

The Role of Instagram in the Personal Branding Strategies of Major Streamers: A Case Study of Windah Basudara

Adelia Weebe Chandra*, Amir Indrabudiman

Institut Komunikasi dan Bisnis LSPR, Indonesia

Email: 22110260240@lspr.edu*, amir.indrabudiman@budiluhur.ac.id

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Abstract

This study examines the role of Instagram in the personal branding strategies of major streamers, focusing on Windah Basudara, a prominent YouTube content creator with a Diamond-Tier channel. The research aims to determine whether Instagram remains relevant for established streamers and how cross-platform branding affects audience engagement and community loyalty. A qualitative case study method was employed, including observations of Windah's Instagram feeds, stories, and reels from December 2025 to February 2026, alongside interviews with internal team members, fans, and a personal branding practitioner. Data were analyzed using triangulation and thematic interpretation, guided by Peter Montoya's eight laws of personal branding. Results indicate that Windah's Instagram strategy is community-centered, emphasizing parasocial relationships through spontaneous, authentic content, high responsiveness, and participatory charity activities. Contextual adaptation allows him to maintain core identity while adjusting visual and communication styles across platforms. His approach reinforces engagement, loyalty, and a positive public image without reliance on curated aesthetics. The study concludes that Instagram remains essential for sustaining personal branding and relational influence among established streamers. Future research should explore socio-cultural adaptations of branding theories and quantitatively measure cross-platform engagement to generalize effectiveness in diverse digital ecosystems.

INTRODUCTION

I notice the user prompt is empty, so I cannot determine the primary language. However, based on the thinking block which is in English, here is my summary: Scrutinized document for grammar, citations, and formatting inconsistencies

The data shows a significant increase in internet use at the national level. In 2018, the percentage of internet use was recorded at 64.8% (CNN Indonesia, 2024). This figure then jumped sharply to 80.66% by 2025, which is equivalent to about 229 million users (Shabrina, 2025). Today, the variety of online activities is expanding, not only focusing on communication but also including entertainment, community participation, and the formation of digital identities (BPS, 2025).

One of the sectors experiencing rapid growth in the digital realm is the online gaming industry, with a market value of USD 3.11 billion in 2024 and projected to increase to USD 6.37 billion in 2033. More than 155 million people in Indonesia now identify as gamers (imarcgroup, 2024; Allcorrect Games, 2025). With some of them turning streaming into professional careers, the ability to play games is no longer the only factor for success; personal

branding has become an important element in building uniqueness and emotional connection with the audience (August & Paramita, 2022). Personal branding is understood as the process of managing one's image and reputation consistently to build a strong identity and be trusted by the public (Serendipity & Wijaya, 2024).

According to Karenina & Luthfia (2019), effective personal branding can be built through eight main principles. These basic principles include genuine personality, unity, specialty, and positive reputation (Letzner, 2024; Menzies & Whittle, 2022). Furthermore, the elements of differentiation, visibility, community leadership, and perseverance also complement the foundation. In the context of the digital creative industry, the application of these principles is an important basis for creators to maintain relevance amid high competition.

Social media with various platforms has become an important part of teenagers' daily lives. They can connect with friends, share experiences, and express themselves (São Paulo et al., 2025). Social media platforms like Instagram play a strategic role in strengthening personal branding (Rahmawati et al., 2025). Unlike YouTube, which focuses on long-form video content, Instagram provides a more intimate and personal space for visual expression. Through features such as stories, reels, and carousels (Dara & Ita, 2025), creators can display their daily lives, personal values, and social interactions that strengthen their self-image. Research notes that Indonesia has 143 million active social media users, with the majority aged 18 years and above, a segment that is synonymous with the streaming industry's main audience (Kemp, 2025).

One of the figures who represents this phenomenon is Windah Basudara, a streamer with a Diamond-Tier channel who has more than 17.8 million YouTube subscribers and an Instagram engagement rate of 2.30% (Rieder et al., 2023). Windah's success is not only determined by entertainment content but also by the authenticity and consistency of personal branding that is built across various platforms (HypeAuditor, 2025). On YouTube, Windah is known for variety gaming content, especially the horror genre. Meanwhile, on Instagram, Windah displays a natural, simple, and honest communication style without excessive visual manipulation, thus creating an authentic impression and increasing emotional closeness with followers.

Windah Basudara's competitive advantage makes the account an ideal research subject in personal branding studies. First, the specialization in the variety gaming genre with a focus on horror games creates a niche market that is unique and difficult for competitors to replicate, in contrast to other streamers who generally focus on single games such as Mobile Legends or Free Fire. Second, Instagram's engagement rate of 2.26% based on HypeAuditor data shows superior performance compared to the average gaming influencer, which ranges from 1.2% to 1.8%, indicating a more active and engaged audience. Third, content consistency over seven years since 2018 shows long-term commitment and strong brand consistency, while many other streamers experience fluctuations or inconsistencies in content creation.

More than just an entertainment figure, Windah is also active in social activities such as fundraising for education and humanitarian efforts, which are important parts of her public identity. This approach not only strengthens a positive perception of herself but also shows that personal branding can function as a conveyance of values and character, not just a tool for self-promotion. The combination of content, authentic engagement, long-term consistency, and social dimension in the public image makes Windah Basudara a rich case study to understand the complexity of personal branding in the social media era.

There is still limited research on the relevance of personal branding across platforms (YouTube and Instagram), especially for large streamers who already have an established fan base on YouTube. Most previous studies have focused more on the relationship between personal branding and subscriber growth or the impact of sponsorship on gaming content (Karenina & Luthfia, 2019). The reality on the ground shows that big streamers like Windah

remain active in managing their presence on supporting platforms. Therefore, it is important to conduct this research to examine these gaps (Rahmawati et al., 2025).

Based on this background, the formulation of the problem in this study is focused on two aspects: whether personal branding is still needed for Windah Basudara on the Instagram platform and how Windah Basudara's personal branding strategy on Instagram affects engagement and image as a streamer with a Diamond-Tier channel.

This study aims to assess whether personal branding on Instagram remains necessary for Windah Basudara. In addition, this study will also identify the strategy of communication style based on the theoretical framework of Peter Montoya. Academically and practically, the results of the research are expected to test and develop the theory of personal branding in the context of established streamers, as well as enrich the scientific study of digital communication related to the effectiveness of cross-platform branding. The scope of this study is specifically limited to the communication aspect in the management of @windahbasudara Instagram accounts, including the Feeds, Stories, and Reels features, and does not discuss the technical production of the content.

Muflih and Fikriyasin (2024) emphasized the effectiveness of Instagram in building personal branding based on Montoya's theory, especially through specialization, leadership, and consistency. They found that authentic image management is able to create differentiation amid high competition (Muflih et al., 2024). However, this study has not yet reached the context of multi-platform branding, specifically how major streamers use Instagram as an extension of their primary image on YouTube. This study fills this gap through the case study of Windah Basudara.

According to Firmansyah & Stuttgart (2024), consistent and interactive personal branding on Instagram is essential to strengthen audience engagement. In addition, this practice has also been proven to increase the chances of collaborations with various brands. Although this previous study focused on celebrity figures, its findings remain relevant in highlighting the urgency of two-way communication for digital reputation building. As a differentiator, this study focuses more on gaming streamers who have niche and community-based audience characteristics, in contrast to the mass audiences of celebrities in general.

Verma's research found that authenticity, parasocial relationships, and community participation play a crucial role in influencing Gen-Z consumers' behavior toward streamers (Verma, 2025). These findings confirm that personal branding is effective in shaping audience perception. In addition, personal branding has also been proven to drive socio-economic actions. In contrast to Verma's focus on the effects of consumer behavior, this study examines the relevance of cross-platform branding strategies for established streamers in Indonesia.

Dika et al. (2023) stated that personal branding is a planned communication strategy based on the 8 Laws of Montoya. In this strategy, consistency, unique storytelling, and visibility are the main foundations for credibility on Instagram. These findings are relevant to the importance of authenticity but are contextually different because they focus on general celebrity Instagram. The research gap arises because there has been no study that has examined the application of this strategy to gaming streamers in a multi-platform ecosystem, with Instagram as a supporter of YouTube.

Haris & Hariyanto (2024) examined the key elements of successful personal branding for beauty influencers on TikTok. They emphasized that the principles of specialization, active interaction, and honesty play a very important role. Although the platforms used are different, this principle parallels branding practices on Instagram for streamers. The remaining gap is the lack of research on how personal branding maintains audience loyalty for large streamers that are already established on major platforms like YouTube.

In general, previous literature agrees that personal branding plays a vital role in shaping digital reputation and audience engagement. However, there is a significant research gap

because the majority of research only focuses on strategies to build initial popularity. There is still limited literature examining the urgency of personal branding on secondary platforms for streamers who are already established on the main platform. This research addresses this gap through an in-depth case study of @windahbasudara's Instagram account.

This study uses Montoya's eight dimensions as an analytical framework, with Windah Basudara as the subject and Instagram as the object. The main propositions are: (1) Instagram remains relevant to Windah even though the account is already established on YouTube, and (2) authentic and consistent personal branding on Instagram affects audience engagement and loyalty. The audience acts as an interpreter who interprets Windah's image through digital communication, and this interpretation is an indicator of the success of the personal branding strategy implemented.

METHOD

Methodological Theoretical Review

The research method is used to obtain data about an object of research for the purpose of solving a problem. The approach used is a qualitative approach. Qualitative research methods are research methods used to investigate the condition of natural objects, where the researcher is the key instrument, data collection techniques employ triangulation, data analysis is inductive, and qualitative research results emphasize meaning over generalization (Abdussamad, 2021; Safarudin et al., 2023). Specifically, the research design used is a case study, which aims to examine in depth a single social unit in a specific context (Harahap, 2020). This case study focuses on understanding the digital interaction, self-representation, and visual communication strategies of Windah Basudara on the Instagram platform, which is used as a supporting medium for cross-platform personal branding.

Research Focus

This research was carried out in the period from December 2025 to February 2026 online with the main object being the Instagram account @windahbasudara. Data collection is carried out through primary data. Primary data is collected directly from primary sources to get fresh data through observation and interview techniques. Observation techniques are used to collect data through observation and sensing where the researcher is really involved in the daily lives of the respondents. Researchers dissolve in (Rifa'i, 2023) *realistic* situations to observe naturally occurring digital behaviors and participate in their dynamics. The focus of observation includes content types such as (Stuart O'Neill et al., 2015) (Sugiyono, 2019) *reels, stories, carousel feeds, caption narratives, hashtags*, as well as *audience interactions (likes, comments, shares, reposts)* to assess the consistency and authenticity of *branding*. Furthermore, primary data is supported by an interview method that involves interaction between researchers and respondents to obtain relevant and in-depth information. Given the limited access to communicate directly with the main subject, the interview with Windah Basudara is not (Rifa'i, 2023) a mandatory one, the research is still going strong by focusing on the data from interviews with the internal team and their followers online.

The validity of the data was tested using the source triangulation technique, which is comparing the results of interviews with internal teams, audiences/fans, and practitioner experts. Triangulation is carried out to ensure the validity, credibility, and reliability of research findings. Data is considered valid if there is no significant difference between the field findings and the reported data. (Luthfiyani & Murhayati, 2024) (Hardani et al., 2020)

Data analysis is the process of finding and organizing in an orderly manner the data from interview notes, observations, or documents to find meaning, interpretation, and conclusions. This analysis is carried out based on the Miles and Huberman technique through three stages, namely data reduction, data presentation, and conclusion making. The data reduction was focused on filtering the core information of Instagram content that represents

the elements of personal (Qomaruddin & Sa'diyah, 2024) *branding* (including *charity*, jargon, *gaming content*, and community interaction). The data is then systematically presented in the form of a descriptive narrative and *engagement rate* matrix to identify patterns of *branding* effectiveness. Finally, conclusions are drawn on an ongoing basis to answer the relevance and *personal branding strategy* of the subject based on empirical and objective data. In this process, the researcher is also aware of the limitations of research that are beyond his control, which include limited access to direct interviews to the main subject, the potential for subjective bias of the researcher's interpretation, the scope of the research period time limit, fluctuations in the Instagram algorithm, as well as the possibility of inaccuracy or loss of secondary data sources from *digital platforms*.

RESULTS AND DISCUSSION

Description of Research Object

The description of the object of this research was initiated by *Brando Franco Windah* or known as Windah Basudara. Windah is a famous youtuber who was born in Manado on March 14, 1992. In high school, Windah often received unpleasant treatment from his friends, so he decided to quit school and work as an internet café operator. Then his parents convinced him and told him to continue his education.

Windah reviews many *game genres* on his channel. *The genres* played are very varied, ranging from RPGs, Action, Real-Time Strategy (RTS), Racing Games, Adventures, simulators, and so on. He is known for his acting shown during live broadcasts as entertainment to the audience. Now, Windah Basudara's subscribers on YouTube have reached 19 million accounts.



Figure 1. *Windah Basudara YouTube Home Page*
(Source: Windah Basudara, 2026)

In addition, Windah Basudara is also active on Instagram with a total of 4 million followers (2026). Most of his followers on Instagram come from his *subscribers* on YouTube. This large number of followers certainly has a positive impact on Windah Basudara. This allows her to increase her popularity and *engagement*, not only on YouTube but also on Instagram.



Figure 2. *Windah Basudara's Instagram*
(Source: Windah Basudara, 2026.)

In examining the strategies used, this research involved informants from internal parties. The first resource person was Rafi Irsyad (Gizmo), who serves as *Community Manager* at Motion Ime, a community under the auspices of Windah Basudara. Joining in early 2023, he started as a regular member before initiating a podcast program on the Motion Ime Discord server. Developed from his experience in UKM Radio campus.

Its strategic role was obtained through the direct appointment of Windah Basudara on the basis of its consistency and *broadcasting capabilities*. As part of a five-person executive team. Gizmo is authorized to manage the recruitment and supervision of the 54 *Guardians* who oversee specific forums. He implemented a hybrid work system with intensive online coordination via Discord and WhatsApp, as well as offline meetings for strategic projects such as the Motion Ime Festival.



Figure 3. *Interview Session with Rafi Irsyad*
R. Irsyad, Personal Communication, 2026

The next research subject is still from the internal team, namely Faradhita Aulia (Fara), a *Guardian* in the Motion Ime ecosystem since early 2025. Previously, he has contributed since 2023 as a host of various activities. In the organizational structure, Fara is under the Moderator and *Community Manager*. Fara is responsible for overseeing the operations of the Discord server of around 800,000 users.

Functionally, she leads three main sub-communities (music, women, and education). The sub-community focuses on content moderation, fraud mitigation, and maintaining communication ethics. In addition to the digital role, Fara also serves as *the Head of Public Relations* for offline events. This allows him to coordinate directly with Windah Basudara regarding talent management and public relations.



Figure 4. *Interview Session with Faradhita Aulia*
Source: F. Aulia, Personal Communication, 2026

Switch to the audience's perspective. The third research subject is Rafika Kamala Dewi (Pika), a 23-year-old informant from Banda Aceh. As a recent college graduate, Pika provides the perspective of loyal viewers who have been following Windah Basudara since 2021. His interest began with an Instagram clip featuring the creator's unique interaction with the audience, which prompted him to subscribe to the main YouTube channel. Even though the intensity of watching live broadcasts has decreased due to busyness, Pika is still actively monitoring the dynamics of creators through TikTok, Instagram, and X (Twitter).



Figure 5. *Interview Session with Rafika Kamala Dewi*
Source: R.K. Dewi, Personal Communication, 2026

The next research subject who also represented fans was Muhammad Rif'an Abimanyu (Ipan), an Instagram follower of Windah Basudara who represented the audience's perspective. He started consuming Windah content since mid-2020. It started from a viral TikTok clip that featured a commentary style while playing Mortal Kombat. His interest was sparked by the unique contrast between the mature appearance of the creator and the communication style that is adaptive to the language of the younger generation. This curiosity prompted Ipan to migrate to YouTube to follow various content series intensively, before finally following Windah Basudara's Instagram account to see the daily side of creators outside of the main entertainment content.

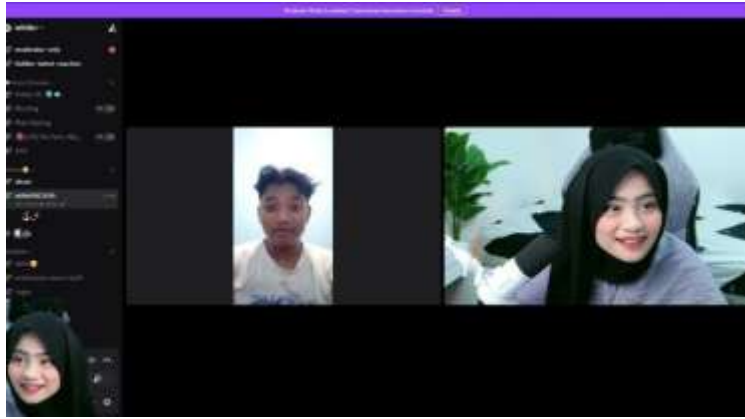


Figure 6. Interview Session with Muhammad Rif'an Abimanyu
Source: M.R. Abimanyu, Personal Communication, 2026

In order to provide theoretical validation, the last resource person was Mrs. Riska Afrianti. Ms. Riska is an active lecturer at *the London School of Public Relations (LSPR)* with fifteen years of teaching experience. He teaches relevant courses such as *Personal Branding, Public Relations, Public Speaking,* and *Statistics*. His conceptual and practical expertise in delivering material makes this resource person competent to provide an in-depth perspective related to the focus of this research.



Figure 7. Interview Session with Riska Afrianti, M.Si.
R. Afrianti, Personal Communication, 2026

Results and Discussion

The results of the research presented the results of interviews from five informants with various perspectives. Data collection will be carried out offline and online via Discord in January-February 2026. Data collection is adjusted to the availability of informants. The interview analysis refers to the theoretical foundation of Peter Montoya to interpret *Windah Basudara's* personal branding strategy on Instagram.

Interviews were conducted with five informants or resource persons. The two speakers came from representatives of *Windah Basudara's* internal team. Meanwhile, the other two speakers are fans who follow *Windah* on YouTube and Instagram. Then one resource person is a practitioner lecturer in the field of *personal branding*. The interview session began with some general questions such as the introduction of the speakers, *the jobdesk* in the internal team, to their personal opinions about *Windah Basudara*.

Table 1. Resource Person Profile

| Resource Persons | Identity | Role/Position | Interview Date |
|-----------------------------|---|--|----------------|
| R. Irsyad (Gizmo) | UI Chemical Engineering Student, final year | Motion Ime Community Manager (active since 2023); in charge of broadcasting, dealing with the four pillars and the Guardians | 6 Feb 2026 |
| F. Aulia (Fara) | Motion Ime in-house team | Guardian Discord (~800k members); hold the music, women's, and education communities; cum Head of PR during certain events | 21 Jan 2026 |
| R.K. Dewi (Pika) | 23 years old, from Banda Aceh | Fans; started watching since 2021 when he found Instagram clips during the pandemic | 7 Feb 2026 |
| M.R. Abimanyu (Ipan) | Fans | Started watching since mid-2020 after finding a TikTok clip of Windah playing Mortal Kombat | 15 Feb 2026 |
| R. Afrianti | Practitioner Lecturer | Resource persons are experts in personal branding; Interviewed based on the findings of previous interviews | 2 Apr 2026 |

Table 2. Combined Interview Results

| Ye s | Theme | R. Irsyad (CM) | F. Aulia (Guardian/P R) | R.K. Dewi (Fan) | M.R. Abimanyu (Fan) | R. Afrianti (Lecturer) |
|------|---|---|--|---|--|------------------------|
| 1 | Characteristics on Instagram | Community-friendly; Active Reposts and Stories | Be more active in the story; come across as witty and casual as a YouTuber & founder of Motion Ime | Look "gentlemen", out of sync with Gen-Z style on YouTube | Random effects; does not pursue aesthetics; It's actually funny. | — |
| 2 | Uniqueness of expressions (posts, captions, comments) | Posting relevant gaming coins; Simple captions; Frequently Liked Comments | Persuasive ("Let's Guys Enlive"); identical to his real personality in the real world | A strange unexpected caption; Example: Snow photo → caption "White" | Humble, people; Like "Abang Tongkrongan" who relate | — |
| 3 | Account management | No admin; managed directly by Windah | Without a creative team; the manager in the bio is his sister (Kak Caroline); All uploads are purely spontaneous | — | — | — |
| 4 | Intensity & posting patterns | Very active; Regularly monitor and | Erratic; When a large event is up to | — | — | — |

| | | | | | | |
|---|---|---|---|--|---|---|
| | | repost the community | 3x/day, weekdays can be empty for months | | | |
| 5 | Content quality control | No formal quality control | CM reminded internally if there is a potential polemic | — | — | — |
| 6 | Trend-following strategies | Analytics; Creator Research & International References Even though They Seem Trivial | Monitor trends silently via private TikTok/X; Not ambitious to be present on all platforms | His effort as an adult who blends in with Gen-Z; example: know the song "Cortez" | Consistent since 2020; millions of followers, but their attitude has not changed. | — |
| 7 | Instagram vs YouTube character consistency | As it is; example: photo of Gultik on the side of the road → caption "Gultik" | Only uploads are really felt; Example: A big event → the caption "Crowd." | Understand the style of "gentlemen" is indeed a real personality after knowing that the account is managed by yourself | Consistency builds long-term loyalty | Law of Unity: content variety is allowed as long as it does not exceed the proportion of the primary identity |
| 8 | Potential to be imitated by other influencers | Strong foundation; Audiences recognize real characters → not threats | Those who imitate are actually considered to imitate Windah; It has become a "Qiblah" | — | — | — |
| 9 | Community interaction & charity activities | Repost evenly; active member follow-up; DM response; Actively Share Social Issues & Charity | Persuasive approach; documentation submitted by the partner; Keep Inserting Charity Even If the Event Is A Loss | — | I like it the most when Windah shares charity content and interacts via stories | Law of Goodwill: publication of legitimate good activities; The problem lies in the skeptical perception of the audience who ignores the professional context |

| | | | | | | |
|----|--|---|--|--|--|--|
| 10 | Positioning yourself in relation to the audience | Equivalent; treat the audience like a friend; Two-way and personal communication | Windah is Windah; Not pretending on any platform | Adult; Embrace the community ; Promote other streamers on its servers | Responsive; Reply to the comments of the Scythians; no artist-fan distance | Attention from idols in any form — including reprimands — remains exclusive to fans |
| 11 | Handling blunder & clarification | Clarification via video/text; Dare to speak up and apologize immediately → maintain the respect of the audience | No matter the criticism from outside; react if a reprimand from a close person or Motion Ime ranks | Open clarification → trust is restored; A responsible attitude that keeps fans going | — | A personal response is more effective than a press release; still have to be organized, not just "sorry" (Crisis Communication) |
| 12 | The shift in personal branding | As followers grow; now more responsible for educating, not just entertaining | — | — | — | The evolution to education remains rooted in the identity of gamers; Strong personal branding always returns to the estuary of the core identity |
| 13 | The role of Instagram for personal branding | Crucially; One-liner caption + as-is view → high engagement | Audiences choose Instagram because comments on YouTube sink in quickly; A more relaxed atmosphere | — | Maintain communication, stay "grounded", and show value outside of gaming | — |
| 14 | Gym content: lifestyle or strategy? | Purely everyday; Healthy Brands Come By Themselves Offering Cooperation | Pure pride in the results of the exercise; Not an attempt to change the image | — | — | — |
| 15 | Instagram–YouTube | Simple, follow the algorithm; | Instagram gives notice space more | — | Millions of followers, the behavior | Consistency = show competence, |

| | | | | | | |
|----|--|--|---|---|---|--|
| | visual consistency | Content is always updated as relevant | relaxed; Audience is more likely to get attention | | remains the same; No drama and show off | not frequency; Repost is effective if it reflects expertise (brand alignment) |
| 16 | Possible change of communication style | Open discussion for sensitive matters; Its soft-selling style was adopted by the official Motion Ime account | Always adjust the trend to his own style; Not Ambitious to Expand Platform | — | — | Spontaneous content can be a valid differentiation or a consequence without a team; only Windah knows (Law of Distinctiveness) |
| 17 | The main uniqueness as an attraction | Authenticity; Simple moments make the audience feel personally connected; Not seen as an untouchable celebrity | Spontaneous without filters; Feel free to show genuine annoyance expressions without "fake apologies" | — | It's all about being yourself; Appreciate the fans for real, not gimmicks | Expansion into lifestyle is okay if the main niche is already strong and the new specialization is really explored (Law of Specialization) |

Table 3. Instagram Observation Data (December 2025 – February 2026)

| Content Type | Sample Findings | Engagement Data | Remarks |
|--------------|--|-----------------|--|
| Reels | Shaver promotion | 22,000 likes | Endorsement content; Uploaded December 9, 2025 |
| Feeds | Spontaneous/witty photo with Agnes; Short caption | — | There are no formal studio photos; All spontaneous poses |
| Stories | Community reposts, charity campaigns, casual content | — | Sometimes it's removed for the technical needs of a specific campaign to put campaign uploads in the first place |



Figure 8. *Gillette Endorsement Reels December 9, 2025*
From Windah Basudara, 2025.

In addition to *endorsement* content, Windah is actively promoting the Motion Ime Festival. The event is a youth culture-themed community whose funds are allocated for charity activities. *The feed post* on December 19 reached 528 thousand *likes* with the short *caption* "Pulang", showing a moment of togetherness with his partner, "Mama Agnes". This content manages to attract the sympathy of fans through a strong and authentic sense of emotional closeness.



Figure 9. *Motion Ime activity post December 19, 2025*
From Windah Basudara, 2025

In addition *to posts* about work and community, Windah also uploaded about himself personally. One of the photos he *posted* was a photo using PSHT martial law. This *post* gave various kinds of responses, one of which was the support from 'PSHT residents'. *The post* has a lot of likes, amounting to 812k.



Figure 10. *PSHT Post January 27, 2026*
From Windah Basudara, 2026.

A comprehensive analysis of the findings revealed that Windah Basudara's branding strategy on the Instagram platform was fundamentally very community-centric. This strategy specifically focuses on the maintenance of parasocial relationships through extreme levels of openness, high responsiveness to Story features, and massive repost practices that serve as validation of the existence of community members. Interesting findings from the audience's perspective reveal a contrast between the "rigid" visual style, which appears gentlemanly on Instagram, and the "excited" and expressive persona on YouTube. However, this phenomenon is not interpreted as branding inconsistency but as a form of contextual adaptation (contextual authenticity). Through this approach, Windah manages to maintain core values that are natural and egalitarian while intelligently adapting communication expressions to the technical characteristics and expectations of the audience on each platform. This uniqueness is built by prioritizing spontaneity and simplicity through content that is often considered understated, the use of unexpected minimalist captions, and spontaneous responses. The firm principle of "Windah is Windah" guarantees the consistency of this personality, reinforced by the rejection of the standard of "guarding the image," which effectively strengthens the image as a humble, popular, and accessible public figure.

Furthermore, this spontaneity stems organically from the fact that Windah manages their personal Instagram account independently without the intervention of creative teams, agencies, or professional management. This full narrative control ensures that every upload, whether a random photo or brief text, is a direct expression of authentic personality. This decision not to use bureaucratic mediation serves as a very strong signal of authenticity amid the dominance of modern influencers whose content is carefully curated and polished. An analysis from expert practitioner Riska Afrianti through the lens of the Law of Distinctiveness and Personality assessed that the absence of formal aesthetic standards was either deliberately executed as a strategy or a natural consequence of independent management; in either case, it proved to be a highly valid differentiation strategy. These visual imperfections and irregularities actually create unique character-based selling points that are very difficult for competitors to replicate or imitate. In addition, the flexibility of this cross-platform visual presentation is theoretically justified in the Law of Unity. The risk of image fragmentation does not occur in Windah's case because their core identity as an honest and entertaining gamer is firmly established as the foundation of audience trust.

In an effort to build sustained emotional closeness, Windah deliberately breaks down the vertical hierarchy of "artist-fans" and transforms it into equal dialogical relationships. The Law of Visibility is not driven by linear upload schedules and rigid algorithms but rather through the concept of pulsed visibility at strategic moments. Windah can be very active during strategic momentum and less visible on regular weekdays—a spontaneous pattern harmonious with life rhythm that helps audiences avoid content fatigue. This highly egalitarian approach strengthens the implementation of the Law of Leadership, where Windah successfully positions themselves as a "Peer-Mentor" or role model. According to communication experts, within the parasocial dynamics of Generation Z, who tend to be critical and skeptical of formal authority, audiences actually interpret any form of direct attention from their idol figure—even a reprimand or constructive criticism—as a form of exclusive validation. This direct interaction psychologically strengthens the emotional bond and solidifies the legitimacy of leadership in the eyes of the "Bocil Muerte" and "Motion Ime" communities.

This emotional closeness is also used strategically by Windah to drive large-scale charity activities. This participatory philanthropic practice is implemented with great care through the integration of community mobilization, close collaboration with professional partners, and transparent financial accountability. Based on the Law of Goodwill, theoretical indicators that distinguish between authentic humanitarian practices and performative imagery

are validated through transparent accountability mechanisms. Because audiences see that Windah delegates documentation to professional partners, manipulative perceptions are successfully avoided. This entrenched positive reputation becomes a protective shield when Windah navigates crises or the threat of cancel culture due to missteps during streaming. Rather than taking refuge behind formal press releases commonly used by celebrities, Windah relies on crisis communication centered on personal accountability. The approach of self-clarification and direct apology has proven much more effective, touching, and adaptive in mitigating negative crisis escalation compared to rigid corporate statements.

As Windah's career and personal maturity have increased, their personal branding has undergone significant evolution. This can be seen in the expansion of content into the more responsible area of edutainment and the publication of healthy lifestyle activities, such as regular gym routines. It is important to note that these lifestyle posts are not strategic positioning to simply boost engagement but authentic reflections of daily transformation. Conceptually, the Law of Specialization fully justifies the expansion from the gaming niche into the lifestyle realm. The reason is that this new material remains firmly rooted in the well-established core identity, proving that content evolution does not necessarily alienate initial followers but rather strengthens brand relevance and sustainability in accordance with the principles of the Law of Persistence.

Comprehensively, the findings of this study confirm an important conclusion: personal branding on Instagram remains highly relevant and urgent for Diamond-Tier public figures on YouTube. The relevance of Windah's presence on Instagram is no longer primarily an instrument for acquiring new followers but functions to maintain relationships and prevent symbolic distance ("stay on the ground"). The Instagram platform serves as a medium for expressing human identity not channeled through gaming screens and as a means of validating authenticity that synergizes across platforms.

When mapped holistically into Peter Montoya's Eight Laws of Personal Branding, the effectiveness of this integrated strategy can be described as follows: First, the Law of Personality is manifested through a commitment to wholeness and authenticity that rejects excessive media curation. Second, the Law of Distinctiveness is evident through visual imperfections and gentlemanly style, which actually serve as unique differentiation points. Third, the Law of Unity is maintained with the consistency of humility values across platforms despite different media formats. Fourth, the Law of Visibility is applied through adaptive and organic rhythms of presence. Fifth, the Law of Goodwill is realized through a track record of participatory philanthropy that prioritizes transparency. Sixth, the Law of Leadership is solidly formed from equal relational authority between creator and audiences. Seventh, the Law of Persistence is proven through consistency, integrity, and a courageous attitude of responsibility from the beginning of their career. Eighth, the Law of Specialization is maintained by keeping the gaming community as the epicenter of their movement even while expanding into humanitarian discourse. The alignment of these eight laws ultimately creates undeniable relational impact: Windah Basudara is perceived as an anomaly—a highly human, grounded, and successful public figure who is immune to competition and style imitation.

CONCLUSION

This study concludes that Windah Basudara's personal branding on the Instagram platform remains very effective and essential as a strategy for maintaining community relationships in the long term. Its success in increasing engagement and maintaining a positive image rests on the concept of radical authenticity that is managed independently. This practice has proven to align very much with the dimensions of Peter Montoya's theory, especially regarding the aspects of Personality (Law of Personality), Differentiation (Law of Distinctiveness), and Goodwill (Law of Goodwill). The key to Windah's dominance of

influence lies not in the technical perfection of production or the aesthetics of content curation but in the ability to build trust through transparency and egalitarian interaction. This two-way communication approach is able to transform the audience that was previously passive into a loyal community that acts as the main pillar supporting the sustainability of their career in the digital creative industry.

Further research should develop a theoretical framework of personal branding that is more sensitive to the socio-cultural context and communication culture of the Indonesian audience, considering that Peter Montoya's theory is rooted in the Western ecosystem. Additionally, comparative studies across platforms with different algorithms (YouTube, Instagram, TikTok) would help understand the adaptation of content formats to audience perceptions of authenticity and loyalty. The research is also recommended to complement qualitative approaches with quantitative analysis based on computational metrics (engagement rate, sentiment analysis, interaction patterns) to measure strategy effectiveness empirically. Longitudinal observations would map the adaptation of public figures to algorithm changes, internet trends, and career maturity phases. In practical terms, these findings imply that content creators should optimize interactive features (stories, comments, reposts) to validate audience contributions, because responsive interactions that build emotional closeness are more strategic than simply pursuing increased follower counts.

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