



Drone Branding for Event Organizing The Case of Relaunching Mandiri Traveloka Card

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ABSTRACT

This study explores the strategic use of drone technology in event branding and visual communication, focusing on the Relaunching of Mandiri Traveloka Card as a case study. Employing a qualitative case study design, the research investigates how drone-based audiovisual documentation enhances brand communication and consumer engagement during a corporate event. Data were collected through field and digital documentation, on-site observation, and casual interviews with drone pilots and audiences, both in person and online. Findings reveal that drones function not merely as documentation tools but as strategic visual communication devices capable of constructing immersive brand narratives. Aerial imagery and dynamic visual compositions created through drone footage effectively convey brand identity, scale, and atmosphere as elements that reinforce emotional resonance and brand perception. The study also shows that drone branding significantly amplifies consumer engagement by generating memorable visual experiences that extend beyond the physical event through digital media sharing. Theoretically, this research contributes to the growing literature on drone communication, visual storytelling, and event marketing, positioning drones as semiotic and experiential instruments in modern brand strategy. Practically, the findings offer insights for brand managers and event organizers to integrate drone cinematography into brand activation and event design. Ultimately, drone branding represents not a technological novelty but a transformative communication practice that redefines how corporate events are visualized and experienced in the digital era.

Keywords

aerial imagery; brand communication; brand storytelling; corporate documentation; event marketing

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INTRODUCTION

In an increasingly visual and digital marketing era, the use of aerial imaging technology such as drones has become one of the most significant innovations in brand communication strategy. Drones are no longer merely documentation tools but have evolved into strategic mediums for communicating brand identity and narratives in a more immersive way (Gretzel et al., 2015). In the event organizing industry, drones offer a new visual perspective that can capture the scale, atmosphere, and dynamics of an event in its entirety. According to a report by Grand View Research, the global market for commercial drones is projected to reach USD 55.8 billion by 2030 with an annual growth rate of 28.6%, signaling a significant increase in their use in the creative and marketing sectors.

In Indonesia, the trend of using drones in corporate event documentation and promotion has also experienced rapid growth, in line with the development of the brand activation and digital storytelling ecosystem. The relaunch of the Mandiri Traveloka Card is a concrete example of the synergy between technology and branding strategy. As a collaboration between two major brands, Bank Mandiri and Traveloka, this event was not only designed to introduce new financial products,

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but also to rebuild the brand's image and emotional connection with consumers after the pandemic (Tempo.co, 2023). The use of drones in documenting the event has the potential to improve the quality of the brand's visual representation, while expanding the reach of its communication message through social media.

Academic literature shows that drone communication has become a rapidly growing field of research in visual communication and marketing studies. According to Hildebrand (2021) and Jiang et al. (2024), the aerial perspective produced by drones creates different cognitive and emotional perceptions in audiences, which can strengthen engagement with visual messages. Meanwhile, Wijaya (2018) asserts that aerial imagery expands the narrative possibilities in media production by providing perspectives that cannot be achieved by conventional documentation techniques.

In the context of branding, the concept of drone branding has emerged as an innovative approach to building visual experiences that combine aesthetic, narrative, and interactive aspects, leaving a meaningful mark that influences consumers' lives (Wijaya, 2013). Drones not only enhance event documentation, but also serve as a communication tool that symbolically conveys brand values and personality (Wijaya, 2020). Research by Fehér (2015) shows that aerial visuals in brand campaigns can increase brand engagement and strengthen emotional associations with the brand, especially when integrated with digital media content strategies.

Furthermore, in the realm of event marketing, drone-based documentation offers a new dimension to how audiences experience and remember an event. According to Getz and Page (2020), corporate events serve not only as a means of promotion but also as a form of brand storytelling that strengthens the organization's identity in the public eye. Drones enable the repackaging of event narratives with a cinematic perspective, so that participants' experiences can be re-represented as memorable promotional content that is easy to share on digital platforms (Liu, 2023).

Theoretically, this study is based on the concepts of visual communication (Kress & van Leeuwen, 2021) and brand experience (Brakus et al., 2009; Wijaya, 2013), which emphasize the importance of multisensory experiences in building relationships between consumers and brands. In this context, drones become a medium that expands the visual and spatial dimensions of brand communication, creating a deeper interaction between the audience and the visual narrative built during the event.

However, despite the increasing use of drones for marketing and event documentation purposes, research on how drones are strategically used in the context of corporate event branding remains relatively limited. Most previous studies have focused on technical aspects, such as image quality or the effectiveness of aerial photography (Suroso & Irmawan, 2018), while studies examining the communication implications and symbolic meaning of drone use are still rare (Mañas-Viniegra, García-García, & Martín-Moraleda, 2020) as well as on bodily movement from behavioral perspectives (Kolesnikov et al., 2025). This indicates a research gap in understanding how drones can function as a brand communication tool that has an emotional and cognitive impact on the audience.

In addition, the integration of drones into event documentation strategies is often not optimized as part of the overall brand experience design. Hesketh (2021) reveals that many event organizers still view drones solely as an additional documentation tool, rather than as an integral element of brand activation strategies (Wijaya, 2014). In fact, in the era of the experience economy, aerial visuals can serve as a means of communication that reinforces brand values and visual differentiation.

Thus, this study is relevant to fill the literature gap on how drone branding can be strategically implemented in the context of corporate events. The case study of the relaunch of Mandiri Traveloka Card was chosen because it represents the latest practices in the use of drone technology for event documentation and brand promotion in Indonesia. This study is also expected to broaden the understanding of the role of drones in audiovisual storytelling that is oriented towards increasing brand engagement and consumer emotional experiences.

Based on this description, this study aims to answer the research question: How are drone techniques and devices used strategically to strengthen brand communication and consumer engagement in the context of corporate events? Specifically, this study will analyze how drone-based

documentation in the Mandiri Traveloka Card launch event contributed to improving the quality of visual communication, brand perception, and narrative effectiveness in modern event marketing strategies.

METHOD

This research uses a qualitative approach with a case study design as proposed by Yin (2018), which emphasizes in-depth exploration of contemporary phenomena in a real-life context. This design was chosen because it allows researchers to comprehensively understand how drone technology is used strategically in event branding activities, taking into account the social, visual, and communicative contexts in which these practices occur. The case study approach is considered most appropriate for exploring the processes, dynamics, and meanings that emerge from the use of drones in the Mandiri Traveloka Card relaunch event.

According to Yin (2018), case studies are ideal for answering research questions that are "how" and "why" in nature, as well as when the boundaries between the phenomenon and its context are not clearly defined. In this context, the research seeks to answer the question: How are drone techniques and devices used strategically to strengthen brand communication and consumer engagement in the context of corporate events? Thus, this study not only examines the technical aspects of drone use but also the communicative, symbolic, and perceptual dimensions of the documentation of the event in question.

The object of this research is the Mandiri Traveloka Card Relaunching event organized by Bank Mandiri in collaboration with Traveloka in July 2025. Based on media reports (Yuswoprihanto, 2025), the event was held in Jakarta with a hybrid event concept, combining physical presence and live digital broadcasts through the official social media channels of both companies. Visual documentation shows that the event featured symbolic product launch activities, speeches from company leaders, and visual attractions involving the use of drones for aerial photography and dynamic lighting (Yuswoprihanto, 2025).



Figure 1. Mandiri Traveloka Card relaunch event (Source: Yuswoprihanto, 2025).

The selection of this case is based on two main considerations. First, the Mandiri Traveloka Card Relaunch event represents a form of integration between corporate branding and event marketing that prominently utilizes drone technology in its documentation and visual communication. Second, the context of collaboration between the financial and digital travel sectors provides an opportunity to understand how innovative technology is used to strengthen brand synergy and increase consumer engagement in the post-digitalization era.

Data collection techniques were carried out through a combination of three main methods: (a) field documentation and observation, (b) digital documentation and observation, and (c) casual interviews with relevant parties. This triangulation approach was chosen to increase the validity and reliability of the data by combining sources of information from various observation contexts (Creswell & Poth, 2018).

Documentation and field observation were carried out by directly observing the event and the activities of the drone production team at the location. The observation focused on how drones were used in the preparation, implementation, and post-event documentation stages, including flight patterns, types of shots (aerial sweep, dynamic tracking, and top-down shot), and coordination between the drone pilot and the event's creative team. This data provides empirical insights into how drone usage practices support brand communication strategies in the field.

Digital documentation and observation were conducted on audiovisual material from drone documentation uploaded through the official channels of Bank Mandiri, Traveloka, and various social media platforms (YouTube, Instagram, TikTok). The analysis focused on narrative quality, visual composition, aerial camera movement dynamics, and the brand narrative built through the content. This approach allows researchers to examine how drone documentation results play a role in expanding brand communication reach and increasing digital brand engagement (Fehér, 2015).

Casual interviews were conducted with two groups of informants: (1) drone pilots and visual production teams directly involved in documenting the event, and (2) audiences who watched the event either in person or via online broadcast. Interviews with drone pilots focused on the technical, artistic, and strategic aspects of using drones to create certain visual effects, while interviews with audiences focused on their perceptions of visual quality, the emotions generated, and the brand appeal that emerged from drone documentation. Informal interviews were chosen so that informants could provide more spontaneous and natural responses (Swain & King, 2022).

All collected qualitative data was then analyzed using thematic analysis techniques (Braun & Clarke, 2019). The analysis stages included transcribing the interview results, organizing the documentation data, identifying the main themes related to drone branding strategies, and interpreting the narrative regarding the relationship between aerial visual techniques and brand communication effectiveness. The results of the analysis are expected to describe the pattern of integration between technological and communicative aspects in the context of corporate event marketing.

To maintain data validity, the study applied the principle of triangulation of sources and methods (Flick, 2018). Data from field observations were verified with digital documentation and interviews, while the researchers' interpretations were reconfirmed through member checking with several key informants. The entire analysis process was conducted reflectively to ensure interpretations were consistent with the empirical context and theories of visual communication and brand experience that formed the conceptual basis of this study.

FINDINGS AND DISCUSSION

Drone Branding of Mandiri Traveloka Card

Pre-Event: Strategic Planning and Technical Calibration

The pre-event stage in the relaunch of the Mandiri Traveloka Card was a crucial phase in which negotiations between the artistic needs of the brand and the technical limitations of flight safety took place. Based on interviews with drone pilots and the production team, preparations involved not only checking equipment but also a deep understanding of the event rundown and client psychology. The visual communication strategy was designed to ensure that all footage captured would have coherent brand storytelling value.

Inf-I (Chief Drone Pilot) revealed in an interview that time discipline and location understanding are key to risk mitigation. He stated:

The client's brief was very clear: the event starts at 4 p.m. However, I strategically decided to arrive 2 hours earlier, at 2 p.m. This was not just to set up the equipment, but because there was a mandatory rehearsal schedule to follow. At this stage, I mapped out the flight route and the dead zones that could not be crossed (Inf-I, Jakarta).

Arriving early is in line with the principle of risk management in professional drone operations, where site surveys are vital to avoid signal interference in densely populated areas such as the event location in Central Jakarta. During the rehearsal, the drone team calibrated the compass and obstacle avoidance sensors, given the large number of stage structures and lighting equipment.

Strategically, the client's technical brief emphasized the safety and comfort of the audience and talent. Drone pilots were instructed to maintain a safe flying distance. The informant explained the technical restrictions that were applied: "I limited the maximum flying distance to 2 meters from objects or crowds so as not to disturb the surrounding environment, especially since the sound of the propellers could break the audience's concentration if they were too close."

Angle planning was also discussed in depth at this stage. The creative team and pilot agreed on the "Hybrid Flying" concept. This concept divides the flight zone into two: (1) Exterior Zone, to capture footage of the venue atmosphere from outside the stage to provide location context (establishing shot), and (2) Interior/Stage Zone, to capture the details of the main event. This strategy was designed to create dynamic visual variety without compromising safety. The integration of technical and artistic preparation confirms that in the context of corporate events, drones are not just "flying cameras," but precision instruments that require strict choreography before the event begins.

Event: Execution of The "Flying Card" Narrative

The execution on D-day proved the integration of drone technology in the product launch narrative. Unlike conventional static documentation, the execution of drones at this event was participatory. Field findings show that drones not only recorded events but were also part of the main attraction itself. The most crucial and dramatic moment occurred during the card relaunching procession. The creative team designed a scenario in which the physical Mandiri Traveloka card was not handed over by a human, but delivered by technology. In an interview, the drone pilot described the tension and precision required at that moment:

I took a central role in the relaunching procession. My job was to attach a large dummy card under the drone's body. The process was for me to 'deliver' the card from the side of the stage to the center, where the directors were standing. It was a 'do or die' moment; stability was everything (Inf-1, Jakarta).

Semiotically, this moment is very powerful. The card that "flies" and lands slowly in the hands of the company's leader symbolizes innovation, speed, and the future of borderless digital transactions. The use of drones to deliver cards transforms the usually rigid ceremony into a futuristic visual attraction. This supports the theory of visual grammar, in which the movement of objects (cards) from the air to the ground signifies the descent of abstract ideas (product concepts) into concrete realities that can be grasped. During the event, the filming technique was carried out with great care. In accordance with the pre-event strategy, the pilot applied smooth maneuvers (cinematic mode) while the talent or performers were on stage.

During the entertainment segment, I was extra cautious. The drone couldn't make any aggressive movements that could distract the talent. I took a 'low hovering' angle from the side to get depth of field between the audience and the stage without blocking anyone's view (Inf-1, Jakarta).

Dramatic angles were also applied when filming the audience. The drone was flown in an orbit (circling) above the crowd at a low altitude to capture the participants' enthusiastic expressions. This technique produced immersive footage, as if the video viewers were in the middle of the excitement. The disciplined execution of maintaining a distance of 2 meters while still getting intimate shots proves that technical limitations can actually spur more effective visual creativity in building brand experience.

Post-Event Editing, Color Grading, and Digital Storytelling

The post-event phase is where raw visual data (raw footage) is processed into valuable brand communication assets. The editing and review process in the case of the Traveloka Card Relaunch was not merely cutting and splicing images, but reconstructing the collective memory of the event. The first step in this process is ingesting and selecting footage. From hundreds of recorded clips, the editor and branding team selected "hero shots," especially drone footage carrying the card and candid reactions from the directors. An informant from the post-production team (Inf-2) explained:

The challenge was to synchronize the rhythm. We combined wide shots from outside the stage (exterior) to show the grandeur, then quickly cut to detailed shots of the drone handing over the card. This transition was intended to create an emotional impact (Inf-2, Jakarta).

Color grading is super important at this stage to really drive home the brand identity. The drone footage, which was shot in a flat profile (D-Log), was color-corrected to highlight the corporate color palette: Bank Mandiri's signature dark blue and Traveloka's vibrant light blue. This color alignment ensures that even though the images were taken from the air under changing lighting conditions (from afternoon to evening), the consistency of the brand identity is maintained visually. A review of the final results shows that the planned dramatic angles were executed well. The top-down shot (perpendicular downward angle) when the card is received provides an unusual and dominant perspective. The final video uploaded to social media was combined with ground videography and designed with a vertical aspect ratio (9:16) for Instagram Reels and TikTok. This proves the adaptability of drone content for various digital platforms.

During the performance review session, the client gave special appreciation for the stability and uniqueness of the card delivery shot. "The feedback from the client was very positive. They felt that the drone scene carrying the card was the main 'hook' of the video that made people want to watch it until the end," said the drone pilot. The recap video (highlight reel) produced from this process proved to be effective in extending the "life" of the event. On social media, the content received high engagement, proving that the integration of technical strategies in the field and artistic touches in the editing room can transform a corporate event into shareable and memorable digital content.

Drone as a Medium for Brand Communication and Storytelling

Field observations and documentation show that the use of drones at the Mandiri Traveloka Card Relaunching event not only served as a tool for capturing images but also as a strategic visual communication device. Drones were used to capture important moments such as the card launch ceremony, company leadership speeches, and audience interactions from an aerial perspective. This perspective presents a visual narrative that positions the brand as a modern, dynamic, and innovation-oriented entity. In line with the views of Wijaya (2018) and Hildebrand (2021), aerial imagery has the potential to create a form of symbolic communication that broadens the audience's visual experience.

Aesthetically, aerial photography techniques convey a sense of grandeur and professionalism that is difficult to achieve with ground-based documentation. The combination of top-down aerial shots and dynamic tracking shots creates a visual rhythm that illustrates the scale of the event, audience engagement, and overall atmosphere. This supports Kress and van Leeuwen's (2021) idea of visual grammar, where composition, perspective, and viewing distance serve as semiotic elements that convey specific communicative meanings. In this context, drones become actors that convey brand narratives through impressive visual structures.

Digital observation data shows that drone documentation videos uploaded to Bank Mandiri and Traveloka's social media received positive responses from the public, both in terms of engagement metrics (likes, shares, comments) and comments highlighting the visual quality and premium feel of the event. This finding confirms the results of Fehér's (2015) research, which shows that drone-based storytelling can strengthen brand perception and increase audience engagement by providing an unusual and interesting visual experience.

The visual narrative built through drone footage also reinforces the collaborative image between Bank Mandiri and Traveloka. The aerial perspective displays two elements of financial and travel brand identity in one harmonious symbolic space. This spatial representation becomes a form of visual communication about the synergy and connectivity of the two brands, in line with brand alliance communication theory which emphasizes the importance of symbolic coherence between collaborative partners (Simonin & Ruth, 1998).

An interview with the drone pilot revealed that the shooting strategy had been designed since the pre-production stage to support the brand message to be conveyed. The choice of the moment of the card launch from above, with a downward angle and light focused on the card symbol, was the result of visual narrative planning tailored to the brand identity. This approach is in line with

Rose's (2016) view that contemporary visual production in a marketing context is not only about "how images are taken," but also about "how meaning is constructed through visibility."

From a narrative perspective, drone footage enables the creation of a visual storyline that combines transitions from majestic scenes in the sky to personal interactions on the ground, thereby building a brand narrative that is "close yet visionary." This type of narrative strengthens emotional resonance with the audience, as explained by Brakus et al. (2009), that a strong brand experience emerges when consumers are emotionally and cognitively engaged through multisensory elements.

Visual analysis of drone documentation also shows the use of color symbols and lighting that support brand identity. Mandiri's blue and Traveloka's light blue are harmoniously combined in aerial light choreography, presenting an impression of synergy and trust. This reinforces the theory of semiotic branding, which states that visual meaning in brand communication can be mediated through the use of symbols, colors, and visual perspectives (Floch, 2001; Wijaya, 2020). Thus, drones function not only as recording devices, but as semiotic devices that articulate brand values in three-dimensional visual space.

The use of drones in the Mandiri Traveloka Card Relaunch event proves that aerial visuals can be an important instrument in brand storytelling. The combination of cinematic aesthetics and symbolic narratives results in brand communication that is more vivid and emotionally appealing. These findings confirm that drone communication has the potential to become a new strategy in building brand image and corporate identity in the digital era (Tafesse & Khalid, 2024).

Impact on Consumer Engagement and Audience Perception

Analysis of interviews with event participants and online viewers shows that drone documentation increases emotional appeal and brand quality perception. Most respondents stated that aerial photography made the event look "bigger," "more professional," and "more memorable." This perception is in line with the findings of Wijaya (2018) and Hildebrand (2021), who stated that aerial perspectives can trigger positive affective reactions because they provide a sense of novelty and visual beauty that ground perspectives do not have.

In terms of consumer engagement, the use of drones creates memorable moments, which in turn increase digital interaction. Based on social media observations, drone footage is the most frequently reposted content by audiences. This is consistent with the concept of participatory culture in digital marketing (Jenkins et al., 2013), where consumers are not only recipients of messages but also help expand the reach of brand communication through content sharing activities.

This finding also reinforces the brand experience theory by Brakus et al. (2009), which emphasizes the importance of aesthetic and affective experiences in building consumer loyalty. Immersive drone footage enhances the intensity of consumers' visual experiences, creating deeper emotional engagement with the event and brand. Respondents said they felt "connected" to the atmosphere of the event even though they were not physically present, indicating that drones are capable of extending the boundaries of brand experience into digital space.

Further analysis shows that aerial perspectives create new cognitive perceptions of the scale and credibility of events. The bird's eye view perspective reveals the spatial structure, lighting, and audience size in a harmonious composition, giving an impression of grandeur and professionalism. These results support a study by Tafesse and Khalid (2024) which found that drone imagery increases brand value perception because it provides a more objective and immersive representation.

In addition to strengthening visual perception, drones also create an emotional dimension in brand communication. The camera's gentle floating and rotating movements in the air provide an aesthetic sensation associated with freedom and aspiration, values that are in line with Traveloka's positioning as a travel brand and Mandiri as a symbol of financial independence. Thus, drone aesthetics serve as metaphoric communication that conveys brand messages implicitly (Forceville, 2008).

The use of drones in this event also has an impact on the formation of collective memory towards the brand. Aerial documentation videos distributed across various digital channels become a visual archive that continues to live in the online space. This concept is in line with Hoskins' (2018) view of digital memory, where visual media forms new social memories that extend brand exposure

beyond the duration of the physical event. In this context, drones play a role not only in documentation but also in strengthening the sustainability of the brand narrative.

Quantitatively, the increase in engagement rates for drone video content (compared to ground documentation) indicates the effectiveness of this strategy in attracting public attention. However, qualitatively, interviews reveal that the main attraction is not only visual beauty, but also the feeling of "being involved in a big moment." The finding shows that the strategic value of drones lies not in the technology itself (Wijaya, 2018), but in their ability to mediate shared experiences between brands and audiences (Gretzel et al., 2015).

From this point, drones can be understood as a medium for collective experiences that strengthen emotional connections and brand value perceptions. In the context of the Mandiri Traveloka Card Relaunch, this technology not only enhances visual aesthetics but also expands the range of consumer emotions and interactions with the brand. These findings suggest that integrating drones into event marketing strategies can produce sustainable immersive brand experiences in the digital age.

Strategic Implications for Event Organizers and Brand Managers

The findings of this study provide important strategic implications for event organizers and brand managers. First, drones should be treated not merely as documentation tools, but as an integral part of brand communication planning from the early stages. In line with Hesketh (2021), the role of drones needs to be integrated into brand activation design to ensure that the visuals produced are consistent with the brand's message and identity.

For event organizers, the use of drones opens up opportunities to create a coherent visual journey between live and digital experiences. This strategy allows event documentation to become not only a visual archive, but also strategic content that can be utilized for post-event storytelling. In the context of Mandiri Traveloka Card, drone footage that was reused for post-event digital campaigns proved to extend brand buzz for several weeks after the launch.

For brand managers, the results of this study show that drone branding can be a key element in building experiential differentiation. With the increasing homogeneity of visual content on social media, aerial perspectives provide aesthetic uniqueness that distinguishes brand narratives from competitors. In line with Schmitt's (2000) theory of experiential marketing, this kind of differentiation increases brand desirability through authentic and memorable experiences.

Another implication is the need for collaboration between creative teams, drone pilots, and brand communication teams to design a visual narrative strategy. This is important so that the visual results are not only artistic, but also communicative and in line with brand positioning. Studies by Chung, Shim, and Kim (2022) and Karnadi et al. (2025) emphasize that cross-disciplinary collaboration is necessary to produce cohesive visual (branding) design, especially in the era of digital communication.

Event organizers also need to pay attention to ethical, safety, and regulatory aspects in drone operation, especially in urban areas and public events. Guidelines from the International Civil Aviation Organization (2015) emphasize the importance of safety procedures and flight permits to ensure responsible drone use. Compliance with these regulations not only prevents technical risks but also builds a professional reputation for event organizers.

From a marketing perspective, drone branding also opens up opportunities for data-driven storytelling. Through analyzing digital interactions with drone content, brand managers can understand audience preferences and optimize future content strategies. This is in line with the trend of visual analytics in digital marketing (Peng, 2024), where consumer behavior data is used to inform creative decisions.

Another significant implication is the need to strengthen professional competencies in the fields of drone cinematography and visual communication strategy. Educational institutions and the event industry need to collaborate in creating specialized training that combines technical skills with an understanding of brand communication. Mastering these skills will be a competitive asset in the increasingly technology-based event marketing landscape.

This research confirms that drones are not merely technological devices, but strategic tools capable of transforming the paradigm of event documentation into a highly valuable form of visual communication (Wijaya, 2018). For the event organizing and corporate branding industries, the use

of drones can strengthen brand positioning in the public sphere, create immersive visual experiences, and increase consumer loyalty through authentic and innovative visual narratives.

CONCLUSION

This study highlights how drone technology can be used strategically in the context of event organizing to strengthen brand communication and create immersive visual experiences. The case study of the Mandiri Traveloka Card relaunch shows that drones are not merely a tool for visual documentation, but a communication medium capable of articulating the symbolic and aesthetic values of a brand in three-dimensional space. These results expand our understanding of the role of technology in brand storytelling and event marketing strategies in the digital age.

From a visual communication perspective, the findings of this study confirm that the aerial perspective produced by drones creates a new dimension in brand narrative presentation. The visual composition, camera movement, and play of light captured from the air form a visual grammar that represents the meaning and identity of the brand (Kress & van Leeuwen, 2021). This approach allows brands to communicate not only through words or verbal symbols, but also through visual experiences that contain emotional and symbolic messages.

Theoretically, this study contributes to the development of the concepts of drone branding and drone communication as part of visual marketing communication studies. Previously, research on the use of drones has focused more on technical aspects and safety, while the communicative and narrative dimensions have been relatively unexplored (Mañas-Viniegra, García-García, & Martín-Moraleda, 2020). This study closes that gap by showing that drones can function as semiotic agents in creating layered, dynamic, and contextual brand meaning (Tafesse & Khalid, 2024).

Empirical findings show that drones can increase consumer engagement both at the physical level (direct experience at events) and digital level (interaction on social media). The aerial perspective, which showcases the scale of the event, audience presence, and overall atmosphere, conveys a sense of professionalism and brand credibility. This is in line with the concept of brand experience (Brakus et al., 2009), which emphasizes the importance of aesthetic and emotional experiences in building long-term relationships with consumers.

This study also confirms the importance of integrating drones into broader event marketing strategies. For event organizers, drones can be a central element in brand activation design, not just an additional documentation device. A planned approach from pre-production, involving collaboration between drone pilots, visual designers, and brand communication teams, has been proven to produce strong visual storytelling that is relevant to the brand message (Hesketh, 2021).

From a practical standpoint, the research results provide guidance for brand managers to utilize drones as a means of building experiential differentiation. With the increasingly competitive landscape of visual content on social media, the drone perspective offers narrative uniqueness and emotional appeal that can differentiate brands in the market. These findings are consistent with experiential marketing theory (Schmitt, 2000), which emphasizes the importance of visual experiences in strengthening brand value and creating consumer loyalty.

Furthermore, this research has important implications for professional education and training in the fields of event organizing and brand communication. The integration of technical drone operation skills and theoretical understanding of visual communication has become a new competency that is highly sought after by the industry. Collaboration between educational institutions, the creative industry, and professional associations can strengthen human resource capabilities in optimizing the potential of drone branding.

However, this study also has limitations. The single case study of the Mandiri Traveloka Card event limits the generalization of results to other brand or industry contexts. In addition, casual interviews and field observations have the potential for subjective bias because they depend on individual perceptions. Future research is recommended to use a multi-case approach or a combination of quantitative and qualitative methods to more objectively measure the visual impact of drones on brand perception and consumer behavior.

Nevertheless, the main contribution of this study lies in integrating the perspectives of technology, communication, and brand experience into a single analytical framework. Drones have proven to not only enrich the visual dimension of events, but also serve as a strategic tool in creating

narratives that unite brand image, corporate values, and audience participation. These results reinforce the view that technological innovation in event marketing must always be accompanied by a deep understanding of communication dynamics and consumer psychology.

This study recommends that companies and event organizers in Indonesia be more proactive in adopting drone technology as an integral part of their brand communication strategy. By combining visual innovation, storytelling, and digital data analysis, drone branding has the potential to become a new paradigm in corporate event marketing. In line with the development of the global visual economy, the use of drones can help brands not only appear more visually appealing, but also build stronger and more meaningful emotional connections with their consumers.

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