

# Optimizing Destination Digital Branding Through Motion Graphics Animation: A Collaborative Initiative with Diskominfo Pangandaran

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## **Abstract.**

*Digital transformation has become a critical success factor in destination marketing within the Tourism 4.0 era. As a leading tourist destination in West Java, Pangandaran Regency faces challenges in adapting to the information consumption trends of modern tourists who prioritize creative and concise visual content. The Department of Communication, Informatics, Statistics, and Journalism (Diskominfo) of Pangandaran Regency holds a strategic role in disseminating tourism information. However, current promotional strategies are still dominated by conventional video content, which is susceptible to audience fatigue and field production constraints. This community engagement initiative aims to diversify promotional media through the creation of motion graphics-based animation videos. This solution was selected due to its superiority in simplifying complex information into entertaining visual narratives (edutainment) and its flexibility in visualizing tourist attractions without being hindered by weather or logistical factors. The implementation method was carried out collaboratively, encompassing pre-production (research and scriptwriting), production (visual asset design and animation), and post-production (editing and final rendering). The primary output of this activity is the availability of high-quality promotional animation assets optimized for multi-platform local government social media networks. This intervention successfully bridges the technical resource gap of the partner while reinforcing the digital branding identity and visual positioning of Pangandaran's tourism to drive higher tourist engagement.*

**Keywords:** *Digital Branding, Community Engagement, Destination Marketing, Edutainment and Motion Graphics.*

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## **I. INTRODUCTION**

In the contemporary era, the tourism sector has undergone a massive paradigm shift toward the digital ecosystem, commonly referred to as Tourism 4.0. Within this new landscape, the adoption of communication technologies and digital transformation has become a determinant instrument in destination marketing strategies (Tussyadiah, 2020). The information consumption patterns of modern tourists, particularly the Millennials and Generation Z segments, demonstrate a profound inclination toward visual, concise, innovative, and captivating digital content (Buhalis & Volchek, 2021). Consequently, the success of destination management organizations (DMOs) no longer relies solely on the physical allure of tourist sites, but rather on how adaptively managers can establish visual identity and digital branding across various digital communication channels (Munoz-Leiva et al., 2021).

Pangandaran Regency is one of the leading tourist destinations in West Java Province, possessing immense potential in natural and cultural wealth, ranging from coastal areas to local cultural attractions. In the local government structure, the Department of Communication, Informatics, Statistics, and Journalism (Diskominfo) of Pangandaran Regency holds a strategic mandate as the regional information hub and the spearhead for promoting regional tourism in the digital sphere. Diskominfo is fully responsible for managing the local government's official communication channels to disseminate public tourism information while educating tourists regarding beach safety guidelines. However, intense competition among destinations on social media presents a significant challenge for the partner.

Based on a situation analysis and a Focus Group Discussion (FGD) conducted with Diskominfo Pangandaran, several priority issues in digital promotion were identified. First, there is audience fatigue due to the limited variation of visual content. The partner's tourism promotion campaigns have hitherto been dominated by conventional documentation content, such as static live-shoot photography and standard field recordings, which are deemed rigid and less interactive in capturing the attention of digital users. Second, conventional video production processes in the field are highly susceptible to logistical technical constraints and weather conditions. Third, conveying complex public information—such as destination routes, local

folklore legends, and safety simulations—is difficult to optimize when relying solely on live recordings. The partner's limited human resource capacity in mastering advanced animation software serves as the primary barrier to this visual communication media diversification.

To address this gap, motion graphics-based animation technology emerges as a strategic alternative solution. Visual communication based on motion graphics possesses an inherent advantage of high visual flexibility, enabling the depiction of abstract and imaginative concepts without being bound by physical fieldwork constraints (Alves, 2022). Furthermore, animation is capable of integrating an edutainment (education-entertainment) approach that simplifies complex data into a narrative storytelling format, thereby fostering cognitive ease for the audience (Haryanto & Peeters, 2021). The implementation of this modern visual medium has proven effective in enhancing audience retention rates and strengthening destination brand awareness (Kim & Vogt, 2023).

Grounded in these urgencies, this community engagement initiative was executed using a collaborative participatory scheme with Diskominfo Pangandaran. The primary focus of this program is to conduct knowledge transfer through the process of concept development (pre-production), medium-length motion graphics animation production, and adaptive post-production tailored for modern social media platforms such as Instagram Reels, TikTok, and YouTube. Through this synergy between academia and the local government agency, it is expected that the produced digital asset outputs will not only diversify the partner's promotional content but also long-term reinforce the digital branding identity of Pangandaran Regency's tourism, ultimately driving tourist engagement and stimulating regional economic growth.

## II. METHODS

This community engagement program was executed using a collaborative participatory approach involving academic researchers and the Department of Communication, Informatics, Statistics, and Journalism (Diskominfo) of Pangandaran Regency as the primary partner. The method was designed to facilitate knowledge transfer and co-creation in digital content development. The implementation of this program was systematically structured into three core operational phases: pre-production, production, and post-production.

### 1. Pre-Production Phase (Conceptualization and Scriptwriting)

The initial stage focused on situation analysis, alignment of objectives, and material formulation. A Focus Group Discussion (FGD) was conducted with Diskominfo representatives to identify key promotional priorities, target audience demographics, and safety guidelines that needed to be communicated. Based on these insights, the team conducted extensive research on Pangandaran's local tourism assets and safety regulations. This phase culminated in the development of a structured screenplay and narration script, ensuring that complex public data was translated into an engaging storyline suitable for a digital audience.

### 2. Production Phase (Visual Asset Design and Animation)

The production phase shifted toward technical execution and the creation of the motion graphics elements. This stage involved designing original visual assets, including characters, backgrounds, icons, and thematic color palettes that aligned with Pangandaran's digital branding identity. Following asset creation, the team utilized advanced digital animation software to assemble the static graphics into dynamic movements. Key emphasis was placed on timing, kinetic typography, and visual transitions to ensure that the "edutainment" aspect of the video could successfully maintain viewer engagement.

### 3. Post-Production Phase (Editing, Rendering, and Dissemination)

The final phase encompassed audio-visual synchronization, quality control, and platform optimization. Sound engineering was performed to integrate professional voiceovers, appropriate background music, and sound effects to elevate the narrative immersion. Once the final editing and rendering processes were completed, the digital asset was formatted into adaptive aspect ratios optimized for modern social media algorithms, such as Instagram Reels, TikTok, and YouTube. The finished video animation was then handed over to Diskominfo Pangandaran for official publication and dissemination through the regional government's digital public communication networks.

### III. RESULT AND DISCUSSION

The community engagement program successfully produced a high-quality, motion graphics-based promotional animation video tailored for the Department of Communication, Informatics, Statistics, and Journalism (Diskominfo) of Pangandaran Regency. The implementation results and theoretical analysis of each development phase are discussed below.

#### 1. Pre-Production: Strategic Alignment and Scriptwriting

The project initiated with a series of Focus Group Discussions (FGDs) to align academic capabilities with the institutional needs of Diskominfo Pangandaran. The primary objective was to transform static and complex public data into a dynamic narrative structure. Through this collaborative approach, the team developed a comprehensive script and visual screenplay that highlighted Pangandaran's premier destinations while seamlessly integrating beach safety guidelines. This phase was critical in ensuring that the final output maintained a balance between entertainment and vital public information, establishing a strong foundation for the "edutainment" aspect of the media.



**Fig. 1.** Focus Group Discussion (FGD) and collaborative brainstorming session with Diskominfo Pangandaran representatives.

#### 2. Production: Visual Asset Creation and Motion Animation

During the production phase, original visual assets were meticulously designed to construct a unique visual identity for Pangandaran's digital branding. This involved creating vector-based character designs representing local tourists and tour guides, along with stylized background landscapes of Pangandaran's iconic coastlines.

Following asset creation, motion graphics techniques were applied using advanced digital animation software. The technical focus during this stage was optimizing visual transitions and kinetic typography to simplify complex information—such as directional routes and safety protocols—making it easily digestible for the audience. The flexibility of motion graphics allowed the creation of vibrant, imaginary scenes that would be logistically impossible or overly expensive to capture through conventional live-shoot videography.



**Fig. 2.** Visual asset design process vectors developed for the animation

#### 3. Post-Production: Audio Integration and Platform Optimization

The post-production phase finalized the digital asset through precise audio-visual synchronization. High-fidelity voiceovers were integrated alongside dynamic background music and sound effects to maximize narrative engagement and viewer immersion.

To ensure widespread digital reach and engagement, the rendered video was formatted into adaptive multi-platform aspect ratios (e.g., 9:16 for vertical formats and 16:9 for widescreen). This optimization guarantees that the content functions seamlessly across Diskominfo's official social media ecosystem,

including Instagram Reels, TikTok, and YouTube. The finished digital assets were officially transferred to the partner, successfully expanding and diversifying their public communication media catalog.



**Fig. 3.** Final rendering outputs and snapshots of the completed motion graphics video in horizontal format.

#### IV. DISCUSSIONS

The transition from conventional field-recorded videos to motion graphics-based animations marks a significant paradigm shift in Diskominfo Pangandaran's digital marketing and public communication strategy. The theoretical and practical implications of this intervention can be analyzed through two primary dimensions: the optimization of destination digital branding and the enhancement of community and tourist engagement.

From a digital branding perspective, tourism marketing in the Web 3.0 and Tourism 4.0 eras demands highly sophisticated visual representations to establish a competitive identity. Traditional video documentation often suffers from visual redundancy and high audience fatigue due to the repetitive nature of live-shoot content (Munoz-Leiva et al., 2021). By contrast, motion graphics animation provides absolute creative control over visual metaphors, color palettes, and thematic consistency, which are crucial for building a cohesive destination brand identity. According to Media Richness Theory, the integration of kinetic typography, stylized vector illustrations, and synchronized audio in motion graphics creates a high-density information medium that is structurally superior to static text or standard videography (Daft & Lengel, 1986; Shephard et al., 2022). This structural richness enables Diskominfo Pangandaran to project a modern, innovative, and visually distinct image of Pangandaran as a tech-forward destination, thereby elevating its Destination Brand Awareness in the highly competitive digital marketplace (Kim & Vogt, 2023).

Furthermore, the introduction of motion graphics addresses a critical cognitive barrier in public service communication: the dissemination of complex or high-risk information, such as beach safety regulations, tidal warnings, and travel routing. Conventional public announcements by government agencies are frequently perceived as rigid, overly bureaucratic, and unengaging, leading to low retention rates among contemporary audiences (Lee & Kwak, 2012). The application of an "edutainment" (educational entertainment) framework through animation effectively bypasses this issue by fostering cognitive ease. By converting abstract safety protocols and local regulations into character-driven narrative storytelling, the content reduces the cognitive load required by the viewer to process complex messages (Haryanto & Peeters, 2021). When information is presented in a visually entertaining format, audience attention spans are prolonged, which subsequently enhances message retention and compliance regarding destination safety—a vital aspect of sustainable tourism management.

In terms of community and tourist engagement, the multi-platform optimization executed during the post-production phase aligns directly with the algorithmic behaviors of modern social media networks. Platforms such as Instagram Reels, TikTok, and YouTube Shorts prioritize short-form, vertical video contents that evoke immediate psychological or emotional responses (Buhalis & Volchek, 2021). Motion graphics, due to their dynamic pacing and vibrant visual nature, are inherently optimized for high-retention performance on these algorithmic feeds. Increased audience retention metrics trigger higher visibility within social media algorithms, expanding the organic reach of Diskominfo's public communication channels without requiring commercial ad expenditures.

From an institutional standpoint, this collaborative initiative successfully bridges the severe digital resource and technical capacity gaps that frequently cripple local e-government agencies in developing regions. By delivering a professional-grade, deployment-ready digital asset, this program alleviates the

partner's immediate technical constraints regarding advanced animation production while simultaneously establishing a benchmark for future content creation. In the long term, the sustainable dissemination of this animated content through official municipal channels is expected to transform passive viewers into active digital advocates, stimulating digital engagement, driving tourist influxes, and ultimately contributing to the socioeconomic resilience of Pangandaran Regency.

## V. CONCLUSION

This community engagement initiative has successfully demonstrated the strategic value of incorporating motion graphics-based animation into the digital public communication framework of Diskominfo Pangandaran. Through a collaborative, three-phased participatory methodology—encompassing pre-production conceptualization, detailed asset and motion production, and platform-specific post-production optimization—the program has successfully diversified the partner's media catalog with a professional-grade digital asset.

The implementation of this animated content effectively addresses the core limitations of conventional live-shoot videography by offering infinite visual flexibility and eliminating field-logistical constraints. Theoretically and practically, the project proves that applying an "edutainment" framework via motion graphics lowers the cognitive load for digital audiences. This allows complex, high-stakes municipal information—such as destination logistics and critical beach safety guidelines—to be delivered in an engaging, memorable, and narrative-driven format. Consequently, this intervention not only strengthens the unique visual identity and digital branding of Pangandaran Regency as a leading destination in the Tourism 4.0 era but also significantly enhances user engagement across contemporary social media ecosystems.

For future iterations of similar community engagement programs, it is highly recommended to transition from a product-delivery model to a capacity-building model. Future initiatives should focus on structured, hands-on technical training workshops for local government human resources. Equipping municipal staff with fundamental software skills in vector design and animation rendering will ensure the long-term sustainability of creative content production, allowing local agencies to independently maintain a dynamic, modern, and adaptive digital presence.

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