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Graphic Designers as Actors in the Creative Economy: A Case Study of Their Economic Contribution to the Promotion of the JF3 Fashion Event and the PINTU Incubator

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ABSTRACT

The creative industry positions graphic designers as key players in generating economic value through the production of visual materials that support the marketability, image, and promotional effectiveness of an event. This study aims to analyze the contribution of graphic designers in creating economic value in the promotional process for the JF3 fashion event and the PINTU Incubator program at PT Summarecon Investment Property. The study employs a descriptive qualitative approach using the case study method, utilizing the creative economy framework to analyze how design skills, concepts, and decisions generate added value in the form of production efficiency, reinforcement of a premium image, and enhanced commercial appeal of the event. Data were collected through participatory observation and documentation during an internship as a Graphic Design Intern. The results of the study indicate that the role of graphic designers is not limited to aesthetic aspects but also contributes to the creative economy value chain of events through the consistency of visual identity, efficiency in cross-media adaptation, and the strengthening of the event's positioning in the eyes of both the audience and business partners. These findings reinforce the understanding that creative skills are a strategic economic resource in the event and promotion industry.

Kata Kunci

Ekonomi Kreatif; Desainer Grafis; Promosi Acara; Industri Mode.

ABSTRAK

Industri kreatif memposisikan desainer grafis sebagai aktor kunci dalam menghasilkan nilai ekonomi melalui produksi materi visual yang mendukung daya jual, citra, dan efektivitas promosi suatu acara. Penelitian ini bertujuan untuk menganalisis kontribusi desainer grafis dalam menciptakan nilai ekonomi pada proses promosi acara mode JF3 dan program PINTU Incubator di PT Summarecon Investment Property. Penelitian ini menggunakan pendekatan kualitatif deskriptif dengan metode studi kasus, memanfaatkan kerangka kerja ekonomi kreatif untuk menganalisis bagaimana keterampilan, konsep, dan keputusan desain menghasilkan nilai tambah dalam bentuk efisiensi produksi, penguatan citra premium, serta peningkatan daya tarik komersial acara. Data dikumpulkan melalui observasi partisipatif dan dokumentasi selama magang sebagai Magang Desain Grafis. Hasil penelitian menunjukkan bahwa peran desainer grafis tidak terbatas pada aspek estetika, tetapi juga berkontribusi pada rantai nilai ekonomi kreatif acara melalui konsistensi identitas visual, efisiensi dalam adaptasi lintas media, serta penguatan posisi acara di mata audiens dan mitra bisnis. Temuan ini memperkuat pemahaman bahwa keterampilan kreatif merupakan sumber daya ekonomi strategis dalam industri acara dan promosi.

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1. Introduction

The creative economy has become one of the fastest growing sectors and a significant contributor to economic development because it relies on ideas, skills, and individual talent as the primary sources of value creation and employment (Simangunsong & Arifianto, 2024). Unlike conventional economic sectors that depend on physical resources, the creative economy places intellectual capital and creativity at the center of production. Therefore, the contribution of creative professions, including graphic designers, to the economic value of a product or activity deserves particular attention (Dianputri & Rosmiati, 2020). In the context of the event and promotion industry, creative skills not only produce aesthetically appealing outcomes but also generate economic value through production efficiency, a stronger brand image, and greater commercial appeal. These factors contribute directly to the successful implementation of an event (Salman *et al*., 2025). The fashion industry is one of the creative economy subsectors that relies heavily on image, identity, and visual communication to increase the market value of an event. Therefore, the contribution of graphic designers to the production of promotional materials should be understood not only as a technical and aesthetic activity but also as part of the economic value chain that supports the commercial success of fashion events (Syaputra & Mahendra, 2023). Advances in digital technology have significantly transformed the landscape of visual communication.

Social media is no longer used only as a platform for sharing information. It has also become an essential medium for companies, brands, and event organizers to build their image, expand promotional reach, and create dynamic interactions with audiences (Wijaya *et al*., 2026). These developments have increased the demand for visual communication that is fast, engaging, and easy to understand. In this context, graphic design holds a strategic position because it can transform complex information into visual messages that are clear, concise, communicative, and appealing to the target audience. Visual execution on social media is no longer regarded merely as a decorative element or an aesthetic complement (Indahsari *et al*., 2021). Instead, it has become an integral part of marketing communication strategies. Every visual element, including color, typography, illustration, photography, composition, and layout, is designed to shape specific perceptions and help audiences understand messages more quickly and efficiently (Wheeler, 2024). Effective visual design can strengthen audience recognition of an event or brand, attract interest, and encourage further engagement, such as searching for additional information, sharing promotional content, or attending the event (Utami *et al*., 2022). Although digital media plays an increasingly dominant role, the use of conventional promotional media remains necessary, particularly in event organization. Print media such as posters, banners, backdrops, signage, invitations, and various promotional materials at event venues still serve as both a source of information and a means of creating a visual atmosphere. Therefore, consistency between print and digital media is a crucial aspect in building a cohesive visual identity. Consistency in the use of logos, colors, typography, photographic styles, and graphic elements can reinforce a professional image and make it easier for the audience to recognize an event's identity across various communication channels (Ambrose & Harris, 2019). Consistency in visual identity must be supported by the application of appropriate design principles. The use of a structured layout system, a clear information hierarchy, proportional white space, and the selection of appropriate visual elements can result in promotional materials that are not only attractive but also easy to read and effective in conveying information (Oktaviani *et al*., 2022). Through the exploration of relevant forms, colors, typography, photography, and composition, a visual communication product can project a premium, elegant character that aligns with evolving global industry trends (Ambrose & Harris, 2019). This becomes increasingly important in the fashion industry, which is closely intertwined with aesthetics, lifestyle, trends, and image-building.

In the fashion industry, promoting an event aims not only to convey information about the time, location, and program of activities but must also represent the concept, character, and values the organizers wish to showcase (Syaputra & Mahendra, 2023). Fashion audiences generally have a high level of attention and sensitivity toward visual quality. Therefore, promotional materials can influence the audience's perception of an event's credibility, professionalism, and exclusivity. Visuals that are inconsistent, lack clarity, or do not align with the event's character can diminish the appeal of the promotion. Conversely, strong and relevant designs can build enthusiasm, spark curiosity, and provide an initial glimpse into the experience the audience will have at the event. Several previous studies have highlighted the importance of visual identity in supporting event promotion. A study by Rinaldi and Satyadharma (2025) on the visual identity design for the Bandung Shocking Sale Festival demonstrated that a strategically designed visual identity can strengthen an event's image, enhance its appeal, and help the audience recognize the event. This study emphasizes the importance of consistently applying logos, colors, typography, and graphic styles so that an event has a strong identity and is easily distinguishable from other

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activities. These findings indicate that visual design serves not only an aesthetic function but also acts as a strategic tool in shaping public perception of an event. Research by Perkasa *et al* (2023) on event marketing and social media for the Bandung-based ready-to-wear brand Bertjorak also shows that event organization and social media usage influence brand recognition and consumer purchase intent. Events allow the audience to gain firsthand experience with the brand, while social media serves to expand the reach of information and maintain engagement with the audience. These findings demonstrate that successful promotion in the fashion industry requires a connection between the event experience and visual communication on digital media. Consistent visual content is necessary to ensure that the brand's message and identity remain recognizable before, during, and after the event. Furthermore, a study on the social media strategy for the 2024 Jember Fashion Carnaval analyzed the use of Instagram, TikTok, and YouTube as part of the fashion event's digital campaign. The results indicate that while each platform requires different content formats and styles, consistency in messaging and visual identity remains essential for the event's image to be recognized by the audience. A cross-platform strategy also helps expand the reach of promotions and increase public engagement with the fashion event. These findings emphasize that graphic designers must understand the specific characteristics of each medium and adapt their designs while maintaining a consistent event identity.

Another study on visual identity and promotional media for the sustainable fashion brand Threadapeutic shows that visual identity is essential for representing a fashion brand's character, values, and strengths. Applying this identity across various promotional media helps create a unified communication strategy and enhances the audience's ability to recognize the brand. This study demonstrates that the success of fashion communication depends not only on product quality but also on the designer's ability to translate the brand's values and character into a consistent visual system. In addition to visual identity, aesthetic aspects in social media content also influence audience engagement. Wibowo *et al* (2024), in their study on aesthetic photography on Instagram, found that the use of color and visual composition is associated with user responses such as likes and comments. These findings reinforce the view that color selection, compositional balance, and the arrangement of objects within a piece of content must be strategically considered. In promoting fashion events, these considerations are crucial because the content must be able to capture the audience's attention quickly while maintaining an exclusive and professional image. Based on this prior research, it is evident that previous studies have primarily focused on visual identity design, social media usage, event marketing, promotional strategies, and the influence of visual elements on audience engagement. While these studies have highlighted the importance of design outcomes and promotional materials, they have not extensively addressed the specific role of graphic designers within the overall production process of fashion event promotional materials. This process includes receiving and understanding the brief, developing concepts, selecting visual elements, applying the event's identity, adapting designs to various media sizes, coordinating with the team, managing revisions, and preparing files for both digital publication and print production. These conditions indicate that graphic designers play a crucial role in supporting the promotion of fashion events. Graphic designers do not merely act as technical executors who produce visual materials, but also as visual communicators who translate promotional objectives into design forms. In this process, designers must understand the event's identity, the characteristics of the target audience, the requirements of each medium, and the key messages to be conveyed. Designers must also balance commercial interests with aesthetic demands to ensure that promotional materials remain informative, persuasive, engaging, and consistent with the fashion industry's image.

The role of graphic designers in event promotion spans various stages, ranging from understanding the creative brief, conducting reference research, developing visual concepts, determining design styles, organizing information hierarchy, selecting typography and colors, editing photographs, to adapting designs to various media sizes and formats. Designers must be flexible, as a single visual concept must be applied consistently across media with different characteristics. Social media content requires visuals that are concise and capable of grabbing attention in a short amount of time, while print materials require technical considerations regarding size, resolution, readability, materials, color systems, and placement conditions at the event venue. In addition to technical skills, graphic designers also need communication skills, time management, attention to detail, problem-solving, and the ability to adapt to the revision process. In a professional setting, designs are typically produced through collaboration with various parties, such as marketing teams, event organizers, photographers, social media teams, production teams, tenants, fashion designers, and company management. Each party may have different needs and perspectives (Wijaya *et al*., 2026). Therefore, designers must synthesize various inputs without compromising the consistency of the established concept and visual

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identity. Work practice or internship activities serve as an important means for Visual Communication Design students to understand that process firsthand. Through experience working in a professional environment, students can apply the knowledge gained during their studies while also developing technical and non-technical skills. Internship activities provide an understanding of the workflow from receiving briefs, searching for references, developing design alternatives, the revision process, approval, finalizing the work, to distributing promotional materials. This experience also helps students understand that graphic design does not only consider aesthetic value, but also company objectives, user needs, visual identity standards, deadlines, media specifications, and production conditions. In carrying out the work practice as a Graphic Design Intern at PT Summarecon Investment Property, specifically in managing the visual needs of Summarecon Mall Kelapa Gading, the writer was directly involved in producing various multimedia publication materials. The shopping mall environment has intensive promotional activities involving diverse types of events, so design materials must be produced quickly, accurately, consistently, and in accordance with the company's communication standards. This involvement gave the writer the opportunity to understand how graphic design is applied as part of a promotional strategy in a large-scale commercial space.

The focus of the work practice activities was directed toward designing promotional assets for the annual fashion festival JF3 and the fashion development program PINTU Incubator. JF3 is a fashion event that requires a strong visual identity to build a modern, premium, exclusive impression that is relevant to the development of the fashion industry. Meanwhile, PINTU Incubator has a character as an incubation and development program for fashion practitioners and designers, so the visual materials produced need to display a professional, progressive, creative image oriented toward industry growth. These differing characters require graphic designers to be able to adjust their visual approach without neglecting the identity of each program.In both projects, graphic designers face the need to translate communication messages into various print and digital media. Digital promotional materials can take the form of social media content, digital banners, information screens, and various other online publication materials (Yulian & Syafwandi, 2020). Meanwhile, print media can include posters, signage, backdrops, invitations, materials for event areas, and various physical production needs. Each medium has different specifications, functions, and audience interaction patterns, requiring adaptability so that the message remains consistent, legible, and appealing across various sizes and placement contexts (Hubert *et al*., 2024). A simple, clean, and exclusive visual character is one important approach in fashion event promotional materials. This style helps highlight the fashion products, models, designers, or key information without being disrupted by excessive use of elements. However, applying minimalist design does not mean the design process becomes easier. Designers are, in fact, required to have precision in arranging negative space, proportion, contrast, typography, photography, and information hierarchy so that the composition remains balanced and visually appealing. Small mistakes in the placement or processing of elements can affect the legibility, consistency, and professional impression of the overall promotional material. Research titled "Graphic Designers as Creative Economy Actors: A Case Study of Economic Value Contribution in the Promotion of the JF3 and PINTU Incubator Fashion Events" is important to conduct in order to understand the contribution of graphic designers to the creation of economic value in the process of communication and promotion of an event. Unlike previous research, which tends to focus on the end results of visual identity, social media effectiveness, or event marketing strategy, this research positions the graphic designer as a creative economy actor who contributes to the event's economic value chain through production efficiency, image strengthening, and increased commercial appeal. The discussion in this research is directed toward the process of translating briefs, developing visual concepts, applying event identity, adapting designs across various media, the coordination and revision process, as well as the contribution of each design decision to the creative economic value of the event's implementation. Through a case study of the promotional materials for JF3 and PINTU Incubator at PT Summarecon Investment Property, this research is expected to provide a more comprehensive picture of the role of graphic designers in maintaining visual identity consistency, enhancing publication appeal, clarifying information delivery, and supporting the professional image of fashion events. Thus, the role of graphic designers is not limited to producing aesthetically appealing work, but also encompasses the ability to solve communication problems, connect the interests of organizers with audience characteristics, and ensure that promotional messages can be effectively applied across various media.

2. Research Methodology

This study employs a descriptive qualitative approach using the case study method. This approach was used to describe and analyze the role of graphic designers in the production process of promotional materials for

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the JF3 and PINTU Incubator fashion events at PT Summarecon Investment Property, specifically regarding the management of visual communication needs for Summarecon Mall Kelapa Gading. The research subjects included the production process as well as the results of the print and digital promotional materials created during the internship. Research data were obtained through participatory observation, documentation, and literature review. Participatory observation was conducted through the author's direct involvement in the process of receiving the creative brief, concept development, design execution, assistance, revisions, finalization, and implementation of the promotional materials. Documentation, consisting of creative briefs, visual identity guidelines, design drafts, revised versions, and final works, was used to support the findings of the observations. The literature review involved examining theories of graphic design, visual communication, visual identity, and fashion event promotion. The design and analysis process followed the "5 Phases of the Design Process" method proposed by Robin Landa: orientation, analysis, design concepts, design development, and implementation. This framework was used to identify the role of the graphic designer at each stage of promotional material production. During the orientation stage, the author studied the creative brief, project requirements, and the visual identity guidelines of JF3 and PINTU Incubator.

The analysis stage involved analyzing the target audience, key messages, information hierarchy, media characteristics, and technical design specifications. The design concepts stage included researching references, creating a mood board, and developing alternative visual concepts. The design development stage involves executing the concepts using Adobe Illustrator and Adobe Photoshop, followed by submitting the designs to the field supervisor for feedback and approval. The implementation stage involves finalizing and adjusting the files based on media requirements. Print materials are prepared using the CMYK color system and a resolution appropriate for production needs, while digital materials use the RGB color system and pixel dimensions tailored to the publication platform. Data is analyzed through a process of data sorting, grouping based on design process stages, descriptive presentation, and drawing conclusions. The analysis focuses on the role of graphic designers in interpreting the brief, maintaining visual identity consistency, organizing information hierarchy, adapting designs, coordinating with the team, handling revisions, and preparing work for publication

3. Result and Discussion

3.1 Results

3.1.1 The Design Process for JF3 and PINTU Incubator Promotional Materials

The internship at PT Summarecon Investment Property resulted in the creation of various visual communication materials to support the promotion of the JF3 and PINTU Incubator fashion events. These materials included both print and digital media, such as stage backdrops, Instagram carousel content, Instagram feeds, and various other publication needs. Each medium has different functions, sizes, and styles of information delivery, thus requiring a tailored design approach. The process began with receiving the creative brief provided by the marketing team. The brief contained information regarding the publication's objectives, target audience, message content, media dimensions, publication timeline, and the visual style to be presented. At this stage, the graphic designer's role was to understand the communication needs and transform the written information into a structured visual design. Once the brief is understood, a search for visual references is conducted, and a mood board is created. This stage is used to determine a design direction that aligns with the character of the fashion event. JF3 is oriented toward visuals that are modern, premium, minimalist, and exclusive, while PINTU Incubator projects an image that is professional, progressive, and creative.

These differences in character require designers to adapt their visual approaches without compromising the identity of each program. Concept development is carried out through the selection of typography, color, photography, composition, and layout systems. A minimalist design approach is applied by reducing unnecessary decorative elements and providing sufficient white space. The use of negative space aims to make the key information, photography, and event identity stand out more clearly. In fashion design, a minimalist approach does not mean the process is simple; rather, it requires precision in managing proportions, spacing, balance, and information hierarchy. The next stage involves developing the design using Adobe Illustrator and Adobe Photoshop. The design draft is then submitted to the field supervisor or marketing team to obtain feedback. The revision process may include text changes, layout adjustments, photo replacements, logo resizing, and compositional improvements. Revisions are a crucial part of a professional work environment because the design must meet the needs of various stakeholders. Once the design is approved, the final stage involves finalizing the work. Print materials are prepared using the CMYK color system and a resolution appropriate for production needs, while digital media use the RGB color system

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and pixel sizes tailored to the publication platform. This process demonstrates that graphic designers not only create visual presentations but also ensure the work can be properly implemented on the intended media.

3.1.2 Analysis of Promotional Media Design Outcomes

The first piece analyzed was the main stage backdrop for JF3. The backdrop served as the primary visual identity for the event area while also functioning as a backdrop for photo and video documentation. Because it was used on a large scale, the backdrop design had to take into account viewing distance, stage position, lighting, the presence of models or speakers, and the possibility that parts of the design might be obscured by objects in front of the stage.



Figure 1. Design Results for the “Backdrop” Print Media for Stage Use

In this work, the designer used bold typography and ample white space to ensure the information is legible from a distance. The limited use of visual elements helps create an exclusive and professional impression. The simple composition also ensures that the JF3 identity remains visible when the backdrop is used as a backdrop for photography. From a technical standpoint, the designer is responsible for ensuring that image resolution, file size, safe area, and color system meet printing requirements. Technical errors in large-format media can result in pixelated images, illegible text, or printed colors that differ from the on-screen display. Thus, the designer’s role in creating the backdrop encompasses aesthetic, communicative, and technical aspects. The second project is the “Meet the Mentors” Instagram carousel. This content aims to introduce the mentors involved in the program to the audience. Unlike the backdrop, a carousel requires a seamless flow of information from one slide to the next. The first slide must capture attention, while subsequent slides must present the mentors’ profiles in a structured and easy-to-understand manner.

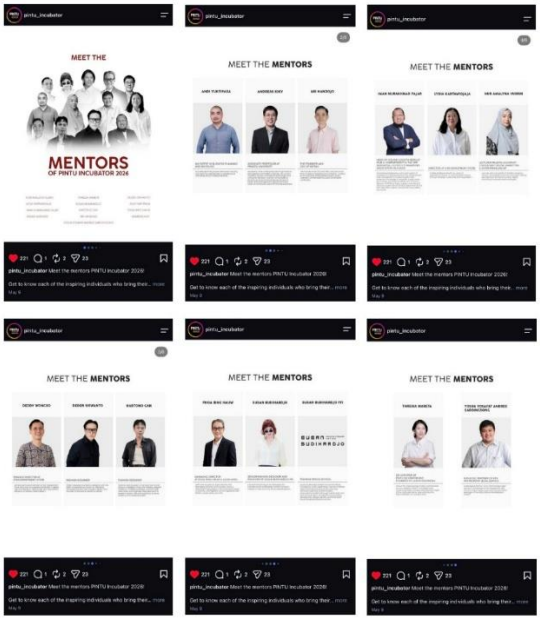


Figure 2. Implementation of the “Meet the Mentor” Digital Content Design on Instagram

In this project, a grid system is used to ensure consistency in the placement of photos, titles, and supporting information. Modern typography and a clean composition help create a professional look. The repetition of the structure across slides establishes a visual rhythm and makes it easier for the audience to understand the connections between one profile and another. The main challenge in carousel design is fitting a substantial amount of information into a limited space. Designers must select key information, determine text sizes, and divide the content across multiple slides to prevent the layout from looking cluttered. The designer’s role extends beyond arranging visual elements to crafting a reading flow that encourages the audience to view the content in its entirety. The third piece is the Instagram post titled “Calling All Stylists.” This post serves as an open announcement and a call to action for fashion stylists to participate in the JF3 event. Therefore, the design must grab attention quickly while clearly conveying the information.



Figure 3. Implementation of the “Calling All Stylists” Digital Content Design on Instagram

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The main headline is positioned as the focal point, using a larger font size than the other elements. Supporting information is organized by level of importance, such as the event's purpose, requirements, registration period, and how to participate. This approach helps the audience grasp the main message before reading the details. A simple design is used so that the call-to-action message isn't distracted by too many decorative elements. The use of a clean layout, bold typography, and colors that align with the event's identity helps maintain JF3's premium image. This work demonstrates that the effectiveness of promotional design is determined not only by aesthetics but also by the clarity of the message and how easily the audience can understand the required actions. These three works highlight the differences in approach between print and digital media. Print media requires attention to physical dimensions, viewing distance, materials, resolution, and installation conditions. Meanwhile, digital media must be adapted to screen size, audience scrolling habits, platform formats, and user attention spans. Design adaptation cannot be achieved simply by enlarging or reducing the size. Composition, text size, image placement, and information hierarchy must be reorganized to ensure the message remains effective. Therefore, graphic designers must be able to maintain the consistency of the visual identity while making adjustments based on the characteristics of each medium.

3.1.3 The Role of Graphic Designers in Supporting Fashion Event Promotion

Throughout the design process, graphic designers play a broader role than merely producing visual works. They act as visual communicators who translate promotional needs into information that can be easily understood by the audience. A brief, which initially consists of text, data, and instructions, is transformed into a structured visual system through the selection of typography, colors, photographs, layout, and information hierarchy. Graphic designers also play an important role in maintaining the consistency of visual identity. Consistency is essential because audiences receive information through various media, including Instagram, backdrops, posters, signage, and digital screens (Ongkowidjojo *et al*., 2022). Although each medium has a different format and function, the use of consistent visual elements helps audiences recognize the relationship between one publication and another. Another important role of graphic designers is problem solving. During the production process, designers may encounter changes in information, tight deadlines, inconsistent photograph quality, various media dimensions, and revisions shortly before publication. These conditions require designers to develop appropriate solutions without reducing the quality of visual communication. For example, changes in text length may require adjustments to the composition and layout. Photographs with low resolution may not be suitable for large format printing and may need to be replaced, edited, or cropped. The variety of media dimensions can also be managed through the use of flexible grids and adaptable templates (Rachmadhian & Chaerudin, 2021). This demonstrates that technical skills must be supported by attention to detail, adaptability, and problem solving abilities. Graphic designers also serve as collaborators. The production of promotional materials involves marketing teams, event organizers, photographers, production staff, management, and field supervisors. Each party may provide different suggestions and requirements. Therefore, designers need to understand these needs and integrate them into a consistent visual design. The revision process is an important part of this collaboration (Risandhy & Febriyanto, 2023). Revisions do not necessarily indicate design failure. Instead, they function as a refinement process to ensure that the final work aligns with promotional objectives. During this process, designers must accept feedback professionally, explain visual considerations clearly, and adjust the design without disrupting its overall structure. The analysis shows that the role of graphic designers includes conceptual, communicative, technical, and collaborative functions. Conceptually, designers develop visual ideas based on the character of the event. Communicatively, they organize information so that it is clear and easy to understand. Technically, they ensure that the final work complies with the specifications of each medium. Collaboratively, they connect and accommodate the needs of the various parties involved in the implementation of the event. Therefore, graphic designers make a strategic contribution to the promotion of fashion events. Their contribution is reflected not only in the aesthetic quality of the final work, but also in their ability to maintain the identity of the event, improve the readability of information, adapt designs for various media, and strengthen a professional image. These findings demonstrate that the success of visual communication in an event is strongly influenced by the involvement of graphic designers from the initial brief stage to the finalization of the work.

3.2 Discussion

The role of graphic designers in the creative economy, particularly in the context of event promotion, has garnered increasing attention in recent years. As highlighted by Simangunsong & Arifianto (2024), graphic designers are pivotal in transforming abstract ideas into compelling visual narratives that resonate with target audiences. This transformation is not merely about aesthetics; it is fundamentally about enhancing the economic value of events through

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effective visual communication. For instance, the work of Syaputra & Mahendra (2023) emphasizes that the fashion industry heavily relies on strong visual identities to elevate market value, making the contributions of graphic designers essential for successful event promotions. Furthermore, research by Rinaldi & Satyadharma (2025) illustrates how strategically designed visual identities can significantly enhance an event's appeal and recognition, underscoring the importance of consistency in branding across various media. The findings from Perkasa *et al*. (2023) further corroborate this notion, revealing that effective event marketing is intricately linked to how well graphic designers can adapt visual content for different platforms while maintaining a cohesive identity. Thus, the integration of design principles and strategic communication is vital in fostering a professional image and maximizing audience engagement, demonstrating that graphic designers are not merely executors of visual content but integral actors in the creative economy.

4. Conclusion

Based on the research findings, graphic designers play a strategic role as key players in the creative economy by supporting the promotion of the JF3 and PINTU Incubator fashion events. This role involves not only creating aesthetically appealing work but also the ability to interpret creative briefs, develop visual concepts, organize information hierarchies, maintain the consistency of the event's identity, handle revisions, and adapt designs for various print and digital media. An analysis of the JF3 backdrop, the "Meet the Mentors" Instagram content, and "Calling All Stylists" reveals that each medium requires a distinct design approach to ensure messages remain communicative, easy to understand, and aligned with the event's character. The designer's involvement from the brief acceptance stage through to the finalization of the work adds value to the event's creative economy chain in the form of production process efficiency, improved information readability, strengthened visual identity, and the creation of a professional, premium, and consistent image. Graphic designers fulfill conceptual, communicative, technical, and collaborative roles in bridging the needs of the marketing team, organizers, production staff, and the audience. Thus, graphic designers are not merely technical executors but creative assets that contribute to enhancing the appeal, positioning, and commercial value of fashion events. Future research is recommended to involve a more diverse range of events and informants and to use quantitative or mixed-methods approaches so that the economic contributions of graphic designers can be measured more objectively. Measurements could include social media engagement rates, the number of registrations and audience visits, production time and cost efficiency, a reduction in revisions, recognition of the event's identity, and feedback from business partners.

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