments. Its primary weakness is the absence of a structured social media visual identity and clearly defined content pillars. The main opportunity lies in the growing consumption of audiovisual content and younger audiences' increasing interest in music festivals, digital archives, and visual culture. Meanwhile, the principal threat is competition from other digital media and documentation accounts that may have stronger visual identities and more consistent social media communication. This analysis indicates that developing a coherent visual identity is strategically necessary to transform Howlinspace's existing audiovisual assets into a stronger, more recognizable brand.

The segmentation, targeting, and positioning (STP) analysis identified several relevant audience groups, including students, university students, young professionals, potential clients, event organizers, and collaborators with an interest in music festivals, audiovisual documentation, visual culture, and digital broadcasting. The primary target audience is aged 17–35, particularly individuals who actively consume social media content and consider music festivals part of their contemporary cultural experience. From a positioning perspective, Howlinspace is developed as a professional audiovisual and broadcasting platform that provides festival documentation and related visual assets rather than simply functioning as a personal documentation account. Its competitive value lies in integrating technical equipment, audiovisual production capabilities, professional collaborators, and access to authentic music festival experiences. These analytical findings established the design requirements for the next phase. The visual identity needed to accommodate highly diverse photographic materials while maintaining consistency, clearly differentiate content categories, strengthen brand recognition, and communicate a professional yet culturally relevant character. Therefore, the design direction centered on four key characteristics: consistent, simple, timeless, and serious.

Creative phase

The creative phase translated the analytical phase findings into a visual identity concept. The central design strategy was to establish a visual system that could function as a stable framework around dynamic festival imagery. Since music festival documentation naturally contains diverse colors, lighting conditions, compositions, and photographic styles, the visual identity was not designed to compete with the documentation itself. Instead, the system was designed to provide a consistent visual layer that connects different forms of content under one recognizable brand identity. The conceptual direction centered on a minimal, monochromatic visual language. Black, white, and gray were selected as the primary colors to establish a neutral visual foundation and maintain consistency across different photographic conditions. This approach allows the colors naturally present in concert photography and stage lighting to remain visible without creating competition with a predetermined brand palette. The monochromatic system also supports the brand's intended serious, timeless character while providing enough contrast for typography and graphic elements. A mood board supported the development of the visual concept by exploring references related to music documentation, contemporary editorial design, monochromatic photography, typography, negative space, and structured digital layouts. The mood board functioned as a visual reference for establishing the desired tone and aesthetic direction before the identity system was translated into specific design components. The resulting visual references emphasized simplicity, documentary authenticity, editorial character, and visual restraint.

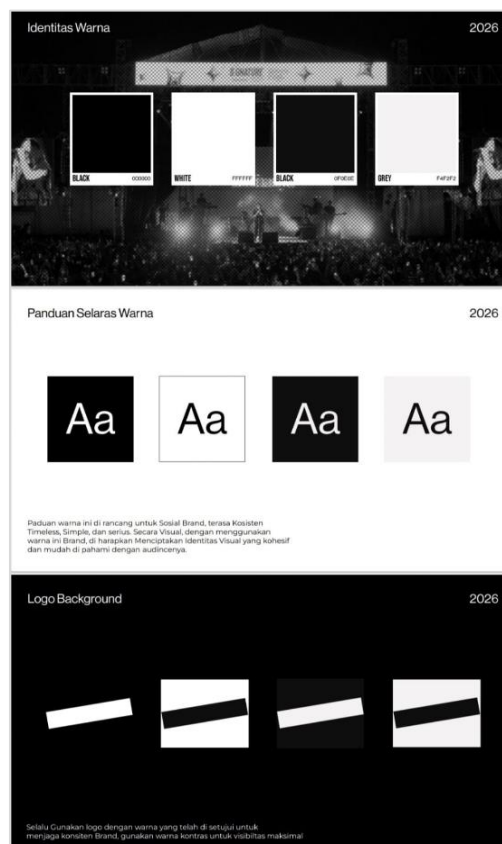


Figure 2 mood board
Source: author's collection, 2026

The mood board in Figure 2 shows the visual direction used to establish Howlinspace's identity. The selected references emphasize monochromatic imagery, strong typographic structures, minimal graphic intervention, and documentary-style photography. These characteristics were chosen to keep the identity relevant to music festival documentation without relying too heavily on short-term visual trends. The mood board subsequently informed the development of the logo treatment, typography, color system, graphic elements, and layout structure. The logo was developed as a logotype-based identity, with the wordmark serving as the primary brand identifier. The typographic treatment was designed to maintain a clean, contemporary, and highly legible appearance. The Neue Haas typeface supports this direction with its neutral, functional characteristics. The logo was also developed in positive and negative versions to allow consistent application across both light and dark backgrounds. The logo application was standardized through background and contrast rules. The identity system establishes appropriate combinations between the logo and white, black, gray, and photographic backgrounds. This ensures that the logo remains sufficiently visible while maintaining a consistent visual character across different types of content. The application rules are particularly important for Howlinspace because the majority of its social media assets consist of event photography and audiovisual documentation with highly variable lighting conditions.



Figure 3 logo background application

Source: author's collection, 2026

As shown in Figure 3, the logo is presented in controlled positive and negative variations to ensure adequate contrast against different background conditions. Using standardized versions prevents arbitrary color changes and establishes a consistent visual signature across the Instagram feed. The same principle is applied when the logo is placed over photographic materials. For photographic backgrounds, the logo is positioned within a defined visual area rather than placed arbitrarily. This approach establishes a consistent relationship between the brand identifier and the photographic

content. The logo functions as a subtle watermark while remaining sufficiently visible to communicate ownership and reinforce brand recall.

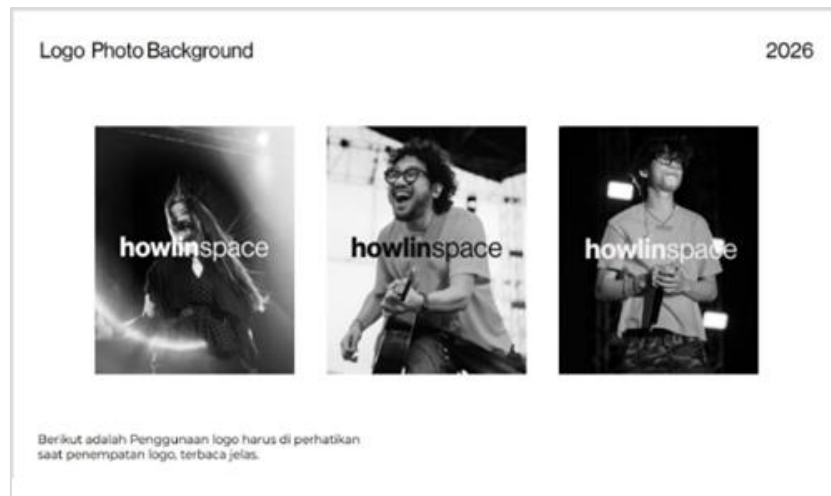


Figure 4 logo application on photographic backgrounds

Source: author's collection, 2026

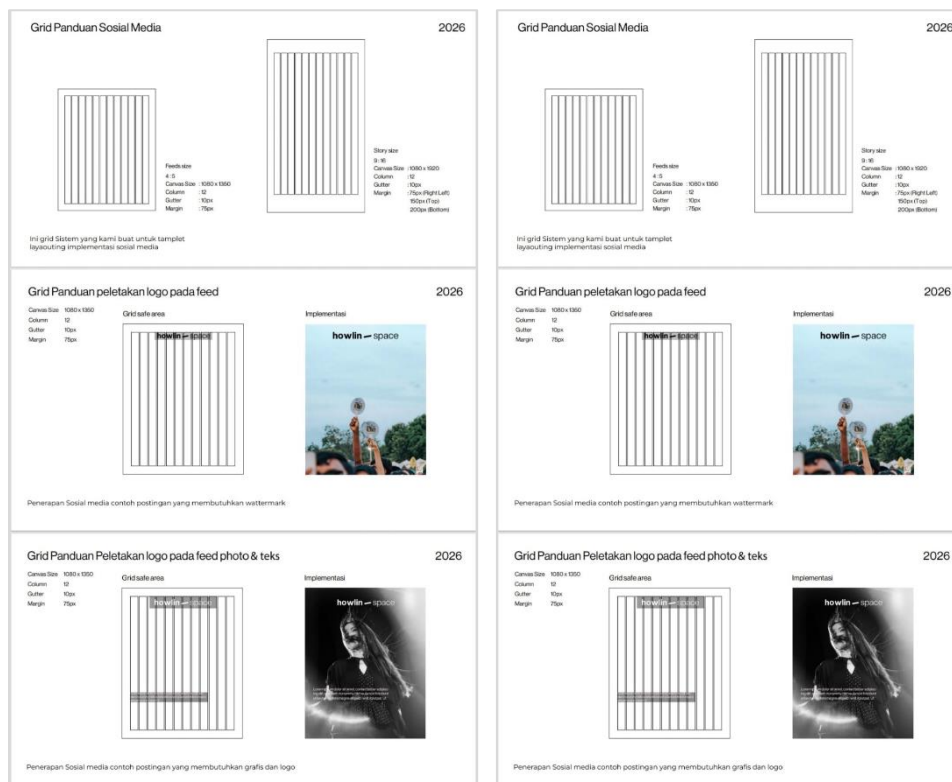


Figure 5 grid guidelines for Instagram layout

Source: author's collection, 2026

Figure 4 demonstrates the application of the Howlinspace logo to music festival documentation. The treatment is intentionally restrained so that the logo does not interfere with the primary photographic subject. This approach is particularly relevant to an archival media platform because the photograph's documentary value should remain dominant while the brand identity serves as a consistent secondary layer. The creative phase also established a standardized grid system for Instagram content. The

grid functions as a structural framework that determines margins, logo placement, text areas, and the relationship between visual and textual elements. Different grid configurations were developed according to the requirements of Instagram posts, Stories, and other recurring content formats. The grid's purpose is not to make every post visually identical, but to establish a consistent set of rules that keeps different content visually connected.

As shown in Figure 5, the grid establishes defined margins, columns, and placement areas for visual and typographic elements. The system provides enough flexibility for photographic compositions while preventing inconsistent placement. The grid also establishes a controlled area for the Howlinspace logo, thereby maintaining a consistent relationship between the brand identifier and the content. The grid system is subsequently applied to different content formats, including photographic documentation and graphic-based posts. In content that requires stronger textual communication, the grid provides designated areas for headlines, supporting information, and other graphic elements. This approach allows the brand to accommodate both highly visual documentation and information-oriented content without losing its visual identity.

Figure 5 shows how the grid system translates into an actual social media composition. The combination of photographic material, typography, graphic elements, and logo placement produces a consistent visual structure while allowing the photographic content to remain the dominant visual component. This system is particularly important for Howlinspace because the source materials vary considerably from one event to another. In addition to visual elements, the creative phase established a content pillar structure to differentiate the types of information communicated through Instagram. The proposed structure consists of three principal categories: Archive, documentation, and broadcasting. Archive focuses on historical or previously recorded festival materials and strengthens the platform's long-term archival character. Documentation presents visual records of artists, audiences, stages, and festival experiences. Broadcasting communicates live-streaming activities, audiovisual production, and other broadcasting-related services. Differentiating these pillars helps the audience understand the function of each type of content while maintaining a unified visual identity. A corresponding visual hierarchy supports the content pillar system. Each category can use variations of the same graphic system rather than entirely different identities. This approach prevents the feed from becoming fragmented while still allowing audiences to distinguish between content types. The system therefore emphasizes consistency through rules rather than uniformity through repetition.

Executive phase

The executive phase involved refining, standardizing, and implementing the visual identity developed during the creative phase. At this stage, individual visual elements were consolidated into a practical social media visual style guide. The guide establishes the technical and visual rules required for consistent implementation, including logo usage, logo safe zones, color applications, typography, layout grids, graphic elements, photographic treatment, content pillars, and copywriting direction. The logo guidelines specify the appropriate positive and negative versions, minimum visibility requirements, and application rules for light, dark, and photographic backgrounds. The safe-zone system prevents the logo from being positioned too close to other visual elements or the boundaries of the content area. This standardization is

particularly important for social media because inconsistent logo placement can reduce perceived professionalism and weaken brand recognition over repeated exposure.

The typography system establishes neue haas as the primary typeface for maintaining a consistent visual hierarchy. Typography is organized according to functional levels such as headline, subheadline, supporting information, and caption-related elements. The hierarchy is intended to improve readability while creating a recognizable editorial character across different content formats. The typographic system is also designed to prevent the dense and inconsistent text treatment observed in the previous Instagram content. The final visual system is implemented through reusable social media templates. These templates include formats for photographic documentation, informational posts, archival materials, broadcasting content, and Instagram Stories. Rather than requiring a new visual composition for every post, the templates provide a repeatable framework that reduces production inconsistency and supports more efficient content management.

The final design output consists of two interconnected components: the social media visual style guide and the ready-to-use social media templates. The style guide functions as a reference document for future content production, while the templates translate the guidelines into practical applications. Together, these outputs establish a system that can be maintained even when different individuals produce Howlinspace's social media content. The implementation therefore transforms Howlinspace's Instagram from a collection of visually diverse documentation into a more structured digital communication system. The diversity of festival imagery remains an important characteristic of the platform, while typography, logo application, grid structure, graphic elements, and content pillars provide visual continuity across individual posts.

Discussion

The findings indicate that Howlinspace's primary problem was not a lack of visual assets but the absence of a system for organizing and communicating them. This distinction matters because Howlinspace already has high-quality audiovisual documentation, diverse event partnerships, and access to authentic music festival experiences. The design intervention therefore does not attempt to replace the existing visual resources but rather provides a structured identity system through which those resources can be communicated consistently. The findings are consistent with Wheeler's (2009, 2013, 2017) approach to brand identity, which positions branding as an integrated process involving research, strategy, identity design, touchpoints, and asset management. In this study, the research and strategy stages were represented by the analytical phase, while identity development and touchpoint creation were translated into the creative and executive phases. The final social media visual style guide can subsequently function as an asset-management instrument that maintains consistency across future digital communication. Thus, applying Wheeler's (2009, 2013, 2017) framework strengthens the argument that brand identity should not be understood merely as a logo but as a coordinated system of visual and communicative elements.

The results also support Rustan's (2011) view concerning the importance of visual consistency in strengthening brand recognition. The problems identified in the initial observation, particularly inconsistent typography, arbitrary logo placement, and the absence of a unified visual structure, demonstrated how individual design decisions can weaken overall brand recognition when a consistent system does not govern them. Implementing standardized typography, logo safe zones, monochromatic colors, and grid structures addresses these problems by establishing recurring visual characteristics

that can be recognized across different content formats. The monochromatic color strategy can also be understood in relation to color's role in visual communication. Martín et al. (2022) and Erlyana et al. (2023) emphasize the role of color selection in strengthening visual and emotional appeal. In the context of Howlinspace, however, color is not primarily used to generate a highly expressive brand palette. Instead, black, white, and gray serve as a neutral visual foundation that lets the highly variable colors of concert lighting and event photography remain dominant. This distinction matters because the brand operates in an audiovisual environment where the source imagery already contains strong, unpredictable colors. The monochromatic identity therefore creates consistency without suppressing the documentation's authenticity.

The development of a structured social media system is also relevant to findings from previous research concerning digital visual communication. Valerry et al. (2024) and Bui et al. (2025) showed that visual design quality and effective information presentation can positively contribute to user engagement and digital conversion. Although the present study does not directly measure conversion, developing standardized layouts, typography, and content categories addresses the same fundamental issue: information and visual content need to be organized in ways that facilitate audience interaction. In the Howlinspace context, the grid and content pillar system are intended to improve clarity and accessibility while strengthening brand recognition. The findings also align with Kallio & Mäenpää (2026) and Riyanti (2026), who reported that adaptive and informative visual design can support social media interaction and contribute to positioning a digital media account among younger audiences. This is particularly relevant to Howlinspace because its primary audience consists of digitally active younger users who frequently encounter large volumes of audiovisual content on social media. However, the present design extends this principle by adapting visual identity specifically to the context of music festival archiving and broadcasting. The identity must therefore remain adaptive to diverse photographic materials while maintaining a stable brand structure.

From a branding perspective, the proposed system also reinforces Howlinspace's positioning. Previously, the Instagram account could be interpreted primarily as a collection of event documentation because different types of materials were presented without a clear content hierarchy. By introducing the archive, documentation, and broadcasting content pillars, the platform gains a clearer communication structure. This distinction allows audiences to recognize not only what Howlinspace documents but also the role the platform plays within the music festival ecosystem. This strengthens the transition from a documentation account toward a more professional archival and broadcasting media identity. The design outcome also demonstrates the relevance of Archer's (1965) systematic methodology. The analytical phase identified the gap between Howlinspace's existing social media condition and its desired positioning. The creative phase translated these findings into a visual concept based on consistency, simplicity, timelessness, and seriousness. Finally, the executive phase transformed the concept into standardized guidelines and practical templates. The sequential relationship between these stages indicates that the final visual decisions were derived from identified communication problems rather than being based solely on aesthetic preferences.

Therefore, this design contributes not only a new visual identity but also a repeatable visual communication system. The system provides Howlinspace with a framework for managing diverse audiovisual materials while preserving a consistent brand character. This is particularly relevant to creative media platforms because their

source materials are often highly dynamic and difficult to standardize visually. The Howlinspace case demonstrates that consistency does not require identical visual outputs; instead, it can be achieved through flexible rules governing typography, color, logo placement, grid structure, graphic elements, and content categorization. Overall, the results indicate that the proposed social media visual identity can strengthen Howlinspace's positioning as a professional music festival archival and broadcasting platform. By integrating a coherent visual identity with structured content pillars, the design bridges archival documentation, audiovisual storytelling, and digital branding. The resulting system is expected to support stronger brand recall, improve visual consistency, increase perceived professionalism, and provide a more structured foundation for future social media content production.

Conclusions

This study found that Howlinspace's primary visual communication problem was not the lack of high-quality audiovisual materials, but the absence of a systematic social media visual identity to organize and communicate those materials consistently. The analysis identified inconsistencies in typography, logo placement, color usage, layout, and content categorization, resulting in an Instagram presence that was visually fragmented and insufficiently representative of Howlinspace's positioning as a music festival archival and broadcasting platform. Through Archer's (1965) systematic design methodology, these problems were translated into a visual identity concept characterized by consistency, simplicity, timelessness, and seriousness. The resulting design system incorporates a logotype, monochromatic color palette, Neue Haas typography, standardized logo application and safe zones, grid-based layouts, graphic elements, copywriting direction, and three main content pillars: archive, documentation, and broadcasting.

The practical contribution of this research is the development of a Social Media Visual Style Guide and ready-to-use content templates that give Howlinspace a structured, repeatable framework for managing its Instagram communication. The system allows diverse festival documentation to retain its authentic visual character while remaining connected through consistent brand elements. Theoretically, the study contributes to the field of Visual Communication Design by demonstrating how brand identity principles, particularly those proposed by Wheeler, can be adapted to a specialized digital media context that combines music festival archiving, audiovisual documentation, and broadcasting. The findings also reinforce previous research emphasizing the importance of visual consistency, information organization, and design quality in strengthening brand recognition and digital audience engagement. However, this study is limited to designing and implementing the visual identity system. It does not quantitatively measure its long-term effectiveness in terms of engagement, brand recall, audience growth, or conversion.

Future research should therefore evaluate the effectiveness of the proposed visual identity after its implementation over a defined period. Quantitative measures such as engagement rate, reach, saves, shares, follower growth, and brand recall could be compared before and after implementation to determine the system's measurable impact. Further qualitative research could also investigate audience perceptions of professionalism, authenticity, recognition, and emotional connection toward the redesigned Howlinspace identity. In addition, future studies could explore the system's development across other digital touchpoints, such as websites, streaming platforms, event documentation, and promotional materials, to examine how a unified identity can

be maintained across a broader music festival media ecosystem. These approaches would extend the current design-focused study from visual identity development to an empirical evaluation of its effectiveness and long-term contribution to Howlinspace's brand positioning.

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