

Editor's Role in Event Video Loop Visual Identity

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ABSTRACT

Video loops are visual media used in events to build atmosphere and strengthen audience identity. The Bundafest Haibunda event utilizes video loops with a specific visual style aimed at mothers and families. This study aims to analyze the role of editors in shaping the visual identity of the Bundafest Haibunda event video loops. The research uses a qualitative approach with participant observation methods, in which the author is directly involved as an editor in the production process. Data is obtained through observation of the editing process, visual documentation, and work experience reflections, then analyzed using Roland Barthes' semiotic approach which includes denotation, connotation, and myth. The results show that the editor's decisions in color selection, editing rhythm, and visual consistency play an important role in constructing the meaning of warmth, cheerfulness, and emotional closeness. At the mythical level, the video loop represents the image of modern mothers as active, positive, and adaptive figures in the digital space. This study confirms that editors do not only play a technical role but also act as strategic actors in the production of event-based media visual identities.

Keywords: *Visual Identity, Video Loop, Editor Role, Semiotic Analysis, Event Media.*

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INTRODUCTION

The development of digital media has changed the way events are organized in terms of building communication with audiences. Visual media no longer functions solely as a means of conveying information, but also as a strategic instrument in shaping the identity and perception of audiences towards a media or event organizer. In the context of digital and hybrid events, visual consistency is an important factor in creating an audience experience that is in line with the values and character of the media being represented (Chandler, 2017).

One form of visual media that is widely used in events is video loops. Video loops are short audiovisual content that is displayed repeatedly on event screens to maintain audience attention, build atmosphere, and continuously reinforce visual messages. Through visual elements such as color, editing rhythm, music, typography, and framing, video loops

not only present an aesthetic display but also produce meaning that can influence how audiences interpret an event and the identity of the organizing media (Danesi, 2013).

Haibunda, as a digital media targeting mothers and families, has a distinctive and consistent visual identity. This identity is reflected through the use of bright colors, light music, and a friendly and accessible visual style. In organizing the Haibunda Bundafest Event, video loops were used as one of the main media to represent these values. Video loops not only functioned as visual supporting elements for the event but also as a means to strengthen the image and identity of Haibunda media in front of the audience.

Studies on visual identity and meaning production in media have been conducted extensively, especially in the context of advertising, film, and digital media. Previous research shows that visual elements such as color and music play a significant role in shaping the audience's perception of a brand or media (Fiske, 2010; Heller, 2009). However, studies that specifically discuss event video loops as a medium for visual meaning production are still relatively limited. Video loops are often positioned as technical or decorative elements, so their strategic role in building the visual identity of media is rarely analyzed in depth, especially in the context of events targeting female and family audiences.

To understand how meaning is constructed through the visual elements of video loops, a semiotic approach is relevant. Roland Barthes explains that signs work through three levels of meaning, namely denotation, connotation, and myth. Through this approach, visual elements are not only understood as what is visible to the naked eye, but also as representations of values, ideologies, and social constructions that are normalized through visual repetition (Barthes, 1977). The semiotic approach allows for a more in-depth analysis of how the visual identity of the media is produced and legitimized through a system of signs.

Furthermore, the video loop production process cannot be separated from the role of the editor as the visual decision maker. Editors are not only tasked with technically compiling images, but also contribute to determining colors, visual rhythm, and the suitability of the display with institutional visual identity guidelines. These decisions directly influence the visual meaning that is constructed and received by the audience. Therefore, editors can be understood as strategic actors in the process of forming the visual identity of event-based media.

Based on this background, this study aims to analyze the role of editors in forming the visual identity of the Haibunda Bundafest Event video loop. This study specifically examines how denotative, connotative, and mythical meanings are constructed through the visual elements of video loops using Roland Barthes' semiotic approach. The contribution of this study lies in its effort to expand the study of visual communication by placing event video loops as a medium for the production of meaning and emphasizing the role of editors as part of the mechanism for forming the visual identity of digital media.

The development of event-based digital media shows that visual content no longer serves merely as documentation of activities, but as a strategic instrument in building media identity and image. Events organized by digital media are now designed as a space for symbolic interaction between the media, the audience, and the values they wish to instill.

In this context, video loops have become a significant form of visual content because they are played repeatedly and continuously throughout the event, thus having great potential in shaping audience perception.

Although there has been much research on visual communication and media semiotics, studies that specifically place event video loops as the object of analysis are still relatively limited. Most previous studies have emphasized television commercials, films, or social media content, while visual practices in digital media-based events have not been explored in depth. In fact, the repetitive and contextual characteristics of video loops have a different mechanism of meaning production compared to other audiovisual media.

Therefore, this research is important to fill this gap by examining how visual elements in event video loops are produced, arranged, and interpreted as part of a media visual identity strategy. By placing editors as subjects directly involved in the production process, this research is expected to contribute theoretically and practically to the study of visual communication, particularly in the context of event-based digital media.

METHOD

Data collection in this study was conducted through participant observation, in which the author was directly involved as an editor in the production process of the Event Bundafest Haibunda video loop. The author's direct involvement in the production activities enabled in-depth observation of the visual decision-making process, as well as critical reflection on the formation of the media's visual identity during the production activities (Sugiyono, 2019). Additionally, supporting data was collected through visual documentation, including screenshots of the editing stages, comparisons of the appearance before and after color grading, and the final video loop displayed during the event.

The data obtained from observation and visual documentation was then systematically recorded and analyzed using Roland Barthes' semiotic approach. The analysis was conducted to interpret the visual meaning at three levels, namely denotation, connotation, and myth, in order to understand how the visual elements of the video loop played a role in constructing and normalizing the visual identity of the media (Sobur, 2016).

FINDING AND DISCUSSION

RESEARCH RESULT

1. Use of Color in the Bundafest Haibunda Event Loop Video

The results of the observation show that the Haibunda Bundafest Event loop video uses a consistent color palette and refers to the official Haibunda color template. The dominant colors are blush and sky blue, with secondary colors such as citrus lime and scampi. All of these colors have a relatively high level of brightness with soft tones, resulting in a bright and uniform visual appearance.

The colors are applied to background elements, text graphics, and color adjustments to footage through the editing process. The official Haibunda color template used as a visual reference in the production of the loop video is shown in Figure 1. The existence of this template indicates that the use of colors is based on established visual guidelines, rather than random individual decisions.



Figure 1. Official color template of Haibunda

2. Editing Rhythm and Visual Structure

The editing results show that the video loop has a relatively dynamic yet stable visual rhythm. The duration of each shot is arranged in short, repetitive segments, in line with the character of a video loop as visual content that is played continuously throughout the event. Transitions between scenes are dominated by direct cuts without the use of complex transition effects.

The editing rhythm is adjusted to the tempo of the background music used. Based on observations, the tempo of the music is light and constant, so that the visual structure of the video loop remains comfortable to watch even when played repeatedly over a long period of time.

3. Color Grading Process and Visual Consistency

Documentation of the editing process shows visual differences between the rough cut stage and the final video loop. At the rough cut stage, the colors between shots are not yet fully consistent, especially in terms of lighting and color balance. The visual appearance at the rough cut stage before the color grading process is shown in Figure 2.

After undergoing the color grading process, the visual appearance of the video loop becomes more uniform and controlled. The brightness, contrast, and saturation levels are adjusted to minimize visual differences between scenes. The final color grading results, which show the visual consistency of the video loop, are shown in Figure 3.

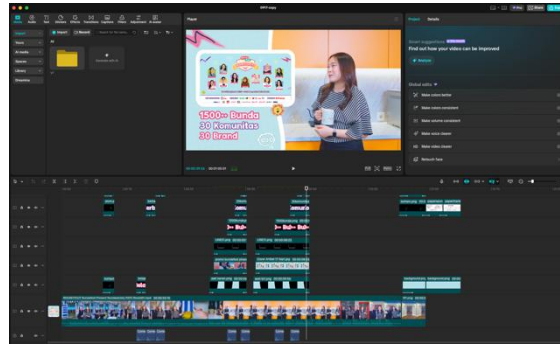


Figure 2. Visual appearance of video loop at rough cut stage



Figure 3. Final color grading result of event video loop

DISCUSSION

This discussion interprets the research findings based on Roland Barthes' semiotic approach to understand how the visual elements of the Event Bundafest Haibunda video loop shape the visual identity of the media. The interpretation is carried out by linking the results of observations at the denotative, connotative, and mythical levels, as well as linking them to relevant studies of visual communication and digital media.

Color as a Sign System in the Formation of Visual Identity

At the denotative level, the colors in the Event Bundafest Haibunda video loop appear as visual elements that can be observed directly, in the form of a dominance of blush and sky blue colors that are applied consistently to the background, graphics, and color-graded footage. These colors are presented as visual facts without additional meaning, as shown by the uniformity of appearance between scenes (Figure 1). At this stage, color functions as a visual marker that follows institutional media guidelines.

However, at the connotative level, the use of bright colors with soft tones builds a sense of warmth, cheerfulness, and emotional closeness. This meaning does not arise by chance, but is formed through cultural conventions that associate bright colors with a friendly and safe impression, especially in the context of media targeting mothers and families. Color, in this context, functions as a visual communication strategy that strengthens the emotional relationship between the media and the audience (Heller, 2009; Danesi, 2004).

At the mythical level, the consistent repetition of the same colors through video loops during the event normalizes a certain image of the modern mother's identity. Barthes (1977) explains that myths work by transforming cultural constructs into something that appears natural and unquestionable. In this context, color not only represents visual aesthetics, but also reinforces Haibunda's media ideology, which positions mothers as positive, cheerful figures who are adaptable to the digital space.

Editing Rhythm and Visual Meaning Production

The dynamic yet stable editing rhythm, as shown in the research results, contributes to the creation of a comfortable visual experience for the audience. At the denotative level, the editing rhythm appears as a series of short image clips with direct transitions that follow the tempo of the background music. This visual structure serves to maintain the continuity of the broadcast without distracting the audience's attention.

At the connotative level, non-aggressive editing rhythm creates a light and friendly impression. The visual rhythm, which is in harmony with the music, creates a repetitive viewing experience without causing visual fatigue. This is in line with the view that audiovisual rhythm plays an important role in shaping the audience's emotional response to the media (Bordwell & Thompson, 2017).

At the mythical level, the stable and repetitive editing rhythm reinforces the idea that the digital space presented through the event is safe, controlled, and friendly for family audiences. The visual repetition symbolically affirms the values of Haibunda media as an inclusive and comfortable digital public space, so that the visual experience offered appears natural and normal to the audience (Fiske, 2010).

The Color Grading Process and the Role of the Editor as a Meaning Production Actor

The visual differences between the rough cut stage and the final color grading results (Figure 2 and Figure 3) show that the post-production process plays a significant role in the formation of visual meaning. At the rough cut stage, colors are still functional and not yet directed towards the formation of the media's visual identity. After color grading, the visuals become more uniform and controlled, in accordance with the institutional color template.

In the context of semiotics, color grading can be understood as a process of strengthening the visual sign system. Editors, through technical decisions such as adjusting tone, saturation, and contrast, play a role in directing how visual signs are read by the audience. Sobur (2016) asserts that visual signs are not neutral, but are always produced within a specific social and ideological framework.

Thus, editors do not only function as technical post-production implementers, but as strategic actors in the production of meaning and visual identity of the media. The editor's decisions directly contribute to how Haibunda's media identity is represented and legitimized through video loop events. These findings reinforce the view that editing practices are an integral part of the process of visual communication and media ideology

production (Chandler, 2017; Danesi, 2013). The findings of this study also have practical implications for the practice of visual content production in digital media based on events.

In addition to practical implications, this study also has limitations that need to be considered. This study focuses on one object of study, namely the Event Bundafest Haibunda video loop, so the findings cannot be generalized broadly to all practices of event-based visual content production. Visual characteristics, communication strategies, and ideological values are greatly influenced by the media context, target audience, and specific event objectives.

Another limitation lies in the analytical approach, which focuses on visual aspects and the production process, without involving direct responses from the audience as research subjects. Although the semiotic approach allows for an in-depth reading of visual meanings, this study has not explored how audiences actually interpret and respond to the visual signs presented through video loops. Therefore, further research could combine the semiotic approach with other methods, such as audience interviews or reception studies, to obtain a more comprehensive picture of the effectiveness of visual communication in the context of digital events.

CONCLUSION

Based on the results of the research and discussion, it can be concluded that the Event Bundafest Haibunda video loop serves as a visual medium that is not only aesthetic but also functions as a means of forming the visual identity of the media. Visual elements such as color, editing rhythm, and display consistency are proven to be used in a planned manner and follow institutional visual guidelines to create visual uniformity during the event.

The analysis shows that the editor's decisions in the editing and color grading process have a significant contribution to the production of visual meaning. At the denotative level, visual elements are presented as bright and uniform. At the connotative level, these elements create an impression of warmth, cheerfulness, and emotional closeness that is in line with the character of the audience of mothers and families. Meanwhile, at the mythical level, consistent visual repetition through video loops normalizes the image of modern mothers as positive, active, and adaptive figures in the digital space.

Thus, editors cannot be positioned solely as technical post-production implementers, but rather as strategic actors in the formation of visual identity and event-based media ideology. These findings confirm that editing practices are an integral part of the visual communication process that influences how audiences interpret media identity.

This study has limitations in the scope of its research object, which focuses on one event and one digital media. Therefore, further research can expand the research object to different types of events or media to gain a more comprehensive understanding of the role of video loops and editors in shaping media visual identity.

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