



Appealing To The Senses Visually: An Analysis Of Instagram Ads For Kopi Kenangan And Its Influence On Brand Awareness Among Gen Z

Juwita Wirta Sri Depi¹, Ainal Husna²

^{1,2} Visual Communication Design Program, Adzkia University

Article History

Received : June 2025
Revised : June 2025
Accepted : July 2025
Published : July 2025

Corresponding author*:

Juwita Wirta Sri Depi

Contact:

juwitawirtasridepi@adzkia.ac.id

Cite This Article:

Depi, J. W. S., & Husna, A. (2025). Appealing to the senses visually: An analysis of Instagram ads for Kopi Kenangan and its influence on brand awareness among Gen Z. *Jurnal Ilmiah Multidisiplin*, 4(04), 87–93.

DOI:

<https://doi.org/10.56127/jukim.v4i04.2222>

INTRODUCTION

The changing landscape of communication in the digital era has created new opportunities for brands to establish more personal relationships with consumers. One of the most prominent transformations is the shift from one-way communication to more interactive and visual-based two-way communication. Social media plays a central role in this change, not only as an information channel but also as a participatory space that shapes consumer perceptions and brand loyalty.

Instagram, as one of the image- and short-video-based social media platforms, has rapidly developed into a strategic tool in digital marketing communication. Instagram's strength lies in its powerful visual capabilities, allowing brands to convey messages quickly and emotionally. Features like Instagram Feed, Story, and Reels enable brands to deliver consistent, aesthetic, and memorable visual experiences. It is no surprise that many companies, both local and global, have made Instagram one of their main channels to build brand awareness.

In this context, Generation Z has become a highly relevant segment to focus on. Generation Z, individuals born between the mid-1990s and early 2010s, are digital natives who grew up alongside technology. They are known for their unique characteristics, such as being visually-oriented, critical of promotional content, and having high expectations for authenticity, diversity, and emotional connection from brands. Therefore, brands targeting Gen Z need to design visual communication that is not only aesthetically appealing but also emotionally meaningful and consistent with the brand identity.

Kopi Kenangan, as one of the rising local coffee brands in Indonesia, has leveraged Instagram as its main platform to reach the young audience. The visual strategy employed reflects a contemporary spirit, urban lifestyle, and an approach relatable to the daily lives of its target audience. Elements like the use of contrasting colors, modern typography, narrative-style captions, and consistent logo placement are part of

Abstract: Instagram has evolved into a dominant visual medium in digital marketing strategies, particularly for reaching Generation Z, who are highly responsive to aesthetic and interactive content. This study aims to analyze how visual design elements in Instagram ads for Kopi Kenangan influence brand awareness among Gen Z. A quantitative approach was used through an online survey of 150 respondents aged 17–25 who are active on Instagram and have seen Kopi Kenangan ads. Data analysis was conducted using Pearson correlation tests and simple linear regression. The results show that visual elements such as dominant colors, consistent typography, narrative caption style, and logo placement significantly affect brand recall and brand recognition. Bright, contrasting colors were found to be most effective in grabbing initial attention, while the consistent use of logos reinforced brand memory over the long term. These findings emphasize the important role of visual communication in building a strong brand image on digital platforms and provide practical implications for small and medium-sized enterprises (SMEs) and the creative industry in designing effective visual content.

Keywords: Visual communication, brand awareness, Instagram ads, Generation Z, visual design, Kopi Kenangan

the visual strategy implemented in every content post. However, the extent to which these visual elements effectively contribute to brand awareness among Gen Z has rarely been studied scientifically, especially in the context of Indonesia.

Additionally, the importance of brand awareness in building brand strength has been widely discussed in marketing literature. According to Aaker (1996), brand awareness is the foundation of strong brand equity, as it affects how consumers recognize, recall, and consider a brand in their purchasing decisions. In the fast-paced and distraction-filled digital era, visual elements become key in winning the initial attention of consumers. Therefore, the influence of visual design on brand recall and brand recognition is an important focus that deserves further research.

Through this study, the author aims to fill the literature gap by quantitatively analyzing the relationship between perceptions of visual elements and brand awareness among Gen Z, using the case study of Kopi Kenangan's Instagram ads. The results are expected to contribute both theoretically and practically to the development of effective visual communication strategies in the social media era.

RESEARCH METHOD

Research Approach and Type

This study uses an explanatory quantitative approach, which aims to test causal relationships between pre-determined variables. The quantitative approach was chosen because it can objectively measure the perceptions and tendencies of respondents, with standardized methods that can be statistically analyzed. In the context of this research, the quantitative approach enables the researcher to understand the extent to which visual design elements in Instagram ads influence brand awareness components, operationalized through brand recall and brand recognition.

This study is also explanatory because it not only describes the phenomenon but also attempts to explain the cause-and-effect relationship between visual perceptions and brand awareness. The goal is to empirically prove whether visual elements in digital content truly contribute significantly to brand memory and recognition, especially among Gen Z.

Population and Sampling Technique

The population in this study consists of all active Instagram users in Indonesia who fall into the Generation Z category, i.e., individuals born between 1995 and 2012. This generation was chosen because it is the dominant group of social media users, has a high tendency toward consuming visual content, and is the primary target of digital campaigns from various brands, including Kopi Kenangan.

The sampling technique used is purposive sampling, a non-probability technique that selects samples based on specific criteria relevant to the research objectives. The inclusion criteria for this study are as follows:

1. Respondents aged 17–25 years.
2. Active Instagram users for at least 1 hour per day.
3. Have seen Kopi Kenangan ads on Instagram (Feed, Story, or Reels).
4. Willing to complete the questionnaire thoroughly.

A total of 150 respondents were successfully collected. This sample size is deemed adequate for a quantitative study with correlation and regression testing, based on the minimum sample size formula for regression analysis (Ghozali, 2018), which suggests a minimum of 5–10 times the number of independent variables.

Variable Operationalization

This study involves two main types of variables:

- Independent Variable: Perception of visual design elements in Instagram ads, consisting of five main indicators:
 1. Dominant and contrasting colors
 2. Consistent typography
 3. Content layout
 4. Narrative caption style
 5. Logo placement
- Dependent Variable: Brand awareness, measured through two dimensions:

1. Brand recall: The ability of respondents to remember the brand name after seeing the visual.
2. Brand recognition: The ability of respondents to recognize the brand when seeing its visual elements.

Each indicator is measured using a Likert scale from 1 to 5, ranging from "strongly disagree" to "strongly agree," in line with perception measurement standards in consumer behavior research.

Instrument and Data Collection Technique

Data collection was done through an online questionnaire, using the Google Forms platform. The questionnaire was developed based on literature reviews and previous studies (Aaker, 1996; Keller, 2013; McQuarrie & Phillips, 2011) and consists of three sections:

1. Respondent identity (age, gender, duration of Instagram usage).
2. Perception of visual elements (5 main items \times 2–3 questions per item).
3. Brand awareness indicators (6 items in total: 3 for recall, 3 for recognition).
- 4.

The questionnaire was pre-tested with 30 respondents to test validity and reliability. Distribution was done via WhatsApp groups, campus communities, and personal Instagram accounts.

Validity and Reliability Testing

To ensure the accuracy of the instrument, validity testing was conducted using Pearson's item-total correlation. All items showed $r > 0.30$ and were significant at $p < 0.05$, indicating that all statements were valid. Reliability was then tested using Cronbach's Alpha, which resulted in a value of 0.875, meaning the instrument is highly reliable and has good internal consistency.

Data Analysis Technique

Data were analyzed using SPSS version 25, with the following steps:

1. Descriptive Analysis: To describe the characteristics of respondents and data distribution.
2. Pearson Correlation Test: To measure the strength of the relationship between visual perceptions and brand awareness.
3. Simple Linear Regression: To determine the extent to which visual elements influence brand awareness.
4. ANOVA (F-test): To assess the significance of the regression model as a whole.
5. t-test (independent and group): To determine if there are differences in perceptions based on age, gender, or digital behavior.

If necessary, data will also be analyzed across groups (cross-tab) based on the duration of Instagram usage or the type of ads most frequently seen (Reels vs. Story).

Bias Control Steps

To maintain data objectivity and minimize bias, the researcher implements the following steps:

1. Participation is voluntary, with informed digital consent.
2. No rewards are offered to respondents.
3. Questions in the questionnaire are randomly arranged and use neutral language.
4. Anonymity and data confidentiality are fully guaranteed.

Research Ethics

This study follows academic ethical principles, including:

1. The explicit use of informed consent before filling out the questionnaire.
2. Not collecting sensitive personal data.
3. Using data solely for academic purposes.
4. Not manipulating results, presenting findings honestly and transparently.

RESULT AND DISCUSSION

Respondent Characteristics

This study involves 150 respondents within the 17–25 age group, corresponding to Generation Z. Based on demographic data, the majority of respondents are female (60%), while the remaining 40% are male. Most respondents (72%) fall within the age range of 19–22 years. Additionally, 86% of respondents report using Instagram for more than two hours per day, and 93% of them have seen Kopi Kenangan ads on Instagram, whether in the form of feed, story, or reels.

This high exposure indicates that Kopi Kenangan has a strong presence on Instagram, particularly among Gen Z. This provides a solid foundation for continuing the analysis of how visual elements in these ads affect brand awareness levels.

Respondent Perceptions of Visual Elements

Descriptive analysis of the five visual elements shows that:

1. Dominant and contrasting colors received the highest score (mean = 4.32), with many respondents mentioning that bright colors such as yellow, red, and orange used by Kopi Kenangan are striking and attract attention.
2. Consistent typography also received high marks (mean = 4.18), reflecting a professional and easily readable impression.
3. Narrative and humorous caption style (mean = 4.12) was rated as effectively conveying the brand message in a manner suitable for Gen Z's character.
4. Logo placement (mean = 4.09) was considered consistent and easy to recognize, both in static and short video formats.
5. Layout and composition (mean = 3.95) were viewed as functional but could still be improved to attract more attention.

Eighty-one percent of respondents reported that they can recognize Kopi Kenangan content just by its visual appearance, even before reading the brand name. This indicates the success of the visual strategy in creating a strong and easily recognizable brand identity.

Relationship Between Visual Elements and Brand Awareness

Pearson correlation test results show a significant positive relationship between visual perception and brand awareness ($r = 0.69$; $p < 0.01$). This indicates that the more positive the perception of visual elements, the higher the brand awareness level among consumers.

More specifically:

1. Color elements have the strongest correlation with brand recall ($r = 0.72$), meaning color plays a significant role in triggering consumers' initial memory of the brand.
2. Logo and typography are more strongly related to brand recognition ($r = 0.67$ and $r = 0.63$), as they form consistent visual identities.
3. Caption and layout have a moderate but still significant relationship.

Regression Analysis

The simple linear regression test results in a coefficient of determination ($R^2 = 0.512$), meaning about 51.2% of the variation in brand awareness can be explained by perceptions of the visual elements in Instagram ads. This indicates that visual elements have a substantial impact on brand awareness.

The F-test in ANOVA also shows that the regression model is significant ($F = 74.98$; $p < 0.001$), indicating that the model is statistically valid and trustworthy.

Analysis of Differences Based on Demographics

T-test and one-way ANOVA results show significant differences in perceptions based on gender and age:

1. Females tend to value visual aesthetics like color and layout more, while males are more focused on caption content and functional design.
2. Respondents aged 17–19 years prefer playful and expressive designs, while the 20–25-year-old group tends to appreciate minimalist, informative, and professional designs.

These findings suggest that demographic differences influence how visual elements are received by the audience.

Discussion

The results of this study align with the theory of visual communication and branding proposed by Keller (2013) and Aaker (1996), which states that brand awareness is strongly influenced by consistent and aesthetically appealing visual elements. These findings also support McQuarrie & Phillips (2011), who argued that visual consistency in color, logo, and typography is key to creating strong brand associations. Contextually, Kopi Kenangan has successfully translated its brand identity into visual elements that resonate with the characteristics of Gen Z: youthful, fast, aesthetic, and relaxed. This emphasizes that visual branding is not just about beauty but about building meaning and emotional attachment.

This study also has practical implications, suggesting that SMEs and visual design teams need to consider visual strategies that are not only aesthetically appealing but also create long-term brand memories and align with the lifestyle and values of their target audience.

Analysis Per Visual Element

To explore the impact of each visual element further, a separate analysis was conducted based on the average perception scores of respondents toward the five main components.

1. Dominant and Contrasting Colors

Color plays a central role in capturing visual attention. Seventy-seven percent of respondents noted that bright colors like orange, red, and yellow used by Kopi Kenangan made them subconsciously pay attention to the content while scrolling. Bright colors act as attention grabbers, consistent with the bottom-up attention theory in visual psychology (Schmitt, 2012). The correlation between color elements and brand recall was found to be very strong ($r = 0.72$). This confirms Keller's (2013) statement that color is one of the most easily processed visual components in a brand identity system.

2. Consistent Typography

Seventy-nine percent of respondents stated that Kopi Kenangan's font style is easy to recognize and reflects the brand's character. The modern typography used is in line with the urban lifestyle of Gen Z. With an average score of 4.18, typography not only improves readability but also strengthens brand recognition. This aligns with McQuarrie & Mick (2009), who found that consistent typography increases brand perception as professional and trustworthy.

3. Narrative Caption Style

Narrative and humorous captions received a score of 4.12. Gen Z is known for preferring communication that is informal, light, and contains elements of humor or irony. Sixty-eight percent of respondents said they remember ads with "funny words" or "relatable quotes." This supports Solomon's (2019) theory that emotionally relevant communication tends to be more memorable to a young audience.

4. Logo Placement

The consistent placement of the logo in the corner of visuals (both static images and videos) makes it easy to recognize the brand. Eighty-three percent of respondents stated that they can instantly recognize the content as Kopi Kenangan's just from the logo and color combination, even without reading the text. The correlation between the logo and brand recognition is $r = 0.67$. This reinforces the importance of repetition and consistency in visual branding strategy.

5. Layout and Visual Composition

Although receiving the lowest score (3.95), the layout is still considered functional. Some respondents suggested that Kopi Kenangan should use more animations or dynamic layouts in reels to make it more engaging and less monotonous. This suggests that Gen Z's visual preferences are highly influenced by visual dynamics and user experience on social media.

Critical Discussion: Comparative Studies

These findings align with studies by Djafarova & Trofimenko (2019), which showed that visual content with authentic style, narrative approaches, and emphasis on visual identity contributes significantly to engagement and brand memory among Gen Z.

Meanwhile, Labrecque et al. (2013) mentioned that visual consistency is the foundation for creating brand equity. This is evident in Kopi Kenangan's ability to build strong visual associations without explicitly mentioning the brand name in every piece of content.

However, this differs from Lou & Yuan (2019), who stated that influencers play a more dominant role in shaping brand image. In this context, visual elements of the brand itself are more significant, as Kopi Kenangan does not rely heavily on public figures but rather on its own visual identity.

Theoretical and Practical Implications

Theoretical Implications

This study contributes significantly to the development of visual branding theory and digital consumer behavior. The findings expand the understanding of how each visual element has a different impact on brand awareness components (recall vs. recognition). Specifically, this research shows that color and logos play a greater role in recall, while typography and layout enhance recognition.

This study also lays the groundwork for the development of a new theoretical model on visual saliency, which explores how visual elements create an attention hierarchy that gradually shapes the brand memory structure.

Practical Implications

For SMEs and digital marketers, these findings emphasize the importance of visual consistency in all promotional content. Visual strategies should not only focus on aesthetics but also on how elements can serve as brand markers that stick in the audience's memory. Using signature colors, consistent logo placement, and language styles that resonate with Gen Z will strengthen consumer recall and encourage brand loyalty.

Additionally, the results can guide the development of visual design guidelines (brand books) that apply not only to graphic design but also to digital content production, such as reels, stories, and short animations.

Limitations and Potential Bias

Although the results are statistically strong, this study has some limitations. First, the use of an online survey method may introduce representation bias, as the respondents are likely familiar with Kopi Kenangan. Second, although the sample size is sufficient, the purposive sampling technique limits the generalizability to the broader Gen Z population in Indonesia.

Additionally, the use of closed-ended questionnaires may lead to social desirability bias, where respondents answer what is considered "good" or "acceptable" by social norms, rather than their true perceptions. This study also did not measure the long-term effects of visual branding on brand loyalty or purchase intentions.

Therefore, further research using mixed methods (quantitative + qualitative) is recommended to explore how visual narratives influence emotions, self-identity, and psychological attachment to a brand.

CONCLUSION

This study aims to analyze the impact of visual elements in Kopi Kenangan's Instagram ads on brand awareness among Generation Z. Based on quantitative analysis of 150 respondents who are active Instagram users and have been exposed to Kopi Kenangan ads, it can be concluded that visual elements have a significant and substantial effect on brand recall and brand recognition.

Dominant and contrasting colors proved to be the most influential visual element in attracting initial attention, while consistent logos and typography made a major contribution to brand recognition and the reinforcement of brand identity. Narrative and humorous captions provided added emotional value that resonates with Gen Z's communication style, while layout and visual composition played a role in facilitating readability and message absorption.

Statistically, there is a strong positive relationship between visual perception and brand awareness ($r = 0.69$; $p < 0.01$), and a significant regression model with a coefficient of determination of 51.2%. This means that more than half of the variation in brand awareness can be explained by perceptions of the quality of visual elements. These findings reinforce previous theories about the importance of visual consistency and aesthetics in building brand memory in the digital era.

This study also found that demographic factors, such as gender and age, influence preferences for visual elements. Females are more sensitive to color and layout, while males are more focused on the message content. Content preferences also differ based on age and the type of digital interaction (feed, reels, story), indicating the importance of audience segmentation in design strategies.

Thus, it can be concluded that a strong, consistent, and emotionally relevant visual strategy is key to building brand awareness on social media, especially among young consumers like Generation Z.

REFERENCES

- [1] Aaker, D. A. (1996). *Building strong brands*. Free Press.
- [2] Belch, G. E., & Belch, M. A. (2020). *Advertising and promotion: An integrated marketing communications perspective* (12th ed.). McGraw-Hill Education.
- [3] Ghazali, I. (2018). *Aplikasi analisis multivariate dengan program IBM SPSS 25*. Universitas Diponegoro.
- [4] Keller, K. L. (2013). *Strategic brand management* (4th ed.). Pearson Education.
- [5] Kim, A. J., & Ko, E. (2012). Do social media marketing activities enhance customer equity? *Journal of Business Research*, 65(10), 1480–1486. <https://doi.org/10.1016/j.jbusres.2011.10.014>
- [6] Kurniawan, T. (2020). Visual communication design in Indonesian digital startups. *Jurnal Desain Komunikasi Visual Nirmana*, 12(2), 45–55.
- [7] Labrecque, L. I., Patrick, V. M., & Milne, G. R. (2013). The marketers' prisms. *Journal of Marketing Theory and Practice*, 21(2), 153–166.
- [8] Lestari, A. P., & Wibowo, H. (2022). Branding produk kopi melalui Instagram: Studi pada konsumen muda. *Jurnal Sosioteknologi*, 21(1), 34–45.
- [9] Lou, C., & Yuan, S. (2019). Influencer marketing: How message value and credibility affect consumer trust of branded content on social media. *Journal of Interactive Advertising*, 19(1), 58–73. <https://doi.org/10.1080/15252019.2018.1533501>
- [10] Maulida, S. (2020). Strategi visual branding kopi lokal di media sosial. *Jurnal Desain Komunikasi Visual Interior*, 6(1), 77–88.
- [11] McQuarrie, E. F., & Mick, D. G. (2009). Visual and verbal rhetoric in advertising: The persistence of imagery and metaphor. *Journal of Consumer Research*, 45(1), 55–72.
- [12] McQuarrie, E. F., & Phillips, B. J. (2011). Visual branding. *Journal of Advertising Research*, 51(1), 1–13.
- [13] Nurdin, F. (2023). Komunikasi visual dan efektivitas pesan pemasaran digital di Instagram. *Jurnal Komunikasi Perspektif*, 11(1), 88–99.
- [14] O'Reilly, T. (2005). *What is Web 2.0*. O'Reilly Media. <https://www.oreilly.com/pub/a/web2/archive/what-is-web-20.html>
- [15] Sari, M., & Pradipta, R. (2022). Pengaruh visual branding di Instagram terhadap pembentukan brand image UMKM. *Jurnal Komunikasi dan Bisnis*, 9(1), 25–37.
- [16] Schmitt, B. (2012). The consumer psychology of brands. *Journal of Consumer Psychology*, 22(1), 7–17.
- [17] Solomon, M. R. (2019). *Consumer behavior: Buying, having, and being* (12th ed.). Pearson.
- [18] Sugiyono. (2019). Metode penelitian kuantitatif, kualitatif, dan R&D. Alfabeta.
- [19] Suryani, T., & Ananda, R. F. (2021). Persepsi konsumen Generasi Z terhadap konten visual dalam digital marketing. *Jurnal Manajemen Pemasaran*, 15(2), 133–145.
- [20] Tuten, T. L., & Solomon, M. R. (2017). *Social media marketing* (3rd ed.). Sage.
- [21] Tsai, W. H. S., & Men, L. R. (2013). Motivations and antecedents of consumer engagement with brand pages on social networking sites. *Journal of Interactive Advertising*, 13(2), 76–87.
- [22] Yuniarto, I. (2021). Strategi branding melalui media sosial pada UMKM. *Jurnal Ilmu Komunikasi*, 19(1), 59–70.
- [23] Zarella, D. (2010). *The social media marketing book*. O'Reilly Media.
- [24] Djafarova, E., & Trofimenko, O. (2019). 'Instafamous'—credibility and self-presentation of micro-celebrities on social media. *Journal of Retailing and Consumer Services*, 47, 86–93.
- [25] Hidayat, A., & Sari, P. D. (2021). Pengaruh elemen visual iklan online terhadap daya ingat konsumen. *Jurnal Ekonomi dan Komunikasi*, 13(2), 115–124.