Social Media Analysis of Kang Dedi Mulyadi's Instagram Account In Managing Digital Advertising And Persona Branding Using The Peso Model

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Article Info	ABSTRACT
	This study aims to analyze the digital advertising management strategy and personal branding of Kang Dedi Mulyadi (KDM) through his Instagram account, using the PESO (Paid, Earned, Shared, Owned) model. This topic is important because it demonstrates the dynamics of digital political communication in the era of increasingly personal and culture-based social media. The research method used is a qualitative approach with descriptive analysis of KDM's Instagram content. The results show that KDM succeeded in building authentic digital communication through emotional narratives, strong visuals, and the use of local language and a Sundanese Buhun cultural approach. This strategy does not rely on paid promotions, but relies on the organic power of humanistic and socially relevant content. In addition, this study recommends the development of the PESO model by adding Cultural Capital Media elements to adapt to the context of Indonesian political communication which is rich in local cultural values. In conclusion, KDM's success demonstrates the importance of culture-based content and emotional closeness in strengthening the effectiveness of digital political communication on social media.

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1. INTRODUCTION

Social media has become one of the most dominant communication and social interaction phenomena in this digital era. [1] Instagram, as one of the most popular social media platforms in Indonesia, not only functions as a photo and video sharing tool, but also as a medium for building personal branding, conducting digital advertising activities, and conveying social and political messages [2].

In the political realm, personal branding and digital advertising have a very significant role. [3] Public leaders, including regional heads, utilize Instagram as a means of direct communication with the public. The content they upload is not only informative but also becomes part of the political and cultural narrative. This is evident in how governors on the island of Java use Instagram to build their leadership image.

Through his Instagram account, KDM not only builds a digital personal brand but also consistently elevates local cultural identity and the values of traditional Sundanese wisdom. The content displayed is not solely political or self-promotional, but often includes portraits of rural life, local cultural narratives, social criticism based on

traditional values, and strengthening national character through a cultural approach. Thus, the digital communication developed by KDM is not only symbolic and strategic, but also has an educational dimension and cultural preservation.

This research offers novelty in terms of its object, analytical approach, and theoretical integration, which has not been widely discussed in previous studies. To date, no research has specifically and comprehensively analyzed regional head accounts, with their communication styles and local backgrounds, within the context of integrated digital communication strategies, including digital advertising, personal branding, and the PESO Model (Paid, Earned, Shared, Owned) framework.

Several previous studies have discussed the personal branding strategies of political figures, but have not yet linked them to the PESO approach as a whole, and are generally still descriptive normative. Meanwhile, this study offers an interdisciplinary and strategic approach, by combining three main analytical tools: the SOSTAC Model by PR Smith to analyze the planning and implementation of digital advertising, Montoya's eight principles of personal branding to examine the formation of a consistent and authentic self-image, and Gini Dietrich's PESO model to map the integration of media communication as a whole.

Furthermore, the novelty lies in the emphasis on local values and cultural expressions displayed on KDM's Instagram account, making this research relevant not only to the fields of digital communication and politics but also to socio-cultural dimensions. This research seeks to demonstrate that social media is not only a modern branding tool but also a space for the representation of cultural identity.

2. LITERATURE REVIEW

2.1 Digital Advertising

Digital advertising is an integral part of marketing communications that utilizes digital media to reach audiences precisely and effectively. [4] developed the SOSTAC model, which consists of six main stages. First, Situation Analysis. Situation analysis is carried out to understand market conditions, audience characteristics, and competitor positions. This stage is the initial foundation for digital advertising strategy planning. At this stage, comprehensive data collection and evaluation are carried out related to market conditions, audiences, and competitors. The goal is to obtain a clear picture of the external and internal environments that influence effectiveness.

Second, Objectives. Determining goals, which must be specific, measurable, achievable, relevant, and have a clear time limit (the SMART principle). These goals serve as a guide and benchmark for the success of all digital campaign activities, while strategy is the preparation of a long-term plan that explains how these goals will be achieved. Strategy includes selecting the right audience segment, determining the positioning of the message to be conveyed, and selecting communication channels and content approaches that suit the characteristics of the target audience. Tactics or tools used to implement the strategy, such as creating engaging content, scheduling posts, using paid advertising, collaborating with influencers, as well as optimizing SEO and using relevant hashtags.

Systematic plan implementation, where all designed elements are executed with clear team organization, efficient time and resource management, and the use of various digital platforms and supporting software. Good coordination and disciplined execution are crucial for a campaign to run smoothly and on schedule. Results are evaluated and controlled using various performance metrics

such as engagement levels and reach, which can be measured for effectiveness. The data and feedback obtained are then analyzed to identify strengths and weaknesses, allowing for adjustments to strategies and tactics for optimal results.

2.2 *Personal Branding*

According to [5] emphasizes that personal branding is a strategic process for managing others' perceptions of an individual. Eight key points to consider are: First, Consistency. Consistency is key in building a personal brand. The message conveyed, communication style, and brand visuals must be consistent across all platforms. Inconsistency can cause confusion and erode audience trust. Second, Differentiation, in this case, distinguishing oneself from other figures. To stand out among the many individuals and content on social media, one must be able to demonstrate uniqueness or added value that sets them apart from the rest.

Third Relevance: adapting to the audience's needs and values. A personal brand must always be relevant to the needs and expectations of the target audience. Presenting content and messages that align with current issues and needs makes the audience feel connected and engaged. Fourth, Clarity. Messages and self-image must be conveyed clearly and simply so that they are easily understood by diverse audiences. Fifth, Authenticity. Authenticity is the foundation for building lasting relationships with the audience. A sincere and honest personal brand will generate greater trust and loyalty. Sixth, Visibility, for personal branding to be effective, the presence must be felt widely and consistently across various platforms, both social media, blogs, and offline media. Seventh, Communication by establishing effective communication with the audience. Personal branding is not only about delivering one-way messages, but also about building active and responsive interactions with the audience. Eighth, Reputation by building and maintaining a good reputation. Reputation is the end result of all personal branding activities. Maintaining and strengthening reputation through real actions and values held is a long-term investment.

2.3 *PESO Model by Gini Dietrich*

The PESO (Paid, Earned, Shared, Owned) model, introduced by Gini Dietrich in 2014, is a strategic framework for media communications that integrates four primary media types. This model emphasizes the importance of synergy between these four media categories to ensure effective, credible, and relevant communications in the evolving digital era. By combining these various media, communication strategies can amplify messages and reach a broader and more diverse audience.

3. RESEARCH METHOD

This research uses descriptive research and case study. The descriptive nature is used because this research focuses on describing phenomena in detail and systematically based on collected data [6]. Case studies as a type of research show an in-depth focus on a particular object or unit, in this case Kang Dedi Mulyadi's Instagram account, thus being able to provide rich and valid contextual insights regarding advertising and branding management on social media. The object of this research is Kang Dedi Mulyadi's official Instagram account, which is used as a medium for digital communication and promotion. This account was chosen because it has a strategic role in building a public image and implementing digital advertising strategies and personal branding. To increase the validity and

reliability of the results, data were analyzed from various sources and methods by comparing interview results with observations and documentation.

4. ANALYSIS AND DISCUSSION

This research focuses on the Instagram social media account @dedimulyadi71, which is the official account of Dedi Mulyadi, an Indonesian political figure known for his humanistic communication approach, close to the people, and very strong in showcasing local cultural values, especially Sundanese culture. This account not only functions as a medium for sharing personal activities, but has developed into a strategic tool in building self-image or persona branding as well as a powerful means of digital political communication among Indonesian society.

In general, the Instagram account has a very large number of followers, which shows the great public attention to the figure of Dedi Mulyadi.

Table 1. Instagram Performance of @dedimulyadi71

Period	Total Followers	Follower Growth	Total Post	Total Likes	Total Comments	Total Engagement	ER by Followers
Jan to Dec 2024	1,413,704	337,666	1,546	10,261,008	558,784	10,819,792	2.42%
Jan to Jul 2025	5,261,460	3,847,756	1,419	77,386,781	3,076,770	80,463,551	12.19%

Based on statistical data on the activity of the Instagram account @dedimulyadi71 from January to December 2024 and January to July 2025, a very significant increase in various aspects of social media performance was seen. In 2024, the account's total followers reached 1,413,704, with a follower growth of 337,666, resulting in 1,546 posts with a total of 10,261,008 likes, 558,784 comments, and 10,819,792 total engagements, with an engagement rate (ER) of 2.42%.

Meanwhile, between January and July 2025, the number of followers increased dramatically to 5,261,460, with a follower growth of 3,847,756. Although the total number of posts decreased slightly to 1,419, the account recorded 77,386,781 likes, 3,076,770 comments, and 80,463,551 total engagements. The engagement rate also jumped sharply to 12.19%.

Table 2. Types of Instagram media @dedimulyadi71

Media Type	Total Posts	Average Likes	Average Comments	Average Engagement
Feed	134	20,610	707	21,318
Reel	2,833	29,964	1,250	31,214

Based on content performance data by media type on the Instagram account @dedimulyadi71, it can be concluded that the use of Reels has a much more significant impact than the regular Feed in terms of average interaction. In the Feed media type, there were a total of 134 posts, with an average of 20,610 likes, 707 comments, and 21,318 total engagements per post. Meanwhile, in the Reels media type, the number of contents was much larger, namely 2,833 posts, with an average of 29,964 likes, 1,250 comments, and 31,214 total engagements per content.

This comparison shows that Reels consistently generates higher engagement than Feed. This indicates that a content strategy utilizing the short video feature (Reels) has succeeded in creating greater appeal for audiences, particularly in building emotional connection and increasing public engagement with Kang Dedi Mulyadi's branding.

4.1 Digital Advertising Management Strategies Implemented by Kang Dedi Mulyadi on His Instagram Account

The digital advertising management strategy implemented by Kang Dedi Mulyadi through his personal Instagram account can be analyzed in more depth using the SOSTAC model developed by [4] which consists of six stages: Situation Analysis, Objectives, Strategy, Tactics, Action, and Control.

First Situation Analysis is a situational analysis to understand market conditions, audience characteristics, and competitor positions. This stage is the initial foundation of digital advertising strategy planning. At this stage, comprehensive data collection and evaluation are carried out related to market conditions, audiences, and competitors. The goal is to get a clear picture of the external and internal environments that influence effectiveness. Based on an interview with one of the sources from the media team, Kang Gilang Taruna, it was stated that:

"We routinely analyze trends and public response to each uploaded piece of content, including the best times to post and the types of content that resonate most, such as humanist videos or stories about small communities."

This statement demonstrates the implementation of the Situation Analysis stage, where the team conducts an in-depth analysis of digital market conditions and audience characteristics to determine the right strategic direction. One important aspect of Kang Dedi Mulyadi's digital advertising management strategy is attention to the Instagram algorithm, particularly in determining the timing and type of content displayed. An interview with one of his social media team members, Kang Gilang Taruna, explained that:

"Content adjustments are made based on social media statistics. The majority of followers come from West Java, followed by Jakarta, and then overseas, such as Hong Kong, Taiwan, and the Middle East. Therefore, content and broadcast times are adjusted to suit the habits of users in these regions."

This statement demonstrates that Kang Dedi's team uses follower demographic and geographic data as a basis for optimizing content reach and engagement. Understanding the Instagram algorithm empowers the team to adjust upload times according to user activity hours in each of their followers' primary regions. For example, for followers in West Java and Jakarta, upload times are focused on the morning before noon or the afternoon before evening, which are the most leisure times for most users.

Second At the Objectives stage, Kang Dedi's goal in conducting digital campaigns wasn't simply popularity, but rather to build emotional connection with the public through consistent, human-centered content. This is emphasized in the interview excerpt:

"Mr. Dedi always says, it's not about the number of followers, but about the usefulness of the content itself."

This goal is clearly SMART: specifically, conveying a message of empathy, measurable through engagement, achievable through authentic content, relevant to community issues, and time-bound, as evidenced by its consistent posting rhythm. Specifically, this account aims to build the image of a public figure who is empathetic, approachable, and deeply rooted in local cultural values. This was emphasized by Fian Firatmaja, a

national journalist and active follower of the account, who stated:

"By maintaining a distinctive tone of voice, while still carrying the values of Sundanese culture, simplicity, and closeness to the community."

This statement indicates that the consistency of the digital persona is consciously and purposefully maintained to reflect these values, which are also part of the account's communication goals. From a measurable perspective, the strategy's success can be observed from the high level of engagement, both in feed content (average 21,318 interactions) and reels (average 31,214 interactions), demonstrating the effectiveness of communication in reaching and engaging the audience. This goal is also achievable because it is supported by an authentic, hands-on approach. Fian also added:

"Yes, because KDM immediately goes into the field when there is a polemic and resolves it with an empathetic approach."

This shows that Kang Dedi's approach is not only to build a digital persona, but also to strengthen public trust through real actions that are then communicated digitally.

Third, the Strategy stage is evident in the selection of content types that are predominantly short-form Reel videos, with personal narratives, and audience segmentation targeting lower-middle-class people familiar with village life. This strategy supports Dedi Mulyadi's persona as a "leader who is close to and cares about the common people." Fourth, in the Tactics stage, Kang Dedi utilizes the Reels feature to maximize reach, collaborating with local media accounts. This is evidenced by engagement data showing that Reel content has an average of 29,964 likes

and 1,250 comments, significantly higher than regular feed content.

Figure 1. Dedi Mulyadi's Reels and Feed Features
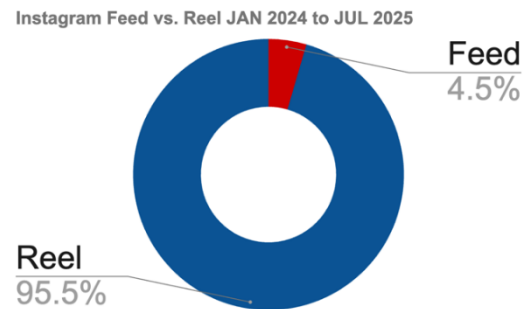
Based on the data above, Kang Dedi Mulyadi's digital communication goals are measurable, not only through follower count and interactions, but also through strategically selected content composition. The data shows that reels dominate 95.5% of total posts, while feed content only makes up 4.5%. This indicates a preference for short-form video content, which is more dynamic, easy to share, and tends to receive a friendlier algorithm from Instagram. This strategy aligns with the goal of expanding the reach of messages and maximizing audience engagement.

Fifth The Action phase is executed with the involvement of a structured creative team in content production, editing, and upload scheduling. In another interview, the media team stated:

"There's a dedicated division responsible for editing and evaluating content every week, ensuring it's consistent and aligned with his communications mission."

Finally, the control stage is evident in the social media team's routine evaluation practices, such as monitoring Instagram insights and adjusting strategies based on engagement metrics. Assessments are based on analytics data gathered from Instagram insights, such as reach, link clicks, and video watch time.

4.2 *Kang Dedi Mulyadi's Personal Branding Development Process Through Activities and Content on Instagram*

KDM's personal branding process through his Instagram account demonstrates the implementation of a strong and planned digital communication strategy. In the context of personal branding theory [5], eight key elements—consistency, differentiation, relevance, clarity, authenticity, visibility, communication, and reputation—appear to be implemented in a distinctive manner and in accordance with KDM's character. First, Consistency. Consistency in content is evident in the systematic and structured management of strategies carried out by the social media team. Kang Gilang Taruna, a member of the social media management team, explained that:

"The content strategy was based on direct direction from Kang Dedi Mulyadi (KDM). However, outside of that direction, the team continued to prepare material from clips from YouTube videos that aired the day before."

This statement demonstrates that while KDM provides direct direction on key messages, the social media team maintains an independent work system that recycles content from other channels to maintain production continuity. This strategy allows KDM's personal branding narrative to remain consistent and sustainable.

Second Differentiation: One factor that distinguishes KDM from other political figures is his use of local cultural elements as a visual and narrative identity. This strategy has been developed since his tenure as Deputy Regent. Kang Gilang stated:

"Sundanese, particularly Sunda Buhun, is used to reach the local community. Even though employees sometimes don't understand the terms, this is a hallmark of KDM, with its strong cultural narrative."

This indicates that the cultural approach is not merely a symbolic attachment, but rather the foundation of KDM's political communication identity. By using a more classical regional language (Sundanese Buhun), KDM not only reaches the emotions and identity of the local community but also reinforces the impression that he is a figure who is close to, understands, and is part of the indigenous community itself.

Third Relevance. KDM adapts content to the needs and emerging issues within the community. Using social media as a direct communication channel provides space to respond quickly to issues, including conveying policies or resolving conflicts directly in the field. This makes its messages feel current and appropriate to the public context. Fourth, Clarity. The language style used by KDM is light, communicative, and easily understood by all groups. The team's copywriter explains that:

"The narrative remains relevant, easy to digest, and not overly technical or heavy. The main message must be clear and touch the emotional aspects of the audience."

By using down-to-earth narratives, KDM can convey big ideas simply and touch the audience's emotional aspects, such as empathy, solidarity, and social justice. This creates an inclusive dialogue space for all groups, from rural residents to urban communities active on social media. Fifth, Authenticity. The authenticity of the content is reflected in KDM's direct involvement in the narrative process and editorial decision-making. The content is not

shaped solely by the creative team, but also through personal direction from KDM. This is emphasized by the copywriter:

"The KDM's directives serve as the primary guideline. However, they are also adapted to current trends and issues that are widely discussed by the public."

This quote emphasizes that despite the team's creative process, every published piece of content still goes through a filter of values and principles maintained directly by KDM. As a result, the narrative presented truly represents KDM's own perspectives, attitudes, and personality, not simply the creation of the branding team.

Sixth Visibility. KDM's visibility on social media is very high. He actively uploads content in the form of video reels, which is the dominant format. According to data from the social media team, as much as 95.5% of uploaded content is in Reels format, while only 4.5% is in the form of regular Feed posts. This strategy is adapted to the Instagram algorithm that prioritizes short and engaging video content. In addition, the upload schedule is also designed to adjust to user active hours to reach the widest possible audience, including diaspora communities abroad. Seventh, Communication.

The communication established is not one-way. The team monitors public opinion through comments, reposts, and engagement from major accounts like Lambe Turah. Coordination between team members is direct and dynamic, enabling rapid responses to issues or viral moments. This demonstrates flexible yet focused strategic communication. According to Kang Gilang:

"When the public defends content, it's seen as a positive response. In a political context, content is usually allowed to "lose" due to already strong public support."

Kang Gilang Taruna's statement reinforces how Kang Dedi Mulyadi's personal branding communication strategy relies not only on direct communication from the main character but also encourages active public participation as part of the narrative. When the public voluntarily defends the content in the comments section or on other social media platforms, this demonstrates the success of building emotional resonance between KDM and the public.

Coconutn, Reputation. KDM's reputation is built not only from digital perception, but also from real actions. Fian Firatmaja, a journalist and active follower of the KDM account, stated:

"KDM goes directly to the community and resolves problems in a way that prioritizes a culture of deliberation and the values of mutual cooperation."

This demonstrates that KDM's reputation isn't built solely on visual imagery, but also on a tangible track record directly visible to the public. His reputation as a humanistic, down-to-earth, and responsive leader is reinforced through the ongoing documentation of his daily activities, uploaded to Instagram.

Fian Firatmaja's statement highlights a crucial dimension of KM's personal branding, which is not simply based on digital imagery but also on concrete, on-the-ground actions. A strong reputation cannot be built solely through visual content or rhetoric on social media. In the context of KDM, reputation grows from consistency between what is presented online and what is done offline.

4.3 Modification or Development of the PESO Model That is Relevant and

Applicable to the Context of Political Communication of Indonesian Public Figures

These findings emphasize that the PESO model in the context of Indonesian political communication, KDM, requires expansion by incorporating Cultural Capital Media elements as an integral component. These elements include the use of local narratives, cultural symbols, regional languages, and lifestyles that reflect traditional values and emotional closeness to the community. In practice, KDM consistently uses Sundanese Buhun in his interactions, wears traditional clothing, and displays simplicity in his daily life—a strong representation of cultural identity not shared by many other public figures.

This approach is not simply a visual element or communication style, but rather a symbolic resource with high resonance in society. This cultural capital strengthens the appeal of content on owned media like YouTube and Facebook, making it more authentic and relatable. A statement from Kang Gilang Taruna confirms this:

"When content goes viral, big accounts like Lambe Turah repost it themselves. It's not because they're paid, but because they deem it interesting and worthy of going viral."

KDM himself has succeeded in utilizing the phenomenon of virality as a form of political influence, not through dominating discourse, but rather by strengthening his image as a genuine public figure who is relevant to the daily lives of ordinary people.

On the shared media side, this cultural element encourages people to voluntarily share content because they feel represented or emotionally connected. Fian Firatmaja noted the ongoing interest and monitoring of Kang Dedi Mulyadi's Instagram account. He stated:

"I've commented before, but it's been a long time since I've forgotten. I haven't shared anything, just to admire him. I just keep an eye out for current issues, and occasionally repost to my IG story."

Fian stated that he monitored the account to work on current issues, which showed that the KDM account was seen as a source of relevant political and social narratives, indicating that the account's existence was not only as an image medium, but also as a reference for public issues for the wider community, including journalists.

Earned media Cultural capital media emerged naturally as these local symbols attracted the attention of prominent accounts, recognizing the viral value and uniqueness of the content. Furthermore, the potential for paid media also opens up when brands or institutions with similar values are interested in collaborating, transforming these cultural elements into strategic assets that transcend mere aesthetics or identity. Thus, Cultural Capital Media is not only relevant but also applicable in strengthening all dimensions of PESO in political communication in Indonesia.

With this approach, owned media becomes not just a publication platform, but also a platform for symbolic dialogue between KDM and the wider community. This strategy positions owned media as a central pillar in modifying the PESO model, particularly in the context of Indonesian public figures seeking to maintain organic narratives and cultural closeness. Based on this, modifying the PESO model in the context of KDM political communication demonstrates that

digital political communication strategies in Indonesia require a more organic, participatory, and culturally appropriate approach. Paid media is not a top priority and is used only in a limited manner for important content that needs to be boosted. According to the KDM team, it is not prioritized. An organic and participatory approach is prioritized. Advertising is used only on a limited and situational basis. Kang Gilang stated that:

"So far, we've rarely used paid services. If we do, it's usually when there's important content that we need to promote more widely. But it's not routine."

The use of paid media in KDM's digital communication practices is not dominant. Unlike many other public figures or politicians who rely on paid promotions to increase the reach and exposure of their content, the KDM media team focuses more on organic and participatory approaches.

Earned media emerged naturally without a formal PR strategy, as KDM content was deemed engaging and worthy of distribution by major public accounts. Shared media is more deeply understood as a form of emotional engagement among digital communities who voluntarily share content due to cultural ties and personal experiences. Meanwhile, owned media, such as official YouTube and Facebook channels, became the center of authentic narratives that built KDM's closeness and political identity. Kang Gilang explained:

"Kang Dedi never uses a script. What appears in the content is natural recordings of his interactions with residents. So, his YouTube channel isn't just owned media, but a reflection of his authenticity."

His naturally recorded interactions with the community, such as meeting small traders, helping elderly people on the street, or engaging in light discussions with village children, make his YouTube channel a platform for fostering empathy. This overall approach demonstrates that effective political communication in Indonesia's digital age must be rooted in authenticity, emotional connection, and naturally occurring community participation.

5. CONCLUSION

This study found that Kang Dedi Mulyadi's digital communication strategy through his Instagram account reflects a structured, authentic, and culturally relevant approach. His digital advertising management strategy demonstrates the use of emotionally and visually engaging content, as well as consistent narrative captions and storytelling. KDM does not rely on extensive paid promotions, but rather relies on the power of its content to organically attract attention and encourage broad public participation.

In developing his personal brand, Kang Dedi Mulyadi utilizes various content elements, such as videos of interactions with the community, the use of local languages, and an egalitarian and humanistic communication style. These activities create an authentic impression and strengthen emotional bonds with his audience. KDM's branding is built through real experiences, not just image, making him a public figure with a strong character and easily accepted by the digital community.

Another finding is the need to modify or develop the PESO (Paid, Earned, Shared, Owned) model for the context of Indonesian political communication. The addition of Cultural Capital Media elements is crucial to accommodate local values such as language, cultural symbols, and distinctive social expressions, which have proven effective in strengthening message resonance across all PESO channels. In the context of KDM, the use of Sundanese Buhun culture, village interactions, and local symbols are attractive,

distinguishing features and strengthening the
effectiveness of political communication.

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