

Social Media-Based Digital Branding Strategy to Increase Sales and Expand Market Reach for Caugelis Banana Chips MSMEs: A Content Creator Perspective

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ABSTRACT

This study examines the implementation of a social media-based digital branding strategy for the Kripik Pisang Caugelis micro, small, and medium enterprise (MSME) from a content creator's perspective. The main problems prior to the project were unstructured social media management, an inconsistent visual identity, and limited content strategies for expanding audience reach. The study aims to identify the initial conditions, analyze the obstacles faced, design a digital marketing strategy, optimize social media use, and examine the role of the content creator in content development. The method used was a project management approach based on the stages of the System Development Life Cycle (SDLC), supported by observation, interviews, documentation, SWOT analysis, STP, competitor analysis, and AIDA. Implementation was carried out through Instagram, TikTok, and WhatsApp Business, involving content planning, visual identity development, publication, advertisement use, and social media metric evaluation. The results show audience growth on both platforms and an increase in the content creator's KPI achievement from 84.7% to 94.9%. Instagram followers grew from 800 in May to 1,200 in December, while TikTok followers increased from 300 to 750. The strategy implemented strengthened visual consistency and expanded reach, although comment and share interactions on Instagram remained low.

INTRODUCTION

Micro, Small, and Medium Enterprises (MSMEs) hold an important position in the Indonesian economy because they are able to generate economic activity, create employment opportunities, and sustain production activities under various conditions. The undergraduate thesis underlying this article positions MSMEs not merely as small-scale business units, but as part of local economic activity that requires the ability to adapt to changing market behavior. The growing number of MSME actors has also been followed by increasingly intense competition, meaning that product quality alone is no longer sufficient to maintain competitiveness. Business actors need to develop communication approaches that make their products easy to recognize, understand, and consider by consumers.

Digital transformation has since become one of the most relevant avenues for business development. Social media provides MSMEs with the opportunity to convey product information, present a visual identity, communicate with consumers, and expand their marketing reach. According to the data used in the underlying thesis, social media is the dominant media consumption channel in Indonesia at 97.8%, while mobile internet access reaches 96.6%. These figures indicate that consumer behavior has shifted strongly toward the digital environment. However, having a social media account does not automatically result in effective marketing. Accounts that are not managed with clear content planning, visual identity, and performance evaluation may still experience low levels of interaction.

This condition is reflected in the Kripik Pisang Caugelis MSME, located in South Meruya, West Jakarta. This enterprise produces banana chips as a light snack in various flavor options. Before the development project, social media had already been used as a means of product introduction, but content management had not been carried out in a structured manner. The visual identity remained simple and had not been applied consistently across communication materials. These initial conditions formed the basis for carrying out a digital branding development project through social media management.

The social media performance recorded in the earlier project showed progress, but still left room for improvement. Between May and December 2024, Instagram followers increased from 30 to 300 and TikTok followers increased from 10 to 300. TikTok recorded a peak of 23,000 views, while the follower target set for both platforms was 800. These figures indicate that reach could grow, but audience growth and interaction had not yet reached the intended target. The MSME's revenue also fluctuated, recording IDR 5,241,000 in May, IDR 4,224,000 in June, IDR 5,000,000 in July, IDR 5,110,000 in August, IDR 7,316,000 in September, and IDR 5,899,000 in October 2024. This condition indicated the need for a more focused strategy that did not rely solely on promotional posting.

Based on these conditions, this article focuses on a social media-based digital branding strategy from the content creator's perspective. This perspective is important because a content creator is not only responsible for producing visual material, but also for translating marketing objectives into

ideas, planning, production, copywriting, design, publication, and content evaluation. This work process is directed toward building brand awareness, strengthening visual identity, increasing engagement, and expanding audience reach. This study aims to identify the initial conditions of the marketing strategy and brand identity, analyze the obstacles encountered, design a digital marketing strategy, implement structured social media management, and examine the content creator's perspective in the design and implementation of content.

LITERATURE REVIEW

In this study, social media is understood as internet-based media that enables the creation and exchange of content as well as interaction among users. Kaplan and Haenlein describe social media as a group of internet-based applications built on the ideological and technological foundations of Web 2.0, which allow the creation and exchange of user-generated content. In a marketing context, this characteristic gives MSMEs the opportunity to convey messages while directly obtaining audience responses. McNely also positions Instagram's visual communication as an important part of shaping organizational image. Social media is therefore positioned as a space for brand communication, rather than merely a platform for posting promotions.

Instagram was selected for its visual strength. The platform supports photos, short videos, stories, and various other content formats that allow a brand identity to be built through color, typography, composition, logo, and communication style. TikTok has a stronger character in short-form video and interest- and behavior-based content distribution. Zhang, Guo, and Sun discuss TikTok as a short-video marketing model with distinctive distribution mechanisms and content-spreading opportunities. WhatsApp Business is used as a direct communication channel to support product information and customer service. Because these three platforms serve different functions, the strategy was not applied identically across all channels.

Visual identity development is part of digital branding because a brand needs an easily recognizable mark. In this project, development was carried out through the logo, content design, and alternative packaging. Canva was used to support the production of graphic materials, while CapCut was used for video editing. These tools functioned as production support so that materials could be created in a more focused and consistent manner. Google Spreadsheet was also used for content planning and activity monitoring. The use of these tools was not positioned as a strategy in itself, but rather as a means of helping the content creator carry out the work process systematically.

The strategy implemented drew on several analytical frameworks. SWOT was used to map strengths, weaknesses, opportunities, and threats. Gurel and Tat position SWOT as an approach for understanding an organization's internal and external conditions. STP was used to determine segmentation, targeting, and positioning. Dibb and Simkin describe the segmentation process as part of the integration of segment identification and positioning strategy. In the context of Kripik Pisang Caugelis, this analysis was

used to connect product characteristics with the audience groups targeted by communication.

The AIDA model was used to translate the journey of messages within the content. Attention is directed toward capturing interest through visuals and an opening message. Interest is used to sustain that interest through product information, storytelling, education, and testimonials. Desire is directed toward building a wish to purchase by presenting the benefits and experiences consumers may obtain. Action is directed toward behaviors such as placing an order, contacting the seller, saving, or sharing content. Belch and Belch place AIDA within the marketing communication process that explains the consumer's movement from attention to action. This model formed the basis for determining the communication objective of each piece of content.

Previous studies summarized in the underlying thesis show that social media, visual content, advertising, and rebranding can support increased awareness and reach for MSMEs. Fitriani et al. show that mentoring in social media content creation can increase audience interaction. Novita discusses the use of social media to improve the competitiveness of a chip-based MSME. Karlina et al. show the role of social media Ads and promotional videos in building awareness. Paramita and Surur discuss social media marketing innovation in a chip-based MSME, while Febrianti et al. examine MSME rebranding through e-marketing. This article extends that context by placing the content creator's perspective at the center of managing the digital branding process for a single banana chip MSME.

METHODOLOGY

This study employed a social media project management approach with the Kripik Pisang Cugelis MSME as its object. The enterprise is located on Jalan Bunga, RT 004, RW 005, South Meruya, Kembangan Subdistrict, West Jakarta. Data collection was carried out through observation, interviews, documentation, monitoring of social media conditions, and tracking of analytics data from the platforms used. The data analyzed were drawn from the project's activities and the performance records documented in the underlying thesis.

The project implementation framework used the System Development Life Cycle (SDLC) as the basis for organizing the process in stages. The planning and analysis stage were used to understand the initial conditions, the MSME's needs, the target audience, and issues related to identity and social media. The development stage was used to build the visual identity, content brief, content planner, content pillars, graphic materials, video, and packaging. The implementation stage was carried out through content publication on Instagram and TikTok, supported by WhatsApp Business. The evaluation stage was carried out by monitoring reach, views, likes, comments, shares, saves, follower growth, and the content creator's KPI achievement.

The strategic analysis used SWOT, STP, competitor analysis, and AIDA. SWOT was used to map the product's strengths and resource limitations. STP was used to determine market direction and positioning. Competitor analysis was used to identify differentiation strategies and usable opportunities. AIDA was applied to content development so that every piece of material had a clear

communication function. This process was then translated into a content planner containing the topic, objective, content pillar, content type, reference, caption, CTA, hashtag, and production status.

Content Pillar	Deskripsi	Goals Content	Content Type		Posting Schedule							
Edukatif	Konten yang berisikan informasi bermanfaat kepada audiens mengenai produk	Awareness	1	Feed	Instagram							
Testimoni	Konten yang menampilkan pengalaman pelanggan untuk meningkatkan kepercayaan terhadap customer	Consideration	2	Story	Day to Post	M	S	S	R	K	J	S
Promotional	Konten yang bertujuan untuk memperkenalkan produk, promo, dan penawaran untuk meningkatkan penjualan	Conversion	3	Reels & Tiktok	TikTok							
Entertaimen	Konten yang bersifat menghibur untuk menarik perhatian audiens dan meningkatkan interaksi di media sosial				Day to Post	M	S	S	R	K	J	S

Instagram	TikTok
#KripikPisang	#KripikPisang
#KripikPisangCaugelis	#KripikPisangCaugelis
#KripikPisangPaket	#KripikPisangPaket
#KripikPisangMurah	#KripikPisangMurah
#KripikPisang	#KripikPisang
#KripikPisangTime	#KripikPisangTime
#KripikPisangBarat	#KripikPisangBarat
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Figure 1. Screenshot Of The Content Planner Used To Design Content Pillars, Publication Schedules, And Hashtags For Instagram And Tiktok

The success of the implementation was evaluated using two sets of data. The first was social media performance data from May to December 2025. The second was the content creator's KPI, divided into the categories of Idea Writing and Development, Content Planning and Production, Brainstorming Creativity, Graphic and Design Development, and Social Media Essentials. The total KPI weight was 100%. The evaluation was carried out over three periods: May to July, August to October, and November to December. This approach allowed performance changes to be observed gradually and linked to the content creator's activities.

Table 1. Use Of Social Media Platforms In The Project

Platform	Role in Strategy	Key Activities
Instagram	Strengthening visual identity and brand communication	Feed, Reels, Stories, product information, visual design, Ads, insight evaluation
TikTok	Expanding awareness and reach through short-form video	Creative video, storytelling, trends, Ads, monitoring of views and engagement
WhatsApp Business	Direct communication with consumers	Product information, catalog, ordering, and customer service

RESEARCH RESULT

The initial conditions show that the Kripik Pisang Caugelis MSME had already been using Instagram and TikTok, but the management of both accounts was not yet supported by a strong content planning system. The visual identity was also still simple. These conditions became the starting point for the development carried out by the content creator together with the team. The development focus was directed toward identity consistency, planning

structure, visual material quality, content pillar selection, and performance evaluation.

Content planning was then organized using a content brief and a content planner. The content brief helped translate communication objectives into producible material, while the content planner was used to document the topic, content goals, content pillar, content type, reference, caption, and status. With this system, ideas no longer stood as isolated notions but became part of a workflow that ran from the planning stage through to publication.

The content pillars used were directed toward several forms of communication: education, storytelling, entertainment, promotion, and testimonials. Each form served a different function. Educational content provided relevant information, storytelling built the product's narrative, entertainment made communication lighter, promotion directed attention toward offers, while testimonials illustrated consumer experiences. Using multiple content types helped reduce reliance on direct promotional material.

Visual identity development was a key outcome of the design stage. A new logo was developed with elements representing both the product and the brand name. These visual elements were then applied to social media content. An alternative ziplock pouch packaging was also developed for bazaar needs, while thinwall packaging remained in use for daily sales. This change shows that digital branding is not only about the appearance of the account, but also about visual coherence between the digital identity and the product's supporting materials.



Figure 2. Visual Identity Of Kripsang Cugelis Used In Brand Development



Figure 3. Development Of Alternative Packaging For The Kripsang Cugelis Product

Social media management was carried out by monitoring the metrics of reach, views, likes, comments, shares, saves, and follower growth. Ads were used on both Instagram and TikTok to extend reach beyond organic distribution. Ads implementation generated a reach of more than 4,000 audiences on TikTok and more than 3,000 audiences on Instagram. This data was then used as evaluation material to understand content performance and design the next strategy.

Between May and December 2025, Instagram followers grew from 800 in May to 1,200 in December. Likes also increased from 4 in May to a peak of 1,386 in December, while views in December were recorded at 5,965. Nevertheless, comments and shares on Instagram remained low, with the highest activity ranging between 1 and 3 interactions in October and December. This condition indicates that follower and like growth had not yet fully translated into deeper interaction.

TikTok showed follower growth from 300 in May to 750 in December. The highest views and likes performance occurred in October, at 8,700 views and 347 likes respectively. The highest number of shares also occurred in October, with 12 shares. Comments were recorded at 3 in both September and December. This data indicates that TikTok has greater potential for wider content distribution, particularly when content is adapted to trends and the short-video format.

SOCIAL MEDIA METRICS

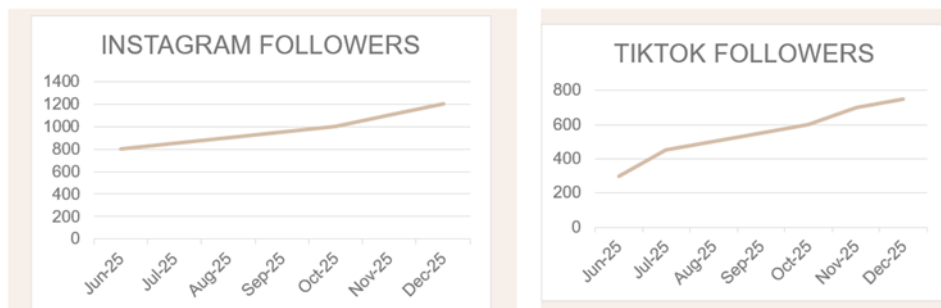


Figure 4. Growth Chart of Instagram And Tiktok Followers for The Kripsang Caugelis MSME, May–December 2025

A comparison of the accounts following implementation also shows a clear development. Instagram, which previously had around 300 followers, grew to 1,190 followers during the project evaluation period, with one piece of content reaching 1,324 views and the account reaching 3,239 accounts. The average number of likes ranged between 15 and 30 per post. TikTok grew to 757 followers and 725 total likes, with one piece of content reaching 4,386 views. The difference between the monthly recap figures and the account snapshot figures indicates that performance data needs to be read according to the specific data collection period used within the project.

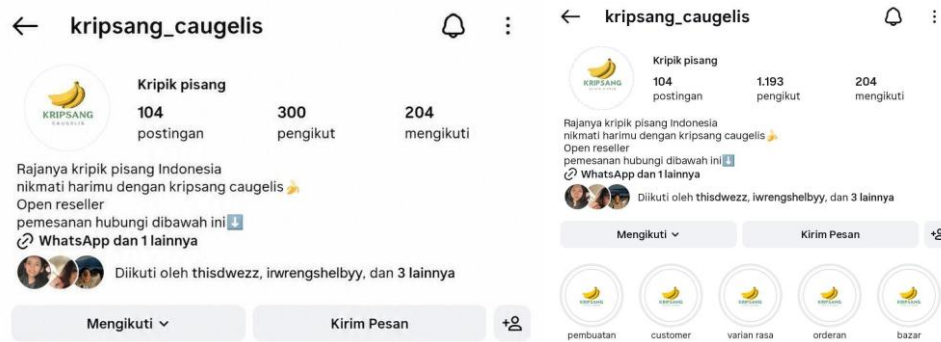


Figure 5. Instagram Profile of Kripsang Caugelis Before (Left) And After (Right) Implementation of The Digital Branding Strategy

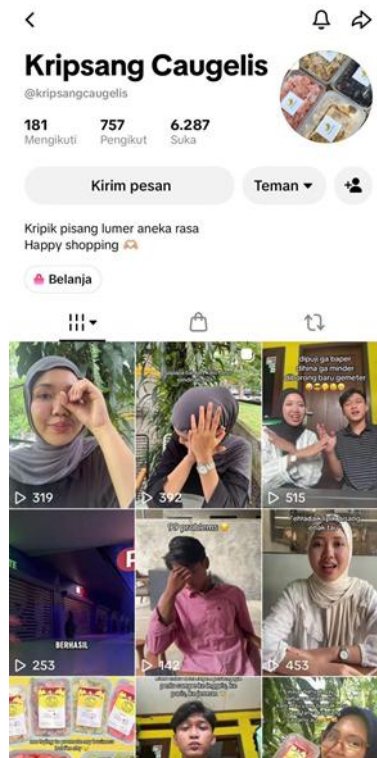


Figure 6. Tiktok Profile of Kripsang Caugelis During the Project Evaluation Period

The content creator's performance also improved over time. From May to July, the total KPI reached 84.7%. During this period, Idea Writing and Development and Content Planning and Production were fully achieved, while Graphic and Design Development and Brainstorming Creativity remained below target. The August to October period raised the achievement to 88.1%, with the most notable improvement coming from Graphic and Design Development, which reached 91.5%. From November to December, the KPI achievement increased further to 94.9%. Idea Writing and Development and Content Planning and Production reached 100%, while Brainstorming Creativity rose to 91.5% and Social Media Essentials reached 93.2%.

Table 2. Development of The Content Creator's KPI

Period	Total KPI	Leading Category	Outcome Notes
May-July	84.7%	Idea Writing and Development; Content Planning and Production	The planning foundation had been established, while design and trend exploration were still developing.
August-October	88.1%	Graphic and Design Development 91.5%	Visual execution became more mature and Ads began to be used actively.
November-December	94.9%	Idea Writing and Development 100%; Content Planning and Production 100%	The work process became increasingly consistent, although trend exploration and follower growth still required strengthening.

Strategic Analysis and Content Creator Implementation

The internal and external condition analysis shows that Kripik Pisang Caugelis's main strengths lie in the quality of raw materials, cleanliness of the production process, flavor variety, and responsive customer service. These strengths can be translated into communication material that highlights product quality, flavor options, and consumer experience. On the other hand, limited human resources and production scale are weaknesses that must be considered when setting marketing targets. The digital strategy was not directed toward creating demand that could not be met, but toward gradually expanding reach in line with the business's capacity.

The opportunities identified include market demand, still-open competitive space, packaging innovation, and the use of social media as a promotional tool. The threats that need attention are the emergence of new competitors and the instability of raw material prices such as bananas, cooking oil, and sugar. These SWOT results show that digital branding needs to proceed alongside product strengthening and operational readiness. Social media can expand attention toward the product, but production capability and service remain the foundation for ensuring that market growth can be properly served.

The STP analysis directed the geographic target toward West Jakarta, particularly the Meruya area and its surroundings. Demographically, the target audience ranges from 12 to 40 years old with varying income levels. Psychographically, the main target consists of consumers who enjoy snacks or light food. The positioning-built places the product as a healthy, crunchy local snack made from natural ingredients without added preservatives, offering flavor variety at a competitive price. This positioning was then translated into visuals, copywriting, storytelling, and promotional content.

Competitor analysis was also used to identify areas of differentiation. The direct competitors mapped included Keripik Pisang Lumer, Snacks Mama, and Hana Keripik Pisang. Indirect competitors included cassava, potato, and local tempeh chips, emping, and premium tempeh chips. From this mapping,

the points of differentiation pursued in the project included flavor variety, ingredient quality, visual identity, packaging, and distribution through digital channels. This strategy gave the content creator a basis for not merely imitating competitors' communication styles, but for selecting product aspects that could be turned into message material.

In applying AIDA, the attention stage was directed toward the use of product visuals, the logo, and easily recognizable design elements. The interest stage was realized through educational content and product information. The desire stage was strengthened through visualizations of product use and consumer experience. The action stage was supported by calls-to-action directing the audience toward WhatsApp Business or ordering channels. This sequence gave the content production process a clearer connection to the marketing objectives and the stages of consumer response.

From the content creator's perspective, the work was divided into five main groups: idea writing and development, content planning and production, brainstorming creativity, graphic and design development, and social media essentials. Each group had indicators that could be monitored. The work did not stop at producing material, but also included performance monitoring and evaluation. This working pattern helped transform social media management from an incidental activity into a process with a defined work sequence and measurable achievement indicators.

The use of Google Spreadsheet supported record-keeping and scheduling, Canva assisted in the development of visual material, and CapCut supported video production. The content creator made use of these tools to keep the workflow organized. Planning through the spreadsheet also made it easier to track content status so that the team could identify which materials were still at the idea, production, revision, or publication stage. At the evaluation stage, social media data was collected again to assess performance and determine subsequent development.

Table 3. Summary of The SWOT Analysis for Kripik Pisang Caugelis

SWOT Aspect	Key Findings	Implications for the Digital Branding Strategy
Strengths	Quality of raw materials, process cleanliness, flavor variety, responsive service	Highlighting product quality, flavor options, and consumer experience in content.
Weaknesses	Limited human resources and production scale	Market expansion is carried out gradually and adjusted to business capacity.
Opportunities	Market demand, competitive space, packaging innovation, social media	Strengthening awareness, developing visuals, and expanding reach through digital channels.
Threats	New competitors and unstable raw material prices	Building product differentiation and brand identity while maintaining strategic flexibility.

DISCUSSION

The improvement in social media performance shows that digital branding requires a structured process. The change did not stem solely from posting frequency, but from improvements in the content creator's workflow, starting from research, idea development, selection of communication objectives, production, and publication through to evaluation. This finding is consistent with earlier projects discussed in the underlying thesis, which position social media and visual content as instruments capable of supporting MSME awareness and competitiveness.

In terms of brand identity, the development of the logo and visual materials helped establish communication consistency. Before the project, the visual elements lacked strong coherence. After development, color, typography, logo, layout, and material formats began to be used more consistently. This result shows that the content creator's role is closely tied to the ability to translate brand positioning into an easily recognizable visual form. Visual strengthening is important because social media relies heavily on content's ability to capture attention within a short span of time.

The use of AIDA served a strategic function in content development. Attention was applied through product visuals and a strong hook. Interest was reinforced through education, storytelling, and product information. Desire was built through depictions of benefits and consumption experience. Action was directed through CTAs and ordering information. This application meant that content was assessed not only on aesthetics, but on its communication objective at each stage of the consumer journey.

From the content creator's perspective, the content planner represented one of the most important changes to the work process. Before the project, content ideas were not systematically documented. After the content planner was introduced, every piece of material carried information on its topic, objective, content type, reference, caption, and status. This change helped reduce ambiguity at the production stage and made work monitoring easier. The system also made evaluation simpler, as content outcomes could be linked back to the objectives that had been set in advance.

The development of the KPI shows that the content creator's capabilities improved as implementation experience accumulated. The 84.7% achievement in the initial period indicates that the planning foundation had been established, but design and brainstorming still required strengthening. The rise to 88.1% in the second period was associated with more mature visual development and the beginning of Ads use. The 94.9% achievement in the final period shows that the planning and production process had become more consistent. However, the indicators for trend exploration and follower growth or Ads management had not yet reached full achievement, leaving room for further improvement.

The difference in character between Instagram and TikTok also shows that a digital branding strategy needs to be adapted to each platform. Instagram is stronger at maintaining visual identity and steady follower growth. TikTok shows greater potential for wider distribution through views and shares,

particularly in October. Content creators should therefore not use a single identical format across all platforms. Identity-oriented visual content can be emphasized more on Instagram, while TikTok can make use of short videos, storytelling, and trends relevant to its audience's character.

Although the reach and follower indicators show improvement, the low number of comments and shares on Instagram deserves attention. This finding indicates that increased visibility does not automatically translate into deeper engagement. Future evaluation needs to place greater emphasis on the quality of interaction, rather than audience growth alone. From the content creator's perspective, this can be translated into content development that encourages responses, questions, opinions, or sharing behavior. However, the underlying thesis also notes that the specific causes of the low comment and share activity have not been specifically investigated, leaving this as an area for future development.

The relationship between social media performance and sales also needs to be interpreted with caution. The underlying thesis indicates that the strategy was directed toward supporting sales growth and market expansion, but the performance data used was drawn mainly from the platforms' built-in analytics. There was no adequate triangulation with actual sales data over the same period. Consequently, growth in followers, views, and engagement cannot yet be stated as a direct, quantifiable cause of sales growth. The stronger finding is that the strategy succeeded in improving digital presence, visual identity consistency, audience reach, and the content creator's working system.

Taken as a whole, the results of this study show that digital branding for an MSME needs to be viewed as a series of interconnected processes, rather than a mere design change. Visual identity, content strategy, platform selection, Ads use, work planning, and performance evaluation are all interrelated. The content creator's perspective serves as the link between marketing strategy and the form of digital communication received by the audience. With this approach, social media management becomes more focused and can be evaluated using measurable indicators.

CONCLUSIONS AND RECOMMENDATIONS

This study shows that a social media-based digital branding strategy can be implemented for the Kripik Pisang Cugelis MSME through more structured content management and strengthened visual identity. The initial conditions show that social media was already available, but had not been managed with consistent content planning, visual identity, and evaluation. The application of SWOT, STP, competitor analysis, AIDA, and SDLC helped guide the process from problem identification through to evaluation.

Implementation of the strategy resulted in audience and reach growth on both Instagram and TikTok. Instagram grew from 800 followers in May to 1,200 in December, while TikTok grew from 300 to 750 followers. The content creator's KPI achievement also increased from 84.7% to 88.1%, and then to 94.9%. This improvement shows that planning, production, design, social media management, and evaluation became increasingly consistent over time.

The practical implication is that the MSME needs to maintain consistency in publication and visual identity, and should begin recording sales data periodically so that it can be compared with social media performance. Future research should extend the observation period, involve more than one MSME, use actual sales data, and further examine the factors influencing comments and shares. Social media managers also need to use the platforms' built-in data as a basis for idea development, rather than relying solely on assumptions.

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