

## Branding Design of the Indonesian Islamic Museum K.H. Hasyim Asy'ari in Strengthening the Museum's Brand Image

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### Abstract

**Background:** The KH Hasyim Asyari Islamic Museum (MINHA) in Jombang is dedicated to honoring KH Hasyim Asyari and preserving historical artifacts related to Nahdlatul Ulama. Although it opened in 2018, the museum faced closure due to the pandemic until 2022, and local visitor numbers remain lower compared to those from outside the city.

**Objective:** This research aims to design a branding strategy to strengthen MINHA's image.

**Methods:** The methodology follows the stages of Moilanen and Rainisto: (1) Start-up and Organization, (2) Research Stage, (3) Forming Brand Identity, (4) Making, Executing, and Enforcing the Plan, (5) Implementation and Follow-up.

**Results:** Findings reveal strengths in historical heritage and strategic location, but weaknesses in visitor data and promotion. The proposed branding strategy includes developing a travel profile book, Instagram feed, billboard, brochures, and merchandise.

**Conclusion:** The study concludes that branding design following the Moilanen and Rainisto methodology is expected to enhance the potential of historical tourism and increase public awareness of cultural heritage.

**Keywords:** Branding design, brand image, museum

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## INTRODUCTION

Cultural heritage is understood as the tangible cultural products derived from various traditions and spiritual achievements, representing past values that form an essential part of a groups or nation's identity (Nugraha & Laugu, 2021). The Museum Islam KH Hasyim Asyari (MINHA) in Jombang was established to honor the significant role of K.H. Hasyim Asyari in education and the development of Islam in Indonesia. The museum aims to commemorate his legacy and raise public awareness about the contributions of Islamic figures in achieving and defending independence (Kebudayaan, 2021).

MINHA is located within the Gusdur Tomb Complex in Jombang, East Java, and serves to preserve the legacy of K.H. Hasyim Asyari. Visitors can explore artifacts and documents related to him and the history of Nahdlatul Ulama, making the museum an educational center for Islamic and NU history in Indonesia (Sururi, 2024).

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MINHA welcomes visitors enthusiastically, inviting them to explore the richness of Islamic history and culture in Indonesia (Kemendikbudristek, 2023). This study draws on observations and an interview with Ms. Giyan, a staff member responsible for exhibition arrangement at the museum. She revealed that MINHA officially opened in 2018. However, visitor data collection had not been carried out since then due to limited staffing, consisting only of cleaning personnel. In 2019, the museum closed entirely in response to the COVID-19 pandemic and remained non-operational until May 2022. It reopened to the public in June 2022 (Interview, 2024).

The museum's diverse collections serve as evidence of the local community's cultural wisdom in producing cultural artifacts (Nurislaminingsih et al., 2024). However, MINHA has not yet established visitor targets because it remains under government supervision. Although the number of visitors has increased consistently each month, data shows that visits from Jombang residents tend to be lower than visits from outside the city (Interview, 2024). Therefore, the main goal of this study is to design a branding strategy that can strengthen positive perceptions of the visitor experience, particularly among Jombang residents, so they may develop a better appreciation of the Museum Islam Indonesia K.H. Hasyim Asyari. This process involves developing effective visual elements and communication strategies.

As society evolves, public demands have become increasingly diverse. This affects the creation of cultural products, which now must not only fulfill functional roles but also incorporate aesthetic and entertainment elements (Nurislaminingsih et al., 2019). In contemporary organizational management, striking physical appearances—such as grand buildings or complete facilities—can be attractive elements. However, as Ainholt (2006) notes, branding encompasses designing, planning, and communicating identity to build reputation. For the Museum Islam Indonesia K.H. Hasyim Asyari (MINHA), branding aims to develop a solid image as an Islamic heritage destination.

According to Yeshin (2004), branding is an element that distinguishes a product or service from its competitors, builds a strong brand image in consumers' minds, facilitates purchasing processes, and strengthens market leadership. With an effective branding strategy, MINHA can use various promotional tools—such as profile books, brochures, and billboards—to enhance recognition, visitation, and value for both visitors and the local community. Branding seeks to strengthen MINHA's identity and reputation as an important and valuable heritage tourism destination.

Based on the phenomena described above, the project titled “Branding Design for the Museum Islam Indonesia K.H. Hasyim Asyari to Strengthen the Museum's Brand Image” is necessary. This branding design is expected to reinforce the brand image of the Museum Islam Indonesia K.H. Hasyim Asyari.

## METHODS

This study employs a qualitative research approach that produces descriptive data from researchers in the form of written or spoken words and observable behavior. Qualitative

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research is exploratory in nature and conducted in natural settings, involving observation and interaction with individuals in their environment, while seeking to understand their language and interpretations. It also includes communication with relevant participants to gain deeper insights and explore their perspectives and experiences.

The research model applies the branding design methodology proposed by Moilanen and Rainisto, consisting of Start-up and Organization, Research Stage, Forming Brand Identity, Making, Executing, and Enforcing the Plan, as well as Implementation and Follow-up. In addition, a creative approach is utilized to communicate effectively with the audience without providing excessive information. Effective implementation can enhance brand appeal and increase market share based on consumer data, marketing plans, product and competitor analyses, and media strategies.

## FINDINGS

By employing a comprehensive and targeted set of branding strategies, this study aims to strengthen the museum's overall brand image. Data obtained through various research methods—including surveys, interviews, and literature studies—are analyzed and discussed to understand how these findings inform the development of the museum's branding components.

### Branding Design

The Indonesian Islamic Museum K.H. Hasyim Asy'ari requires a structured branding design to build a strong and recognizable identity while increasing public awareness. The required strategies include developing a tourism profile book, Instagram feed, billboards, brochures, and merchandise. The branding design follows the Moilanen and Rainisto model, which involves:

#### 1) Start-up Organization

The development of the museum's brand identity requires a team with expertise in Islamic history, branding, design, and communication, as well as writers and institutional authorities to ensure that all branding materials are accurate and informative.

#### 2) Research Stage

This stage gathers information about the museum through interviews with staff, on-site observation, and analysis of official publications, websites, and social media. Further literature studies focus on Islamic history in Indonesia and the legacy of K.H. Hasyim Asy'ari, supported by statistical data on visitor demographics and trends.

#### 3) Forming Brand Identity

This phase aims to create a brand identity that reflects the museum's core values as a learning center for Indonesian Islamic history and culture. The museum emphasizes

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the concept of Islam as rahmatan lil alamin, positioning itself as a welcoming educational and cultural space for visitors.

#### **4) Making, Executing, and Enforcing the Plan**

This step ensures the execution of the branding plan by developing key elements such as communication media, tourism profile books, Instagram feeds, billboards, brochures, and merchandise. These outputs are designed to express the museum's vision and strengthen its brand identity through both online and offline channels.

#### **5) Implementation and Follow-up**

The purpose of this stage is to apply and evaluate the branding strategies to ensure that the expected objectives are achieved and that the museum's brand continues to grow effectively.

### **Creative Strategy**

#### **1) Tagline**

Alongside the brand name, a tagline is used to quickly communicate the brand's positioning and statement in a simple and memorable phrase. It conveys the brand's promise, offering, and market positioning. The tagline of the Indonesian Islamic Museum K.H. Hasyim Asy'ari, "Heritage Wisdom for the Future," reflects its commitment to preserving Indonesia's Islamic heritage, particularly related to K.H. Hasyim Asy'ari and Nahdlatul Ulama. The museum stores historical collections and documents that provide insight and inspiration, emphasizing values such as peace and tolerance for future generations.

#### **2) Headline**

A headline represents the most significant and prominent information presented to the public, typically displayed in a striking manner. The museum's headline, "Heritage Wisdom for the Future," expresses its dedication to safeguarding Islamic heritage linked to K.H. Hasyim Asy'ari and NU. The word "Wisdom" invites visitors to reflect on values like tolerance and peace, while "Future" highlights the museum's aim to connect Islamic traditions with contemporary challenges and aspirations.

#### **3) Typography**

Typography involves the arrangement of letters and characters in printed and digital design, including book covers, magazines, logos, and advertisements. In the museum's branding, typography choices reflect the values and image being conveyed. Fonts such as Arial, Lucida Bright, Poor Richard, Algerian, and Footlight MT Light represent the cultural heritage of Indonesian Islam. Footlight MT Light provides an artistic touch, Arial is used for main body text, Lucida Bright for subheadings, and

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Algerian for key information. This combination creates a balance between modernity and tradition, enhancing the visual experience for visitors.

#### 4) Illustration

Illustration is a visual representation of text using artistic methods such as drawing, painting, photography, or other techniques. In the museum's branding, photographs of historical collections such as ancient inscriptions, batik, miniature cannons, and the clothing of K.H. Hasyim Asy'ari are widely used. These visuals appear in the museum profile book, billboards, brochures, Instagram content, and merchandise including shirts, tote bags, and mugs. The use of such imagery draws attention, promotes the museum's collections, and strengthens its visual identity.

#### 5) Color

Color plays an important role in enhancing aesthetic appeal and highlighting the attributes of an object. In the branding of the Indonesian Islamic Museum K.H. Hasyim Asy'ari, pastel green symbolizes calmness and vitality, while dark maroon represents strength and courage. The combination creates a visually appealing presentation that conveys both the spiritual and cultural values of Indonesian Islam.

### Design Implementation

#### 1) Tourism Profile Book

A profile book presents general information about an institution, including its vision, mission, history, and products or services. Its purpose is to inform investors, customers, business partners, and visitors while creating a positive impression and providing a comprehensive understanding of the organization.

The *Minha Tourism Profile Book* uses photography to introduce the collections related to K.H. Hasyim Asy'ari, Gus Dur, and other historical artifacts of Indonesian Islam. The book cover features images of the museum building and important artifacts, highlighting architectural elements, historical value, and the museum's educational purpose.



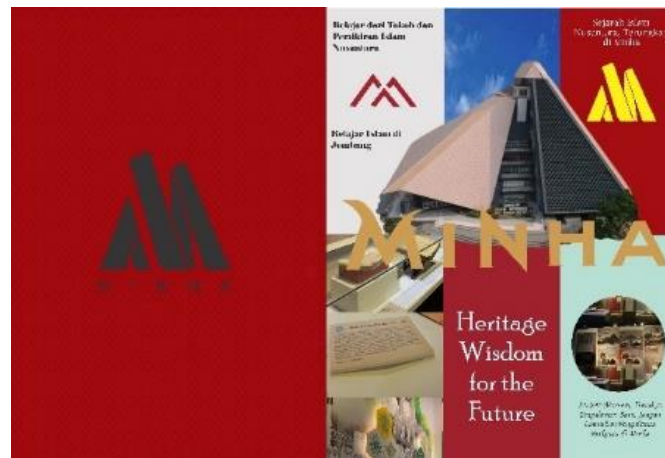


Figure 1. Profile Book Cover



Figure 2. Contents of the Profile Book

The Minha Tourism Profile Book consists of two pages: the left page features images of the museum's collections along with brief artifact descriptions, while the right page presents additional images and explanations. The layout is clear and visually appealing, helping readers understand the museum's collections through detailed illustrations and descriptive content.

#### a) Reason for Media Selection

The book cover captures attention with a striking image of the museum placed against a bright red background. The design targets audiences interested in Indonesian and Islamic history. The texts “MINHA: Heritage Wisdom for the Future” and “Learning Islam in Jombang” communicate the museum's role in presenting Islamic knowledge and historical insight. This book can be sold online or distributed to libraries, schools, and museum visitors, helping broaden the museum's outreach.

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Tourists need complete and easy-to-understand information about a destination, including its location, costs, and travel distance, while also preferring media that is practical to carry and store.

#### **b) Design Concept**

The tourism profile book is part of visual communication design, developed through six stages: concept, media, idea, data, visualization, and production. Key elements such as color, typography, illustration, and layout play a central role in the design process.

The cover displays a central image of the museum with symmetrical text surrounding it. The contrast of bright red and pastel green creates a strong visual impact—red symbolizing courage and green representing freshness. The main texts, “*Learning Islam in Jombang*” and “*MINHA: Heritage Wisdom for the Future*,” are emphasized with larger and bolder fonts. The selected typography ensures readability and consistency with the museum’s thematic identity.

#### **c) Media Placement**

Media placement serves three primary purposes: introducing the institution to potential partners, enhancing corporate image for marketing and branding, and communicating effectively with stakeholders and external audiences.

To reach a broader audience, the museum’s profile book can be displayed in the lobby, gift shops, libraries, and schools. Sharing cover photos on social media and providing digital access through the museum’s website can further support promotion. Advertising in local publications or social platforms may also help capture public interest and boost engagement.

### **2) Billboard**

A billboard is a large outdoor medium used to promote products or services. Installed in strategic locations, it relies on visuals such as images, colors, and typography to deliver clear and efficient communication.

The billboard for the Indonesian Islamic Museum K.H. Hasyim Asy’ari is designed to be simple yet impactful, highlighting the museum building and its collections through photography. Accompanied by the tagline “Heritage Wisdom for the Future” and the museum logo, the design ensures that the intended message is conveyed clearly to the public.

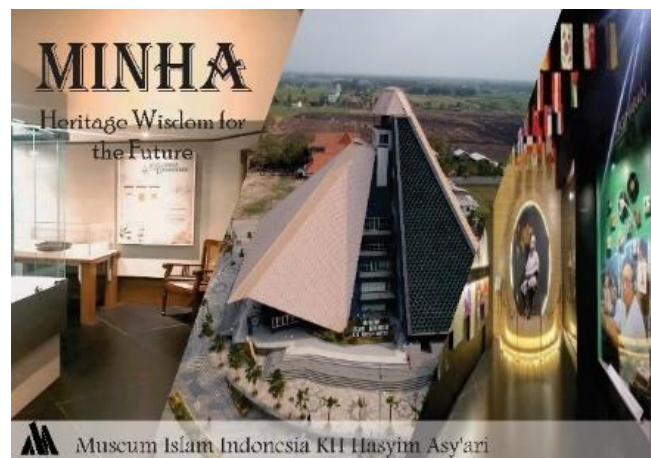


Figure 3. Billboard

#### a) Reason for Media Selection

Billboards are an effective promotional medium commonly installed in strategic locations such as roadsides and city centers. By using attractive visuals and concise text, billboards reach a wide audience and communicate messages clearly. They are also cost-efficient, offering broader exposure compared to many traditional media formats. Their installation is flexible in terms of size and design, making them suitable for various promotional needs and budgets.

#### b) Design Concept

The billboard features a simple yet impactful layout, displaying a large image of the museum accompanied by short, clear text. The contrast between bold red and soft pastel green creates strong visual interest, while the main text, “*Museum Islam Indonesia K.H. Hasyim Asy’ari*,” is printed in large type to emphasize key information. The depiction of the museum’s architecture helps reinforce the institution’s identity and highlights its Islamic heritage focus. The design balances innovation and simplicity, using symbols, typography, and color to ensure the message is visually engaging and easy to understand.

#### c) Media Placement

The billboard is highly visible due to its placement in a busy roadside area, with its large size allowing it to be noticed from a considerable distance. The location is selected to ensure optimal lighting, making the billboard clear and readable both during the day and at night. This enhances the promotional effectiveness and strengthens its function as a strategic communication tool.



### 3) Brochure

A brochure is a small printed medium that presents information on a specific topic. As an external communication tool, a brochure is effective because it engages the visual senses through text and images, as well as tactile and olfactory senses through the paper, enhancing the appeal and effectiveness of the message (Effendi, 1993).

The brochure for the Museum of Indonesian Islam K.H. Hasyim Asy'ari is designed to be efficient and informative, presenting clear images and text. Its attractive design and well-structured layout make it easy to read. Featuring the tagline “Heritage Wisdom for the Future” and details of the museum’s collections, the brochure encourages readers to visit and explore the museum.



Figure 4. Front View of Brochure

The brochure of the Museum of Indonesian Islam K.H. Hasyim Asy'ari is designed to be attractive and informative, featuring clear images and text. The organized layout includes the address, phone number, and email, along with detailed explanations and a call to visit the website, enhancing reader interest.



Figure 5. Back View of Brochure

#### a) Reason for Media Selection

Brochures provide clear and relevant information, helping build customer trust while being more cost-efficient than many digital media options, making them suitable for marketing on limited budgets. In addition to serving as an information source, brochures strengthen brand awareness by featuring branding elements such as logos and slogans, helping shape public perception and institutional identity. Their visual appeal also adds value—an attractive and informative design makes brochures effective in promoting the museum and capturing the interest of readers. Being practical to carry and keep, brochures allow audiences to access information at any time.

#### b) Design Concept

A brochure design consists of two core components: verbal and visual. The verbal element conveys information through text, while the visual element communicates meaning through colors, imagery, and layout. The verbal component focuses on delivering the key message, while the visual component ensures that the message is presented in a compelling and easy-to-understand manner.

This brochure features well-arranged images and text, with the contrast of bright red and pastel green drawing attention and improving readability. Essential details such as the museum name, address, and operating hours are highlighted using bold and larger fonts. Photographs of the museum and its collections add visual interest, while clear language and consistent typography make the content easy to follow. Overall, the brochure is an effective promotional tool that communicates information in an appealing and accessible format.

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### c) Media Placement

Organizations use brochures—printed sheets containing detailed information about products or services—to promote offerings and increase public awareness. For the museum, brochures serve as flexible and effective promotional media. They can be distributed in the lobby, museum shop, and at the burial site of Gus Dur, as well as at events related to Islamic and Indonesian cultural heritage. Additionally, sharing brochure visuals on social media expands its reach, helping introduce the museum to a wider audience.

### 4) Feed Instagram

Maintaining consistency in themes, content, and posts on an Instagram feed strengthens branding and captures public interest. A well-organized feed can boost demand for design services or products, as showcased works become more recognizable. Consistent and visually appealing posts with cohesive themes, colors, and imagery can enhance visitor engagement (Wijaya, 2023).

This feed presents high-quality photographs of Gus Dur in various contexts, accompanied by brief and informative text. Neutral tones such as white, black, and gray create a clean visual appearance, while the structured layout ensures easy navigation for Instagram users.

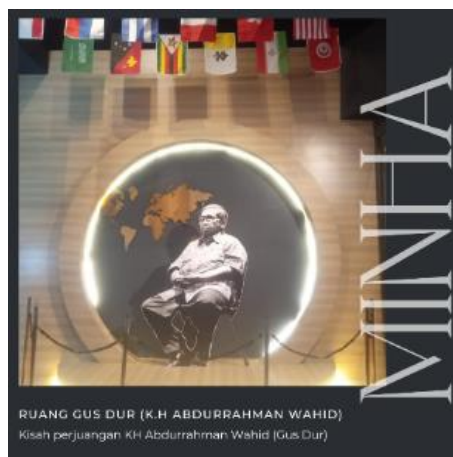


Figure 6. Feed Instagram

### a) Reason for Media Selection

A clear message, appealing visuals, and consistent layout on Instagram are essential for effective promotion. Posting product photos and engaging information can support both direct and indirect promotional efforts (Imawan & Pribadi, 2022).

Instagram allows the museum to interact directly with its audience and expand its reach. With millions of users, the museum can quickly connect with a wide

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audience through features such as Stories, comments, and direct messages. The platform is also ideal for showcasing collections, programs, and events, while the use of hashtags helps the museum reach a broader audience.

**b) Reason for Media Selection**

The monochrome Instagram feed theme uses a single dominant color with varying shades, such as blue in different levels of brightness. This approach creates a cohesive and elegant appearance, suitable for classic branding, with color contrast that highlights details in a dramatic way (Subekhan, 2023).

The Instagram feed of the Museum Islam Indonesia K.H. Hasyim Asy'ari stands out with a consistent and professional design, using a uniform color palette. The museum posts high-quality and informative content, including photographs of collections, educational videos, and historical Islamic infographics. With engaging captions and calls to action, the feed enhances interaction and awareness, encouraging followers to visit the museum, follow the account, or share the posts.

**c) Media Placement**

The museum expands its reach and engagement on Instagram by consistently sharing content on the feed and utilizing Instagram Stories for event updates and behind-the-scenes highlights, keeping the audience informed and involved without additional cost. The best posting times depend on the target audience—midday for adults and in the morning or late afternoon for younger audiences (Caroline Saskia, 2023).

**5) Merchandise**

**a) Paper Bag**

The top section of the Minha paper bag features an elegant black logo accompanied by large, easy-to-read sans-serif text. The layout is clean and well-organized, placing the Minha logo at the upper area and the word “Minha” at the center, creating harmonious and appealing visual balance.

Paper bags are widely used because they protect products while making packaging and transportation easier. They are designed to ensure that items remain safe and convenient to carry (Wiranata, 2023).



Figure 7. Paper bag

#### a. Reason for Media Selection

Paper bags in museums are practical for carrying books, souvenirs, and other items while supporting environmental sustainability by reducing the use of single-use plastic (Danusantoso, 2024). A well-designed and informative paper bag also functions as both practical packaging and a promotional tool, featuring the logo and contact information to introduce the museum to the wider public (Uprint, 2024).

#### b. Design Concept

The design emphasizes simplicity, featuring the logo and the text “Museum Islam Indonesia K.H. Hasyim Asy’ari” clearly displayed. The combination of green and white makes the bag easily recognizable, while the chosen typography ensures readability, making it an effective medium for promotion (Febiantarisa, 2024).

#### c. Media Placement

Paper bags effectively support museum promotion when placed in strategic areas such as souvenir shops, the lobby, and exhibition rooms. Distribution during events or exhibitions related to Islam and Indonesian culture can further expand promotional reach and attract visitors from outside the region (Temapack, 2019).

#### b) Pin

The “Minha Jombang” pin features a circular logo with a combination of white and red. The words “Minha” and “Jombang” are rendered in white using a



clean sans-serif font, creating a high-contrast look that is easy to read. It's simple yet attractive design conveys a bold and energetic impression, while the quality finish makes it an effective accessory or souvenir to represent both the brand and its location (Febiantarisa, 2024).



Figure 8. Pin

## a. Reason for Media Selection

Pins serve as an effective promotional tool for the Indonesian Islamic Museum K.H. Hasyim Asy'ari. They are easy to wear on clothing, bags, or hats, and feature attractive and informative designs. Beyond functioning as accessories, pins help introduce the museum to a broader audience (Digibook, 2024).

## b. Design Concept

The pin is designed not only to promote the museum but also to provide visitors with a memorable keepsake. Its simple design with a contrasting green-and-white color scheme makes it more than just an accessory—it becomes a symbol of the identity of the Indonesian Islamic Museum K.H. Hasyim Asy'ari. High-quality materials and durability further enhance its value (Febiantarisa, 2024).

## c. Media Placement

The museum's pin can be sold in the museum store and distributed free of charge during events and exhibitions related to Islam and Indonesian culture. This approach can attract visitors from outside the region and increase public awareness of the museum. Collaboration with schools and

other organizations can also help expand the museum's promotional reach (Febiantarisa, 2024).

**c) Mug**

A mug is a cup or container commonly made from ceramic, metal, or plastic and used for drinking (Wahyu, 2023). In addition to functioning as a promotional item for Minha tourism, the mug's design incorporates Minha's visual elements, such as pastel red and green colors, along with the Minha logo placed prominently in the center as a strong visual identity.



Figure 9. Mug

**a. Reason for Media Selection**

Choosing a mug as a promotional souvenir is effective because it serves as a practical drinking container made from ceramic and available in various designs. For many people, mugs also function as collectible items that hold personal appeal (Wiyasmadi, 2008).

A mug is an efficient promotional tool for the Museum of Indonesian Islam K.H. Hasyim Asy'ari. Besides its practical use as a drinking vessel, the mug features an attractive design with the museum's logo and key information, making it a meaningful keepsake while increasing public awareness of the museum (Febiantarisa, 2024).

**b. Design Concept**

This mug effectively promotes the Museum of Indonesian Islam K.H. Hasyim Asy'ari through a simple yet appealing design. The green–white color contrast and clearly displayed logo reinforce the museum's message, while the image of the museum's roof adds visual interest. Made from high-

quality materials, the mug is durable and remains attractive for everyday use (Febiantarisa, 2024).

### c. Media Placement

This mug is ideal as a gift or promotional item at events related to Islam and Indonesian culture, and it also serves as a popular piece of merchandise in the museum store for visitors seeking souvenirs (Aditya, 2023).

Distributing the mug for free at selected events and collaborating with organizations or nearby souvenir vendors can attract visitors from outside the region, expand distribution, and increase public awareness of the museum.

### d) T-Shirt

This T-shirt is a memorable souvenir from the Minha tourism experience and also functions as a promotional tool. Made from comfortable materials and featuring a pastel red and green design, the shirt displays the logo on the front and the tagline on the back, reflecting the distinctive experience offered at Minha.



Figure 10. T-Shirt

### a. Reason for Media Selection

The T-shirt for the Museum of Indonesian Islam K.H. Hasyim Asy'ari represents a smart and effective promotional strategy. Practical for everyday wear, its attractive design featuring the museum logo and contact information helps convey the museum's message while expanding

promotional reach. It also serves as a meaningful keepsake for visitors (Febiantarisa, 2024).

The T-shirt is suitable for all ages and genders, making it an ideal choice for visitors to the K.H. Hasyim Asy'ari Museum who come from diverse backgrounds (Triatmaja, 2011).

#### **b. Design Concept**

The T-shirt of the Museum of Indonesian Islam K.H. Hasyim Asy'ari combines a simple design with a clear logo, attractive green and white colors, and high-quality materials that ensure comfort and durability. This combination effectively communicates the museum's message while offering strong visual appeal (Febiantarisa, 2024).

#### **c. Media Placement**

The Museum of Indonesian Islam K.H. Hasyim Asy'ari T-shirt can be promoted through sales at the museum shop and distributed as gifts during exhibitions and related events. This strategy increases public awareness and helps attract visitors from outside the region.

#### **e) Sticker**

The logo of the Museum of Indonesian Islam—Minha on the sticker features clear sans-serif typography in white and red. Using soft green and pastel red tones, the circular sticker adopts a simple yet elegant design that effectively represents the museum's brand. It serves as a high-quality accessory or souvenir that reflects the identity of the institution (Febiantarisa, 2024).



Figure 11. Stiker

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## a. Reason for Media Selection

The Museum of Indonesian Islam K.H. Hasyim Asy'ari uses stickers because they are practical and easy to distribute, whether attached to phones, laptops, or other personal items. With appealing designs and low production costs, stickers become an effective promotional medium that communicates messages and contact information affordably (Febiantarisa, 2024).

Stickers are attractive, flexible, durable, and portable promotional materials. Their small size, ease of use, and long-lasting nature make them a convenient print-based option for marketing and brand visibility (Triatmaja, 2011).

## b. Design Concept

This sticker design stands out with the museum's logo and clear text, using a contrast of pastel red and green to enhance visual appeal. The high-quality material ensures that the promotional message remains attractive and durable over time.

## c. Media Placement

Museum stickers can be distributed free of charge to visitors during tours, events, or exhibitions. Collaborations with schools and the use of social media can further expand outreach, helping the museum reach a wider audience and strengthen its brand image.

## DISCUSSION

The branding design for the Museum of Indonesian Islam K.H. Hasyim Asy'ari follows the Moilanen and Rainisto approach, which includes five key stages: establishing the initial organizational structure, collecting data through interviews and literature studies, forming the brand identity, executing the design, and carrying out implementation and evaluation. The brand identity highlights Islamic values that represent the character of the museum. The tagline "Heritage Wisdom for the Future" serves as the core message, supported by visual elements such as educational headlines, typography that blends modern and traditional styles, and illustrations of the museum's distinctive collections. Pastel green and deep maroon were selected to reflect calmness, warmth, and spirituality, aligning with the museum's image.

The visual design is applied across various promotional media to strengthen the museum's image and appeal. These media include a tourism profile book as an attractive primary source of information, a large billboard with a simple yet striking design, and brochures that present concise and easy-to-read information. In addition, the Instagram feed is designed with a consistent, educational, and interactive theme to engage digital audiences. To expand promotional reach and strengthen visitor engagement, the museum also provides

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merchandise such as paper bags, pins, mugs, T-shirts, and stickers, all designed with distinctive and visually appealing branding elements.

## CONCLUSIONS

Based on the findings and the implemented design work, it can be concluded that the branding development follows the Moilanen and Rainisto methodology, which includes several key stages. The Start-up and Organization phase involves establishing a working team and conducting an in-depth study of the museum and the history of Islam as a foundational reference. The Research Stage focuses on gathering comprehensive information about the Museum of Indonesian Islam K.H. Hasyim Asy'ari through interviews, observation, and online research to build a solid basis for the branding strategy. The Forming Brand Identity stage aims to shape the brand identity by defining visual and verbal characteristics that represent the museum. The Making, Executing, and Enforcing the Plan phase is carried out by designing and implementing media such as a profile book, Instagram feed, billboards, brochures, and merchandise to strengthen the museum's identity. Finally, the Implementation and Follow-up stage emphasizes applying the branding outputs and evaluating their effectiveness for further refinement.

Through this approach, the museum's brand identity can be planned, developed, and implemented effectively with consistent execution and ongoing evaluation. The resulting branding outputs are expected to elevate the historical value of Indonesia's Islamic heritage and encourage the public to appreciate and preserve cultural legacy. The branding materials produced include a museum profile book, billboard, brochure, Instagram feed, and merchandise such as paper bags, pins, mugs, T-shirts, and stickers.

## AUTHOR CONTRIBUTIONS

In this competitive student research project organized by the Faculty of Science and Technology, each team member contributed according to their expertise. Suci Maulidia was actively involved in designing and formulating the research concept, as well as analyzing and interpreting data and applied methods. Bilqis Hilda Kusuma was responsible for statistical analysis, ensuring the reliability and accuracy of the findings. Rifqi Adytya contributed to data collection and developing the literature review as the theoretical foundation of the study. Meanwhile, Ganis Chandra Puspitadewi, as the supervising lecturer, provided guidance, oversight, and assessment throughout the project, ensuring that the research outputs were well-organized and of high quality.

## CONFLICT OF INTEREST

This study declares no conflict of interest among the research team or with any other party involved. Each member contributed professionally according to their respective roles, with no bias or external influence that could affect the objectivity of the findings. All processes, from planning to data analysis, were carried out with integrity and commitment to scientific quality, ensuring that the results are objective and academically accountable.

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