



EVALUATION OF MESSAGE DESIGN ON GOVERNMENT AND PRIVATE INSTAGRAM: A COMPARATIVE STUDY OF @KEMDIKTISAINTEK.RI AND @RUANGGURU

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Article Info	Abstract
Article history: Received 17-02-2026 Revised 24-02-2026 Accepted 13-02-2026 Published 28-03-2026 How to cite: Darwani, Setyosari, P., & Kurniawan, C. (2026). Evaluation of Message Design on Government and Private Instagram: A Comparative Study of @kemdiktisaintek.ri and @ruangguru. <i>Journal of Facilitating Learning and Improving Performance</i>, 1(1), 190–204. © The Author(s)  This work is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License	This study aims to evaluate and compare the application of graphic design principles on Instagram accounts @kemdiktisaintek.ri (government) and @ruangguru (private). In Indonesia's education sector. The method used is qualitative content analysis with a comparative approach. The analysis object includes 3 screenshots of each account that includes profiles, story highlights, and feed posts. The assessment instrument uses 11 graphic design principles: dominance, color & contrast, proportion, repetition, hierarchy, balance, white space, typography, emphasis, rhythm, and unity. The results showed that @ruangguru obtained an average score of 4.7/5, while @kemdiktisaintek.ri obtained a score of 3.6/5. The most significant differences are found in the principle of repetition (2.5 vs 5) and unity (3 vs 5). The main drawbacks of @kemdiktisaintek.ri are the absence of a standard design template and inconsistency of accent colors. This study concludes that color consistency alone is not enough; Uniform design templates are a key factor in the success of message design on social media. Keywords: <i>Message Design; Instagram; Comparative Content Analysis; Visual Consistency; Government vs Private.</i>

INTRODUCTION

Instagram social media has become one of the most dominant digital communication platforms in Indonesia. With more than 86 million active users, Instagram not only serves as a space for personal expression, but also serves as a digital storefront for institutions, from government ministries to private companies. In the context of public communication, Instagram offers opportunities to build an image, convey information, and establish commitment with the audience.

In Indonesia's education sector, there are two Instagram accounts that represent two different poles of digital communication: @kemdiktisaintek.ri, the official account of the Ministry of Higher Education, Science, and Technology of the Republic of Indonesia, and @ruangguru, the account of the largest edutech company in Indonesia. The comparison of the two is interesting because it represents the classic dichotomy of public communication: an authoritative approach that prioritizes institutional prestige (prestige) versus a communicative approach that prioritizes the emotional involvement of the audience (engagement).

Research on digital communication of public institutions in Indonesia is still limited. Some early studies show that government Instagram accounts tend to be less optimal in applying consistent graphic design principles. Research on the DIY KPU Instagram account, for example, identified some content that is not in accordance with graphic design principles, so that it has the potential to hinder the delivery of information to the public (Miadinar & Norhabiba, 2026). A similar phenomenon was also found in a study on the Dumai City BKPSDM, which concluded that government agencies often do not optimize the delivery of information in an informative and interesting way in digital media, so it is necessary to standardize visual identities (Andriyani et al., 2025).

On the other hand, research on private companies' social media communication strategies showed more mature results. Ruangguru as the largest edutech company in Indonesia has succeeded in building an integrated digital ecosystem, with strong visual consistency and high engagement (Febrianti & Kurniawan, 2025). However, there has been no study that specifically compares the consistency of message design between government and private accounts in the Indonesian education sector.

In the realm of theory, effective message design relies heavily on the application of graphic design principles. Williams (2015) put forward four basic design principles known as CRAP: Contrast, Repetition, Alignment, and Proximity. Lohr (2008) added that in the context of learning and performance, visual design should consider the cognitive aspects of the audience, including the hierarchy of information and the organization of visual elements. Kress & van Leeuwen (2021) through the theory of grammar of visual design explain that every visual element in a design carries a semiotic meaning that needs to be read and understood by the audience.

Research on organizational self-presentation on Instagram by Öztürk & Karatas (2023) shows that public institutions can use Instagram effectively if they make optimal use of the affordances platform. The results of the study show that Öztürk & Karatas uses Instagram for traditional one-way communication purposes such as providing information about social insurance services, especially for young audiences such as students and the elderly. These findings are important because they show that public institutions can succeed on Instagram if they have a clear and consistent design strategy.

The impact of message design inconsistencies is quite significant. As outlined in the graphic design guide for social media, effective graphic design is not just about creating aesthetically pleasing images, but about organizing information so that the most critical visual elements can stand out and communicate the message efficiently (Hira, 2024). Furthermore, visual consistency builds anticipation and emotional connection with the audience which is the foundation of engagement.

Based on the description above, this study aims to: (1) evaluate the application of 11 graphic design principles on @kemdiktisaintek.ri and @ruangguru accounts; (2) comparing design consistency between the two accounts; (3) identify the advantages and disadvantages of each; and (4) provide constructive improvement recommendations, especially for government institutions.

METHODS

This study uses a qualitative approach with a comparative content analysis method. This approach was chosen because it is suitable for evaluating, describing, and comparing visual elements in social media systematically and can be replicated by other researchers (Krippendorff, 2018). In the context of this study, what is meant by the "text" analyzed is all the visual elements present in the screenshot *Feed* Instagram of the two accounts that were the object of the study.

Research Object

The object of research in this study is the Instagram accounts @kemdiktisaintek.ri (government) and @ruangguru (private). The selection of the two accounts was based on *the following purposive sampling* criteria : (a) both accounts moved in the education sector; (b) have a number of followers above 500,000 (an indicator of popularity and wide reach); (c) actively posting content (at least 3 times per week); (d) representing two different sectors (government and private); and (e) the content posted is relevant to the general public.

From each account, 2 sample screenshots of *the feed* (a total of 4 screenshots) were taken on May 18, 2026. The selection of screenshots is *purposively* carried out by considering visual readability and variations in content types. Based on visual observations of the four screenshots, 21 posts were identified that could be analyzed in depth, with details of 8 posts from @kemdiktisaintek.ri and 13 posts from @ruangguru. All screenshots were taken on May 12, 2026.



Figure 1. Instagram Profile @kemdiktisaintek.ri



Figure 2. Instagram Profile @ruangguru

Research Instruments

The assessment instruments in this study were developed based on the synthesis of the literature on the principles of graphic design from Lohr (2008), Williams (2015), as well as the theory of multimodality analysis from Kress & van Leeuwen (2021). This instrument is arranged in the form of a table that guides researchers in identifying, evaluating, and scoring each visual element in the observed medium.

Table 1. Instrument of Analysis of Graphic Design Principles on Instagram

	Indicator	Literature Policy
Dominance	1. The most prominent or striking elements become the first center of attention of the audience 2. The title or call to action has the most prominent size or color 3. No other element visually competes with the main message	Lohr, 2008; Williams, 2015
Color & Contrast	1. Color differences (light/dark) create visual sharpness 2. The colors used are consistent between posts to create brand recognition. 3. No color appears sporadically without a clear communication function.	Lohr, 2008; Kress & van Leeuwen, 2021
Proportions	1. The size of the visual element reflects the level of importance of the information. 2. Headings have a larger size than subheadings, subheadings are larger than content. 3. Decorative elements do not take up a larger portion than informative elements.	Lohr, 2008
Repetition	1. The same layout template is repeated for similar types of content. 2. Colors, shapes, and typography are consistent between posts. 3. Visual patterns that audiences can predict based on previous experience.	Williams, 2015
Hierarchy	1. The order of information is arranged logically: title, subheading, content and conclusion 2. Readers will be able to understand the flow of information without any extra effort. 3. Supporting elements (icons, dividing lines) clarify the sequence, not obscure it.	Lohr, 2008
Balance	1. The symmetrical or asymmetrical distribution of elements creates visual stability. 2. None of the sides (left/right, top/bottom) feel empty or too full. 3. The visual weight of the element (dark color, large size) is balanced with the other elements	Williams, 2015
White Space	1. There is a blank space around the elements to give the design a "breath" of life. 2. The design doesn't feel dense, cluttered, or crowded by too many elements. 3. White space helps direct focus to important elements	Lohr, 2008
Typography	1. Font types are consistent across posts 2. Font size is hierarchical (largest title, smallest content) 3. The selected font is easy to read (not an excessive decorative font).	Lohr, 2008

Emphasis	1. Important elements (discounts, keywords, calls) are made different from other elements. 2. Differences in color, size, thickness, or position are used to attract attention	Williams, 2015
Rhythm	1. The eye moves naturally from one element to another 2. The variety of layouts creates a dynamic that is not boring. 3. The emphasis is not excessive so that it interferes with readability	Lohr, 2008
Rhythm	1. The audience's eyes move naturally from one element to another. 2. The variety of layouts creates a dynamic that is not boring. 3. Eye movement patterns (e.g., Z-pattern or F-pattern) are accommodated.	
Unity	1. All design elements feel like a whole and cohesive whole. 2. Colors, fonts, and graphic elements consistently create cohesion between posts. 3. Overall, <i>Instagram feeds look planned, not random.</i>	Kress & van Leeuwen, 2021

Analysis Procedure

The comparative content analysis procedure in this study follows six systematic steps adapted from Krippendorff (2018):

1. Data collection
Download and document all predefined screenshots.
2. Identify visual elements
Identify design elements in each post (color, typography, layout, images/illustrations, text).
3. Principle assessment
Assess each principle based on the visual evidence seen on each account using a scale of 1-5.
4. Score justification
Provide qualitative justification for each score given. Assess each principle based on visible visual evidence.
5. Comparison between accounts
Calculate average scores per account and compare scores between principles to identify the most significant advantages, drawbacks, and differences.
6. Formulation of recommendations
Formulate constructive improvement recommendations based on the principles that have the lowest score, especially for government accounts.

Data Analysis Techniques

The data in this study was analyzed in a comparative descriptive manner with the following steps:

1. Qualitative data (visual description of each post) is presented in the form of a systematic narrative.
2. Quantitative data (scores of 1-5 for each principle) are presented in the form of a comparison table to make it easier for readers to understand the differences between accounts.
3. Findings from both accounts were compared to identify the similarities, differences, advantages, and drawbacks of each.
4. Recommendations are formulated specifically based on design principles that have the lowest score on @kemdiktisaintek.ri accounts.

RESULTS

Overview of @kemdiktisaintek.ri

Based on visual observations of Figure 1 and Figure 2, the @kemdiktisaintek.ri Instagram account displays a variety of content, ranging from education policy announcements, KIP Lecture scholarship information, to religious holiday greetings. Overall, this account aims to convey official information from the Ministry of Higher Education, Science, and Technology to the public, especially students, lecturers, and education staff.

From a total of 8 posts that were clearly identified, it was found that the variation of the background color used.



Figure 3. Instagram Feed @kemdiktisaintek.ri

Based on observations of 11 posts from two screenshot *feeds*, it was found that blue dominated most of the posts (7 out of 11 posts), but there were variations in accent colors such as red, purple, and green in the other 4 posts. *The layout* and typography between posts vary, indicating the absence of a standard design template.

Table 2. @kemdiktisaintek.ri Design Principles Score

No	Principle	Score	Justification
1	Dominance	3,5	Headlines become the dominant element in all posts (large font size and bold). However, the form of dominance is inconsistent: some are just text, some are text+illustrations, some are text+icons. This reduces the effectiveness of dominance because audiences don't have the same visual expectations every time they see a new post.

2	Color & Contrast	3,5	Blue dominated 6 out of 8 posts (75%), indicating an effort to build a visual identity. The contrast between the white text and the blue/red/green background is quite good and easy to read. The main problem: the appearance of red on the "Safe Campus" post and green on the "Enlightened" post without a clear communication pattern or function. There is no explanation as to why these two posts are different colors. As a result, audiences can't associate certain colors with certain types of messages.
3	Proportions	4	The proportions between headings, subheadings, and content are quite proportional and hierarchical. The title is always larger than the other text elements. No cases were found where decorative elements (illustrations, icons) took up a larger portion of the main message.
4	Repetition	2,5	Main disadvantages. No default templates are repeated between posts. Each post has a different layout: (a) "Safe Campus" uses centralized text + flag illustrations in the corner; (b) "Funding Recipient" using centralized text + document icons; (c) "Description" uses a two-column layout; (d) "5 Conveniences" is only a centralized text without illustrations; (e) "Congratulations to Hampersyah" uses centralized text with minimal decoration. This variation makes the feed look unplanned and reduces professionalism.
5	Hierarchy	4	The hierarchy of information is quite clear on each post individually. General order: title (largest, bold) → subtitle (if applicable) → supporting information (smaller size) → footer/source. However, there is no standardization of the number of hierarchy levels between posts.
6	Balance	4	Most posts use a center-aligned layout, which visually creates a stable balance. No side feels too empty or too full. A "Description" post with a two-column layout still shows a balance between the text on the left and the illustration on the right.
6	White Space	4	White space (the empty space around the element) is quite adequate in all posts. No post feels too cluttered or cluttered. The spacing between lines of text and between elements gives the eyes room to "breathe".
7	Typography	3,5	The font used is a sans-serif (easy to read) type in all posts. However, font types are inconsistent between posts. Some posts use thicker fonts, some are thinner. Hierarchical font sizes (titles > content) are well implemented, but there is no standardization of the size ratio between levels.
8	Emphasis	4	Emphasis on important elements is applied through font size augmentation and bolding of titles. There are no other elements that compete with the title. However, there is no color variation or special accents for emphasis (all white text on all backgrounds).
9	Rhythm	3	The audience's eye movements tend to be linear from top to bottom following the sequence of the text. This pattern is safe and easy to follow, but less dynamic. There is no variation in the read flow (e.g. Z-pattern or F-pattern which is more engaging). The variations in the existing layout (sometimes illustrations in the corners, sometimes two columns) sometimes confuse the flow of the reading.
10	Unity	3	The blue color that appears in 6 of the 8 posts serves as the visual glue that holds some of the content together. However, the overall unity was disrupted by two factors: (1) the presence of red and green in the 2 posts that came out of the blue palette, and (2) the very diverse layout variations between the posts. As a result, the overall feed looks less planned and less professional.
Average		3,6	

Overview of @kemdiktisaintek.ri

The Instagram account @ruangguru is the official account of the largest edutech company in Indonesia. The account has 2,000,000 followers with 14,612 posts. The account profile displays the Ruangguru logo as a profile photo and is equipped with promo links and *interactive story highlights* such as ATTENTION 📌, TO SNBT 2026, KSR 2025, COC 2 Questions, RG Promos, FAQs, KSR 2025, and AOC Questions.

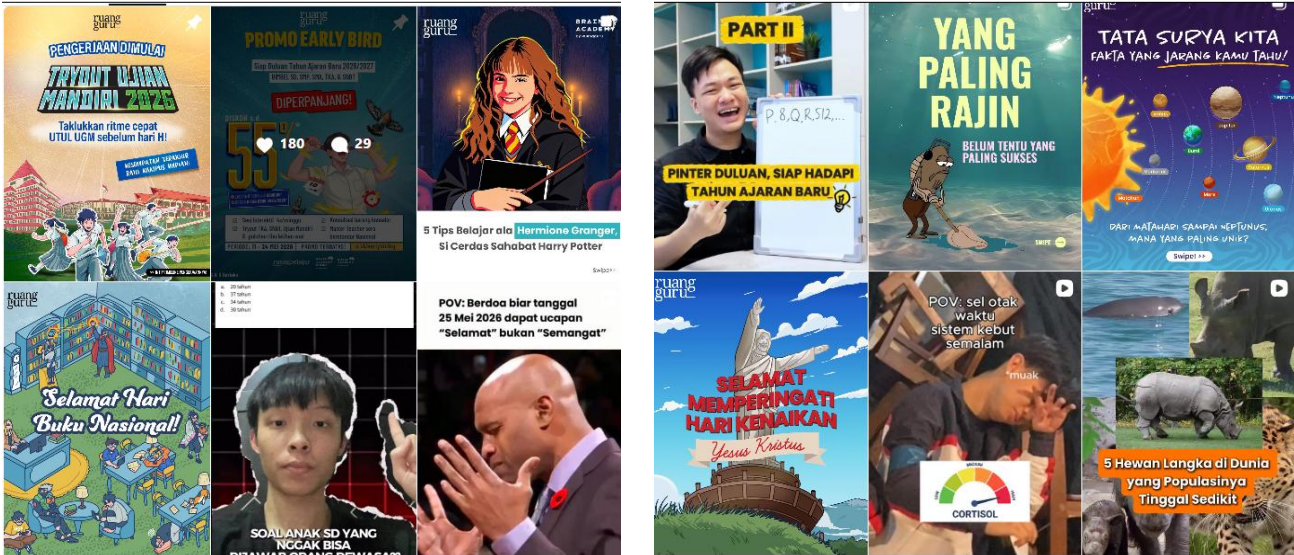


Figure 4. Instagram Feed @ruangguru

Table 3. Design Principle Score @ruangguru

No	Principle	Score	Justification
1	Dominance	5	The dominant elements are very clear and easy to identify in each post. In promo content, the discount numbers (e.g. "180", "29") are created with the largest font size and the most striking color (orange/pink). In non-promo content, the main headline is the dominant element. No other element competes visually with this dominant element.
2	Color & Contrast	5	The color blue is present in 100% of the posts analyzed, creating a very strong brand recognition. White is used consistently as a background, giving it a clean and modern feel. The orange/pink color is used on a limited basis for emphasis only (discount numbers). The contrast between dark blue and white, as well as bright orange with white, is very sharp and easy to read. No aberrant colors (solid red, green, purple, yellow) appear without a clear function.
3	Proportions	4,5	The proportions of elements are excellent. In promo content, the discount number gets the largest portion of size (around 40-50% of the area), followed by the promo title (20-30%), detailed information (15-20%), and supporting elements (10%). In non-promo content, the proportion of titles and content is also balanced. The size of the element consistently reflects the level of importance of the information.
4	Repetition	5	Main strength. The default template is applied consistently, especially for the "EARLY BIRD PROMO" promo content. This template has fixed elements: (a) the logo or header above; (b) the big headline "EARLY BIRD PROMO"; (c) large discount number in the center with orange/pink color; (d) promo details in smaller font; (e) a call to action at the bottom. The

			same template is repeated for different products (SD, JUNIOR HIGH, HIGH SCHOOL, TKA, SKBT), creating visual predictability for the audience.
5	Hierarchy	5	The information hierarchy is very clear and consistent. Commonly used order: Level 1 (discount number or main headline) → Level 2 (subtitle or main promo details) → Level 3 (additional information) → Level 4 (call to action or footer). The difference in font size between levels is very contrasting (e.g. level 1: 40pt, level 2: 24pt, level 3: 14pt, level 4: 12pt), so that the audience immediately understands the flow of the reading without extra effort.
6	Balance	4,5	The layout varies by content type (centralized for promos, two columns for tips, grid for multiple content), but everything remains visually balanced. None of the sides (left/right, top/bottom) feel empty or too full. The visual weight of the element (e.g. the large discount number in the middle) is balanced by the supporting element around it.
6	White Space	4	White space (empty space) is quite adequate in all posts. Even though some posts contain a lot of information (e.g. promos with product details), the design still doesn't feel dense or cluttered. The distance between the elements provides space for the audience's eyes to process information gradually.
7	Typography	4,5	The fonts used are consistent across all posts (sans-serif type with bold yet playful characters). Font sizes are hierarchical and consistent between posts (discount numbers are always the largest, the title is medium, the smallest details). Font weight is used strategically: thick for important elements, regular for details, thin for secondary elements.
8	Emphasis	5	The emphasis on important elements is applied very well. The discount numbers (e.g. "180", "29") are not only enlarged in size but also given an orange/pink color that contrasts with the white background and other blue elements. Keywords such as "PROMO", "DISCOUNT", "TRYOUT" are also emphasized through size and thickness. The emphasis is not excessive so that it is still pleasing to the eye.
9	Rhythm	4	The variety of layouts between posts creates a dynamic yet orderly rhythm. The audience's eyes move naturally: on a promo post, the eye is drawn to the big discount number in the middle, then to the headline above, then to the details below (circular pattern). In non-promo posts with a two-column layout, the eyes move from left to right, up to bottom (Z pattern). This variation prevents visual boredom.
10	Unity	5	Unity is very strong. The blue color present in 100% of posts serves as the main visual adhesive. White as a background provides background consistency. The limited color palette (blue, white, and orange/pink accents) ensures that no element feels "out of the family". Although the types of content vary (promos, tips, humor, holiday greetings), they all feel like a well-planned and professional feed.
Average		4.7	

DISCUSSION

The results show that @kemdiktisaintek.ri and @ruangguru have very different approaches to message design, reflecting fundamental differences in the communication strategies of government and private institutions. @kemdiktisaintek.ri tends to prioritize variation without a standardized system, while @ruangguru prioritize consistency and visual predictability. These differences are not just an aesthetic issue, but reflect differences in communication philosophy: whether each piece of content is created independently ("one by one") or follows an integrated system ("one whole").

These findings are in line with research by Aulinnia (2023) who analyzed the Instagram accounts of public and private universities in Medan. Aulinnia found that government accounts tended to use the visual emblem element (institutional emblem) as the dominant element with inconsistent color variations, while private accounts were more consistent in the use of brand colors. In the context of our research, @kemdiktisaintek.ri placed the ministry's logo as a prominent element in the profile and *highlight story*, but the color variation in the feed showed inconsistencies. Instead, @ruangguru show a very strong blue color consistency across all elements (profiles, highlights, feeds).

Aulinnia (2023) also found that the most dominant verbal element in both types of accounts was *announcements*. These findings are also relevant to our research: @kemdiktisaintek.ri is dominated by policy announcement content, while @ruangguru also has a lot of promo and tryout announcements. However, the difference lies in how the announcement is visualized. Ruangguru packs announcements in a consistent template, while the Ministry of Education packages them differently each time.

The main drawback of @kemdiktisaintek.ri's absence of a standard design template is not an isolated phenomenon. Andriyani et al. (2025) in their study on the Dumai City BKPSDM found that government agencies often do not optimize the delivery of information in an informative and interesting way in digital media. The study concluded that the root of the problem was the lack of a standardized visual identity that was followed by the entire design team. Each designer or officer creates content in their own style, with no binding guidelines. Recommendations of Andriyani et al. (2025) The design of visual identity standardization is very relevant for @kemdiktisaintek.ri.

In the context of @kemdiktisaintek.ri, the absence of a standard template is evident from the layout variations: (1) "Secure Campus" uses centralized text + flag illustrations in the corner; (2) "Funding Recipient" uses centralized text + document icons; (3) "Description" uses a two-column layout; (4) "5 Conveniences" is just a centralized text with no illustrations. This variation shows that there is no single *style guide* document that governs how a @kemdiktisaintek.ri post should look.

Research by Ardhika et al. (2025) on wildlife conservation campaigns on Instagram found that government agencies (BKSDA) tend to focus on the content of activity reports and current statuses, while private institutions (Belantara Foundation) focus on educational content and community engagement. A similar pattern was found in our study. @kemdiktisaintek.ri tends to post policy content, official announcements, and activity reports that are informative one-way. Meanwhile, @ruangguru is more varied with promo content (inviting action), learning tips (education), humor (entertainment), and big day greetings (emotional involvement).

This difference in framing of messages shows that the communication goals of the two institutions are different. @kemdiktisaintek.ri aims to inform, while @ruangguru aims to engage. These different goals should not be a reason to ignore design consistency. Even for informative content, visual consistency is still important to build trust and professionalism.

One of the findings that needs serious attention is the color inconsistency in @kemdiktisaintek.ri. Although blue dominated 6 out of 8 posts (75%), the appearance of red on the "Safe Campus" post and green on the "Enlightened" post without a clear pattern was a significant weakness.

In the theory of the grammar of visual design Kress & van Leeuwen (2021), color has a semiotic function each color carries a meaning that can be read by the audience. Blue is often associated with professionalism, calmness, and trust. Red is associated with warning, danger, or urgency. Green is associated with nature, growth, or safety. When an institution uses blue in most posts, then suddenly uses red for one post without explanation, the audience will be confused: "Is this 'Safe Campus' post an emergency announcement? Is there a significant difference between the red and blue posts?" Without a clear pattern, these colors lose their communication function.

In the context of @kemdiktisaintek.ri, if red is to be used for announcements that are emergency or commemorative, then there should be consistency: all emergency announcements are red, all regular announcements are blue, all environmental programs are green. However, in the analyzed samples, this pattern was not visible. "Safe Campus" uses red, but there is no indication that this content is more urgent than other content. "Illuminated" uses green, but there is no indication that this is environmentally-specific content.

The graphic design guide for social media published by Hira (2024) emphasizes that visual consistency builds anticipation and emotional connection with audiences that are the foundation of long-term engagement. In the context of our research, @ruangguru have managed to build on this anticipation: audiences who are already familiar with their accounts know that when they see a post in a blue-and-white format and large numbers, it's a promo. When they see the two-column content with illustrations, it is a learning tip. This predictability reduces the cognitive load of audiences and allows them to focus on the message, rather than on trying to understand the format.

On the contrary, @kemdiktisaintek.ri has not reached this level of consistency. Because each post has a different layout, the audience has to "relearn" how to read each piece of content. This increases the cognitive load and potentially makes the audience miss important information because they are too busy understanding the format.

Research Limitations

This research has several limitations that need to be recognized and become a record for future research.

First, the limitation of the number of samples. This study only analyzed 4 screenshots with a total of 21 posts (8 from @kemdiktisaintek.ri and 13 from @ruangguru). While this number is sufficient to identify the underlying patterns, generalizations of the findings need to be done carefully. Future research is suggested to expand the sample with a longer observation period (e.g. 3-6 months) and a larger number of posts (minimum 50 per account).

Second, the limited number of evaluators. The assessment in this study was carried out by one expert evaluator (the researcher himself). Although this approach is common in qualitative content analysis, a single assessment has the potential to contain subjective bias. Future research is recommended to involve multiple expert evaluators (at least 3 people) and calculate the level of agreement between assessors (inter-rater reliability) to increase objectivity.

Third, the limitations of measuring audience responses. This study only evaluates the design from an expert perspective, not measures how the audience responds to the design. Further research can combine expert evaluation with engagement analysis (number of likes, comments, shares, saves) or even eye-tracking studies to see firsthand how audiences process visuals. This triangulation approach will result in a more comprehensive understanding of the effectiveness of message design.

Fourth, the limitations of cross-platform generalization. This research only focuses on Instagram. The findings may differ when applied to other platforms such as TikTok (which prioritizes short vertical videos) or Twitter (which prioritizes text). Cross-platform research is needed to understand how message design principles need to be tailored to the characteristics of each platform.

Feedback and Evaluation

Based on the results of the comparative analysis between @kemdiktisaintek.ri and @ruangguru, there are several constructive inputs for each account.

For @kemdiktisaintek.ri (Government): This account has great potential because blue is quite dominant (6 out of 8 posts) and the contrast of white text with the background is relatively good. However, the main drawback lies in the absence of a standard design template. Each post has a different layout, from centralized, two-column text to inconsistent combinations of text and illustrations. In addition, the appearance of red on the "Safe Campus" post and green on the "Enlightened" post without a clear pattern reduces the professional impression and confuses the audience. The most urgent suggestions for improvement are: (1) immediately create a standard design template for the 3-4 types of content that appear most frequently (policy announcements, scholarship info, activity agendas, infographics); (2) set the official color palette with blue as the main color and a maximum of two fixed accent colors; (3) create a written style guide that governs the typography, layout, and use of logos; (4) Avoid using red and green colors unless it has a clear and consistent communication function. By implementing these four recommendations, @kemdiktisaintek.ri has the potential to increase the score from 3.6 to 4.5 in a period of 3-6 months.

For @ruangguru (Private): This account has demonstrated best practices in message design on Instagram. The consistency of blue in 100% of posts, the use of white as a neutral background, and the limited orange/pink accents for emphasis are very mature strategies. The default template for promo content ("EARLY BIRD PROMO") repeated with fixed elements creates visual predictability that makes it easier for audiences to recognize the content. The advice for @ruangguru is maintenance: maintain the consistency of colors and existing templates, as these have become a strong brand identity. Small improvements that can be made are to ensure that the color contrast meets accessibility standards for audiences with visual limitations, as well as to expand to video content (reels) while maintaining the same visual template. @ruangguru can be used as a benchmark for other institutions, including the government, in managing message design on social media.

CONCLUSION

Based on an analysis of 11 graphic design principles in 21 posts from the Instagram accounts @kemdiktisaintek.ri (government) and @ruangguru (private), this study concluded that @ruangguru obtained an average score of 4.7/5 (very successful), while @kemdiktisaintek.ri obtained a score of 3.6/5 (quite successful). This 1.1-point difference shows a significant design quality gap between the two accounts.

The most significant differences are found in the principles of Repetition (2.5 vs 5) and Unity (3 vs 5). @ruangguru have a standard design template that is repeated consistently for the same type of content (e.g. the "EARLY BIRD PROMO" template), while @kemdiktisaintek.ri does not have a standard template. As a result, @ruangguru feed looks planned, professional, and easy to recognize, while @kemdiktisaintek.ri feeds look diverse without a clear pattern.

The main drawbacks of @kemdiktisaintek.ri are: (1) the absence of a standard design template each post has a different layout; (2) inconsistency of accent color even though blue is dominant (75%), the appearance of red in the "Safe Campus" post and green in the "Enlightened" post without a clear semiotic function; (3) inconsistent typography—font types and font sizes differ between posts.

The advantages of @ruangguru are: (1) consistency of blue in 100% of posts—combined with white as the background and orange/pink as a limited accent; (2) the default template for the promo is repeated with fixed and predictable elements; (3) Excellent hierarchy and emphasis of discount figures always get special treatment (largest size, contrasting color).

This research proves that in the design of messages on social media, color consistency alone is not enough. A uniform design template that includes layout, typography, and graphic elements is the main key to successful visual communication. Government institutions, with the resources at their disposal, should be able to achieve this standard of consistency.

Limitations and Further Research Suggestions

This study has limitations in the limited number of samples (4 screenshots, 21 posts) and the nature of single-expert evaluation. Future research is suggested to: (1) expand the sample with a longer observation period (3-6 months) and a greater number of posts (minimum 50 per account); (2) involving multiple expert evaluators (minimum 3 people) to improve reliability; (3) combining expert evaluation with engagement analysis (likes, comments, shares) to measure the effectiveness of the design directly; and (4) conducting cross-platform research (TikTok, Twitter, Facebook) to see how message design principles need to be adjusted.

Message design on social media is not just an aesthetic matter. It is a reflection of the institution's professionalism, credibility, and respect for its audience. @ruangguru have proven that design consistency can be achieved with a well-planned system. @kemdiktisaintek.ri, with its greater resources, should not lose. What is needed is not more talented designers, but systems and guidelines that allow every designer whoever he or she is to produce content that is equally quality and consistent.

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