Shape, Share, Showcase: Exploring Digital Narratives of "Ekspedisi Patriot" in Teluk Wondama through Instagram @patriotwondama

Muhammad Dicka Ma'arief Alyatalatthaf[1], **Muhamad Latif Mubdi**[2], **Setiadi Kusumajaya**[3], **Frissa Sofia Adhima**[4], **Shine Nauli Natasha Simanjuntak**[5]

[1,2,3,4] Universitas Indonesia
Jl. Lingkar, Pondok Cina, Kecamatan Beji, Kota Depok, Jawa Barat 16424
Email Korespondensi: muhammad.dicka15@ui.ac.id
Email: latifmubdi565@gmail.com
Email: setiadikusumajaya24@gmail.com
Email: frissasofia@gmail.com
[5] Universitas Padjajaran
Jl. Ir. Soekarno KM. 21 Jatinangor, Kab. Sumedang, Jawa Barat 45363
Email: shinennism@gmail.com

Abstract: *The idea of developing a region in Indonesia goes beyond building infrastructure, it also involves fostering morale, education, and the cultivation of a positive public opinion. The establishment of such a positive image can be achieved through the use of contemporary popular media, one of which is Instagram. This study aims to explore the digital narrative of the Ekspedisi Patriot program in Teluk Wondama, West Papua, as represented through the Instagram account @patriotwondama. The research adopts a qualitative framework with an artistic research methodology, focusing on the process of creative production. The findings indicate that the content production of @patriotwondama is carried out through the Shape strategy (pre-production, production, and post-production), which is applied across Instagram posts, stories, and reels. The Share phase involves creating engaging content in various formats, collaborating with other creators, ensuring content relevance, avoiding repetitive reposts, and monitoring content insights. The Showcase stage focuses on expressing institutional identity and values, emphasizing Indonesian aspects and socio-cultural positioning that stimulate the audience through the integration of pop culture and traditional culture.*
Keywords: *digital narrative, ekspedisi patriot, instagram, teluk wondama, @patriotwondama*

Abstrak: Membangun suatu daerah di Indonesia tidak selalu harus dalam bentuk fisik ataupun infrastruktur. Bisa juga dilakukan dalam bentuk dukungan moral, semangat, edukasi, bahkan citra baik. Pembentukan citra baik bisa dilakukan dengan menggunakan media populer saat ini, salah satunya Instagram. Penelitian ini bertujuan untuk mengeksplorasi digital narrative dari program Ekspedisi Patriot di Teluk Wondama, Papua Barat, melalui akun @patriotwondama. Penelitian ini menggunakan kerangka penelitian kualitatif dengan metodologi penelitian artistik yang berfokus pada proses penciptaan karya. Hasil dari penelitian ini produksi konten @patriotwondama dilakukan melalui strategi Shape (pra-produksi, produksi, pasca-produksi) yang diaplikasikan melalui Instagram post, stories, dan reels; Share dengan cara membuat konten yang menarik dengan beragam format, berkolaborasi dengan kreator lain, memastikan konten tetap relevan, menghindari repost konten yang sudah ada, serta memantau insight konten; Showcase dilakukan melalui institutional identity dan values yang menekankan pada aspek Indonesia dan Nusantara, kemudian socio-cultural positioning dilakukan melalui stimuli audiens dengan mengintegrasikan antara pop culture dan traditional culture.
Kata kunci: digital narrative, ekspedisi patriot, instagram, teluk wondama, @patriotwondama

I. INTRODUCTION

The Ekspedisi Patriot program in the districts of Werianggi-Werabur, Teluk Wondama Regency, constitutes an integral part of a transmigration-based regional development initiative launched by the Kementerian Transmigrasi RI (Ministry of Transmigration of the Republic of Indonesia). Rather than focusing solely on the establishment of new settlements, the program emphasizes the mapping of economic, social, and cultural potentials among both local communities and transmigrant residents (Kementerian Transmigrasi RI, 2025).

As an area designated by the central government as part of the Kawasan Ekonomi Baru (Zack, 2024), the region's development is directed toward aligning its potential with institutional economic development and social empowerment through collaborative approaches.

Recent studies conducted by the BRIDA (Weking, 2024) also highlight the importance of strengthening local economic institutions in the area, such as fisheries cooperatives, women's business groups, and the development of Badan Usaha Milik Desa (BUMDesa) as the backbone of the rural economy.

Figure 1. Werianggi-Werabur Maps
Source: Google Maps (2025)

This program encourages the establishment of economic institutions tailored to local social characteristics and resources. Institutional strengthening is carried out through the formation of production cooperatives, micro-enterprise groups, and the revitalization of BUMDesa as drivers of the local economy. These institutions are designed to expand access to entrepreneurship training, product quality improvement, and regional-to-national market connectivity.

In the tourism sector, the focus is directed toward developing a community-based ecotourism model integrated with both marine and terrestrial conservation. The Werianggi-Werabur areas, located near Taman Nasional Teluk Cendrawasih (TNTC), offer exceptional potential for marine tourism, including whale shark observation, coral reef snorkeling, and introductions to local wisdom systems such as sasi laut. Training activities for local residents as tour guides, homestay managers, and local artisans form part of the strategy to position the community as key actors in sustainable tourism development.

Overall, the implementation of the Ekspedisi Patriot program in the Werianggi-Werabur Districts reflects an integrative effort combining community economic development, environmental conservation, and the strengthening of local identity. By merging Papuan local wisdom, the experiences of transmigrant residents, and inter-institutional collaboration, the region holds great potential to become a national model for inclusive and sustainable transmigration-based regional development.

The main objective of the Ekspedisi Patriot Program in Werianggi-Werabur, particularly under Output 3 is to build resilient, adaptive, and collaborative economic institutions within the transmigration area that can respond comprehensively and sustainably to local community needs. These institutions are not merely understood as administrative structures, but as social instruments capable of uniting various economic actors both individuals and groups within an interconnected and mutually reinforcing system.

The implementation of the local potential and tourism-based economic institutional development program in the Werianggi-Werabur transmigration area is carried out in three main stages, namely:

1. Identification of existing forms and practices of economic institutions;
2. Analysis of potential collaborations among local institutions;
3. Formulation of a collaborative institutional model based on commodities and regional characteristics.

The program is conducted by a five-member team, consisting of one team leader, Muhammad Dicka Ma'arief Alyatalatthaf, serving as a lecturer of Universitas Indonesia (UI); two alumni of the UI, Muhamad Latif Mubdi and Setiadi Kusumajaya; and two active students, Frissa Sofia Adhima (UI) and Shine Nauli Natasha Simanjuntak (Padjadjaran University/Unpad). The entire team resides in the Werianggi-Werabur transmigration area for four months (August-December 2025). Each team member plays a specific role in achieving the objectives of the Transmigrasi Patriot Program, with focus outputs including the Collaborative Economic Institutional Model Design for the Transmigration Area, monthly reports, thematic mapping, and public communication and documentation media.

This study focuses on the planning, production, and distribution of documentation and public communication media through Instagram. The Ekspedisi Patriot Teluk Wondama team for Output 3 created a communication channel on Instagram under the account name @patriotwondama. Through this account, the team shares all stories and activities conducted during the four-month assignment. This communication medium plays a vital role in the team's research and data collection journey, functioning as a platform for information dissemination, activity documentation, communication with the Kementerian Transmigrasi RI, and enhancement of regional publicity and exposure.

II. RESEARCH METHODOLOGY

A. Digital Narrative

Digital narrative is a concept that has emerged from the development of technology and the evolving habits of humans in consuming mass media. In the past, people consumed media through conventional mass media such as magazines, newspapers, television, and radio. Today, the landscape has rapidly evolved with the rise of internet-based mass media, including social media, photo and video sharing platforms, online television and radio streaming services, and digital music streaming platforms (Alyatalatthaf & Putri, 2025; Nelsa et al., 2025; Rahmatika et al., 2021; Tannady & Andry, 2024). This shift in media consumption habits has also given rise to a new trend in delivering narrative messages digitally, utilizing various media-sharing platforms and adapting to the specific features of each chosen platform.

In conveying a digital narrative, an appropriate method of presentation is essential. One of the most classical yet still highly relevant methods is storytelling. It constitutes an art form through which narratives, whether based on reality or fiction, can be expressed, often accompanied by a combination of media such as images, text, audio, and video. As defined by Serrat (in Harahap et al., 2024), storytelling can be understood as a personal account of life experiences, ideas, beliefs, and the acquisition of knowledge through narratives.

Nkanu (2025) discussed the efficacy of storytelling, particularly emphasizing the following point:

1. It encourages the development of self-control and orderliness.
2. It evokes emotional responses.
3. It provides inspiration.
4. Facilitates change
5. It provides a source of energy for the mind and body.
6. Healing.

B. Content Production Processes

The stages of content production adopt production management practices commonly found in the television, film, advertising, and creative industries. In general, the production process is divided into three main stages:

1. Pre-production: This is the initial stage in content creation that involves a series of preparatory activities carried out before the production process begins. This phase is crucial as it determines the quality and success of the final output. Common pre-production activities include planning, idea development, scriptwriting, casting, location scouting, production design, and storyboarding, among others.

2. Production: This stage includes filming, documentation gathering, interviews, visual asset collection, and video editing (which sometimes overlaps with post-production), as well as final narrative and caption writing, visual enhancement (graphics, text, logo, music), and final review and revisions.

3. Post-production: The final stage focuses on distribution strategies and content exposure management across multiple platforms. The goal is to ensure that the curated communication message produced in the earlier stages reaches the right audience, with the most effective timing, format, and strategy (Adam et al., 2022; Alyatalatthaf & Altobeli, 2023; Anis Faul Lutfiana & Luthfi Hidayah, 2022; Fitrianingsih et al., 2025; Silviana Putri et al., 2023; Tambes & Yasir, 2023).

C. Methodology

This study employs a qualitative research framework utilizing artistic research methodology. This method serves as a mode of knowledge production grounded in the assumption that artists or practitioners investigate their own creative processes and experiences in order to produce an artwork. Artistic research remains conceptually and methodologically fluid, allowing researchers to employ diverse perspectives and engage deeply in developing artistic sensitivity as a means of generating and presenting data. Consequently, artistic research is inherently personal and centered on the creative process itself (Alyatalatthaf, 2024). Artistic research methodology is characterized by the research process, the use of the artistic process, artistic action, creation, and results (Guntur, 2016).

In addition, other qualitative data were also collected through semi-structured interviews in which the organization of topics is less tightly formatted and follow-up questions (probes) are formulated relative to what interviewees have already said (Flick, 2018). This method was employed to explore information derived from various activities, events, locations, and related objects that were incorporated into the content material and further processed into informational text. Finally, data were also collected through observation generated first-hand reports: to see, hear, feel and 'be there' personally. Drawing on field presence the researcher writes field notes that capture slices of social practice (Flick, 2018). This method is particularly useful for the researcher in determining which objects and aspects need to be filmed or photographed.

III. RESULTS & DISCUSSION

Shape: Conceptualizing and Constructing Digital Narratives

The formative stage of content creation, wherein narrative ideas are conceptualized, structured, and materialized through digital media practices. Before producing content, we always begin by planning the type and format of content to be created. This is essential because Instagram currently provides at least four main features for content sharing: Posts, Stories, Reels, and Live. Each of these features possesses distinct characteristics and therefore serves different purposes.

Posts allow users to upload photos or videos to either public or private feeds, accompanied by captions, user tags, and location tags. Stories enable the upload of photos or videos lasting between 15 to 60 seconds, which remain published for only 24 hours. This feature also supports various interactive elements such as stickers (polls, Q&A, quizzes), text, music, GIFs, and links. Reels function as a video-sharing feature with longer durations of up to three minutes, and the uploads appear on the user's main feed. Meanwhile, Live allows for real-time video broadcasting to both followers and non-followers, and once completed, the live session is automatically saved to the archive (Influencer Marketing, 2024; Instagram, 2025).

On the @patriotwondama Instagram account, we primarily focus on the Post, Reels, and Stories features. The Live feature is only used for activities categorized as breaking news or those requiring immediate publication—an urgency that is typically associated with journalistic work.

Before discussing the content itself, the very first element we created was the "Patriot Wondama" logo. The logo was designed using Canva by utilizing the available assets. It incorporates several visual elements such as mountains, the sea, a sunset, and the *Makara* Universitas Indonesia (UI) emblem positioned in the sky. The logo's philosophy reflects multiple meanings: the mountains and sea represent the actual landscape of Teluk Wondama; the *Makara* UI symbolizes the sun illuminating Teluk Wondama, serving as a beacon of enlightenment and progress.

In terms of color composition, the blue of the sea symbolizes clarity and the natural purity of the region's landscape. Meanwhile, the orange hue on the mountains signifies a gradient between the blue of Teluk Wondama and the yellow of the *Makara* UI, representing a synergy that aspires to bring growth and advancement to the region.

**Figure 2. "Patriot Wondama" Logo
Source: Processed by Researchers, 2025**

1. Post

Instagram Posts were utilized to upload photos or videos of a permanent and significant nature content deemed important for the audience to view. The Instagram post feature can be considered the core or heart of an account. As of October 15, 2025, the @patriotwondama account had a total of 19 posts, consisting of uploads featuring the profiles of all team members and the head of the Ekspedisi Patriot Output 3, activity reports, travel notes, outreach materials, audiovisual content, cinematic videos, and highlights of unique, appealing, and exotic spots in West Papua.

The very first post featured the logo of the Kementerian Transmigrasi RI placed alongside the "Patriot Wondama" logo, to make the audience aware that the project was a collaborative initiative between the Ministry and the university team. The subsequent posts introduced the profiles of all team members, including the team leader. This served to familiarize the audience with the individuals responsible for both the project and the management of the account.

In addition, the early uploads of @patriotwondama employed backgrounds, overlays, and visual motifs that reflect the atmosphere of Indonesia, particularly Papua, symbolized by Cenderawasih (bird-of-paradise) patterns and fonts that evoke an ethnic aesthetic.

Figure 3. @patriotwondama's Instagram Profile
Source: Instagram @patriotwondama, 2025

Subsequent uploads were related to the activities of the Ekspedisi Patriot Team, such as outreach sessions on the use and production of seedling containers (*koker*) made from banana leaves as an alternative to polybags, which can cause soil contamination (Sumarni & Isnantyo, 2017). This outreach activity was conducted for residents of Settlement Unit 2 (Satuan Pemukiman 2) and carried out by the five members of the Ekspedisi Patriot Team in Werianggi–Werabur, in collaboration with two agricultural extension officers from Penyuluh Pertanian dari Dinas Pertanian dan Pangan Teluk Wondama.
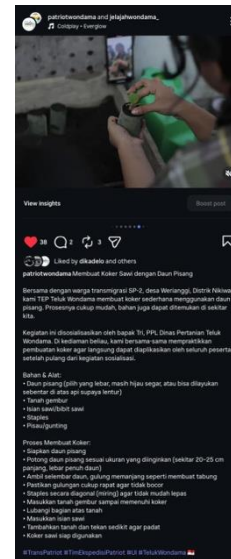

Figure 4. Carousel Post About Extension Program
Source: Instagram @patriotwondama, 2025

The upload shown in Figure 4 was created using the carousel feature, which means that the post was designed to convey a sequence of information through multiple photos (Alyatalatthaf et al., 2024). The cover photo selected depicts the final result of a completed *koker*, a banana-leaf seedling container already filled with soil and plants serving as a visual indicator that the post discusses the process of making *koker* for seedlings. The carousel consists of 20 photos arranged in chronological order, following the step-by-step sequence of the outreach activity. Thus, the digital narrative is also reflected through the visual elements presented in the post.

The caption accompanying the post in Figure 4 begins with the title of the activity, *"Membuat Koker Sawi dengan Daun Pisang",* followed by a brief description of the event. It then continues with the procedural steps for making the *koker*, ensuring that the post functions not merely as an activity report but also as informative and educational content. The upload concludes with the use of hashtags keywords preceded by the pound symbol (#) which can be clicked to display all posts containing the same keyword globally (Fahrezi, 2022). The hashtags

#TransPatriot, #TimEkspedisiPatriot, #UI, #TelukWondama □□ were used to enhance the visibility and popularity of the content.

2. Stories

Instagram Stories are utilized to upload photos or videos of a temporary nature, as the content automatically disappears within 24 hours. Therefore, their use is primarily emphasized for sharing daily or time-sensitive content.

Figure 5. @patriotwondama's Instagram Stories
Source: Instagram @patriotwondama, 2025

The Instagram Stories upload shown in Figure 5 documents a daily discussion with the micro/small/medium enterprises (MSMEs), Ayawata Group, focusing on topics related to local economic potential. Activities such as interviews, discussions, hearings, surveys, and observations are categorized as daily data-collecting routines, which are later followed by more comprehensive activities included in the core agenda. Therefore, daily activities are uploaded only through Instagram Stories, while the subsequent or main events are published as Posts, Reels, or Live broadcasts.

Interestingly, this feature represents an anomaly within Instagram, as ephemerality was not part of the platform's original design philosophy. It was adopted from Snapchat, a competing social media platform. Nevertheless, qualitative research suggests that ephemerality encourages users to be more

attentive in viewing content and more mindful about what is posted, due to its limited availability (Haldborg Jørgensen et al., 2023). This characteristic is strategically utilized to evoke a sense of FOMO (fear of missing out) among audiences, prompting them to anticipate upcoming content uploaded by @patriotwondama.

From a technical standpoint, creating Instagram Stories requires minimal preparation. Each story simply uses the @patriotwondama story frame template (see Figure 5), accompanied by a short caption or contextual information (such as location, time, subject, or event). Additional interactive features provided by Instagram such as account tags, location tags, hashtags, web links, stickers, or question boxes may also be included to enhance engagement.

3. Reels

Instagram Reels are utilized to upload videos with longer durations than Posts (limited to one minute) or Stories (limited to thirty seconds). However, Reels are restricted to a maximum duration of three minutes, as Instagram is not inherently designed as a long-form video-sharing platform like YouTube. The @patriotwondama account uses Reels to share audiovisual narratives of the Tim Ekspedisi Patriot's activities, including their research and community engagement missions, journey documentation, and visual showcases of the natural beauty of West Papua.

Figure 6. @patriotwondama's Instagram Reels
Source: Instagram @patriotwondama, 2025

The Reels post shown in Figure 6 documents the journey from Manokwari to Windesi, West Papua, the transmigration area where the Tim Ekspedisi Patriot conducted its research and community service activities. This Reel was created to provide audiences with a visual insight and contextual understanding that the regions of West Papua possess extraordinary yet underrepresented natural beauty. Through a succinct narrative and a compilation of short video clips from each island where the expedition ship docked, the Reel highlights the distinctive characteristics of each location: Yambekiri, with its hillside villas beneath the Arfak Mountains; Soughwepu and Yomakan, where residents warmly welcomed visitors; Wamesa, characterized by vibrant trade and economic activities; and the oceanic scenery and onboard atmosphere as the vessel sailed toward Windesi.

The caption accompanying this Reel begins with the title *"Sailing through the Heart of Papua"* followed by a metaphorical narrative that evokes the warm hospitality of the West Papuan communities and the poetic beauty of exploring Teluk Wondama. "*Island by island, wave by wave. Each stop along the way brought new faces, warm smiles, and quiet stories carried by the wind. The sea sparkled under the morning sun, while green hills watched from afar. This journey isn't just about reaching a destination — it's about floating between the beauty of untouched nature and the kindness of the people who call these islands home.*"

At the end of the caption, several account mentions were added, including @wonderfulindonesia, @pesona. indonesia, @kementrans.ri, @iftitahsulaiman, @rk_patriot2025, @bondandjatiutam, @dpisui, and @dpng.unpad, along with hashtags such as #patriot #ekspedisipatriot #papua #island #indonesia #wonderful #transpatriot #kementeriantransmigrasi. The act of mentioning accounts in a caption serves multiple purposes to credit contributors, enhance engagement, expand content reach and visibility, foster collaboration, and ensure transparency (Rice, 2025). Meanwhile, the use of hashtags follows the same logic as in Instagram posts: enabling keyword-based discoverability across a global network of users.

Share: Orchestrating Content Distribution and Audience Engagement

The *Share* phase refers to the strategic process of disseminating digital content to optimize visibility, reach, and participatory interaction across communication platforms. In contemporary social media ecosystems, uploading content is no longer a matter of simply pressing the "publish" button; instead, it requires deliberate planning and audience-centered strategy to enhance engagement performance.

According to Instagram's 2023 internal research, several key strategies can significantly improve content reach and user engagement:

1. Create engaging content: Diversify formats by combining videos, photos, and texts; keep Reels concise (3 minutes or less) for optimal recommendation performance.
2. Collaborate with other creators: Utilize the Collabs feature to co-publish posts visible to both accounts' audiences,

increasing exposure across Reels, Explore, and Feed.

3. Get discovered via Search: Incorporate relevant keywords within captions, bios, and hashtags to improve searchability by followers and non-followers alike.

4. Post original content and avoid reposts: Authenticity is rewarded by Instagram's algorithm, which prioritizes original creators over aggregators or accounts sharing reposted media.

5. Monitor your insights: Regularly analyze Instagram Insights to identify engagement patterns, monitor reach (both followers and non-followers), and refine content strategies accordingly.

All five strategies have been systematically implemented across the @patriotwondama account. This can be observed in subsequent uploads presented in Figure 7, which demonstrate a consistent application of Instagram's engagement principles within the framework of digital narrative dissemination.
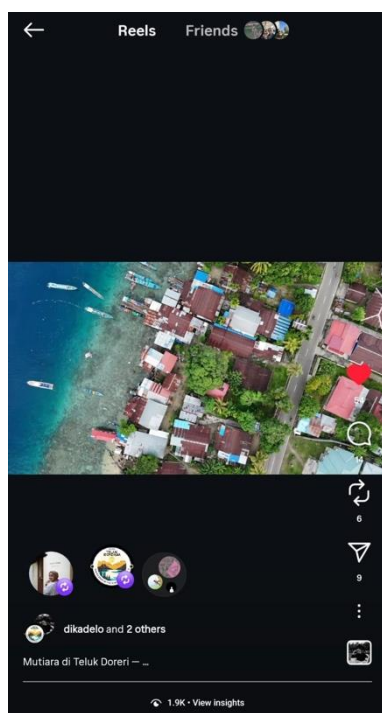
The content shown in Figure 7 is a cinematic audio-visual reel featuring Mansinam Island, located in Manokwari, West Papua, presenting both the tourism potential and accessibility of the island. The reel has a duration of 1 minute and 59 seconds, composed of cinematic aerial footage combined with documentary-style travel clips. The concise duration and dynamic visual variations allow this reel to effectively fulfill the aspect of creating engaging content.

Furthermore, this reel represents a collaborative post between @patriotwondama, @dikadelo (Head of the Ekspedisi Patriot Output 3 Team), and @padangwicaksono (Director of the Vocational Education Program, Universitas Indonesia), who also serves as the director of the home faculty of the Ekspedisi Patriot Output 3 Team Leader. This collaboration is considered strategically significant, as @dikadelo has an audience of approximately 3,480 followers, while @padangwicaksono's network includes followers from industrial and professional sectors, enhancing cross-audience visibility.

To satisfy the discovered via search aspect, the reel includes relevant keywords embedded within the content, caption, and hashtags. Additionally, the reel maintains content originality, with Muhammad Dicka Ma'arief Alyatalatthaf serving as videographer, drone pilot, video editor, writer, and graphic designer. The audio assets were sourced from free copyright-use materials, ensuring ethical compliance in content production.

Finally, reel insights were monitored to evaluate audience reach and engagement, as illustrated in Figure 8.

Figure 7. "Mansinam" Video
Source: Instagram @patriotwondama, 2025

Table 1. "Mansinam" Insight

Views (1,928)	Good reach—people are seeing your Reel
Watch time (2h 36m)	Decent retention
Interactions (79)	Moderate engagement

Source: Processed by Researchers, 2025

Showcase: **Articulating Digital Narratives as Communicative Representation**

Explores how digital narratives operate as curated public interfaces that project institutional identity, values, and socio-cultural positioning within the digital sphere. In terms of showcase, the Instagram account @patriotwondama emphasizes aesthetic value by paying careful attention to how its uploads appear within the visual showcase of the Instagram grid. Therefore, the account administrators regularly organize and manage the overall display to ensure that all posts remain visually cohesive, structured, and appealing to the audience.

From the perspective of institutional identity, @patriotwondama highlights strong elements of Indonesian or Nusantara cultural identity. This is evident in the visual patterns and ornaments employed across its uploads, such as Batik motifs, Cendrawasih imagery, and ethnic-style typography, which together reinforce a distinctive Nusantara aesthetic narrative.

One notable example can be seen in the cover design of the "Mansinam" upload, as shown in Figure 8, which visually integrates these motifs to symbolize both local identity and institutional affiliation.

Figure 8. "Mansinam" Video Cover Source: Processed by Researchers, 2025

Showcase: **Aesthetic Symbolism and Socio-Cultural Positioning**

The cover design in Figure 8, particularly the title "Mansinam", employs the Indonesiana Serif font, downloaded under a free copyright license. Its use intentionally resembles the typography and spirit of Indonesia's tourism slogan "Visit Indonesia", reflecting not only a typographic similarity but also a shared enthusiasm for advancing Indonesian tourism. This aligns with the project's core values, which foreground Indonesian cultural essence and national identity.

From a socio-cultural positioning perspective, the cover design adopts the concept of a feature-film poster, as film represents a vital part of popular culture (Son, 2024). Pop culture often overshadows traditional culture, causing the latter to lose its prominence. Therefore, designing the cover in the visual language of a movie poster serves as a stimulus—an invitation for audiences to feel intrigued and engaged with the content shared by @patriotwondama.

Referring to Nkanu et al. (2025) concept of Digital Narrative, the posts on @patriotwondama emphasize and encourage the development of self-control and orderliness by presenting content chronologically from the initial conception of the project by the Kementerian Transmigrasi RI and Universitas Indonesia, to the formation of the team, preliminary briefings, field journeys, and on-site community service and research activities, culminating in final outcomes. The overarching aim is to produce narratives that facilitate positive change.

Moreover, @patriotwondama's posts are capable of evoking emotional responses and providing inspiration, as evident in the comments section of several posts. For example, users have written:

"Congrats @shinenyss_ !! Keep shining and inspiring □" (@zensarahman); "Pecaaahhhh dah yang lain mundur teratur nih. Well done ma bro □ @dikadelo" (@utik94); "Kata saya sih ini keren banget kak @dikadelo" (@gracello).

These comments not only demonstrate audience engagement but also act as a source of emotional and motivational energy, providing a sense of healing and

inspiration for viewers who resonate with the content.

IV. CONCLUSION

Regional development in Indonesia does not always manifest through physical or infrastructural projects; it can also emerge through moral support, education, enthusiasm, and positive representation. The exploration of Digital Narratives of "Ekspedisi Patriot" in Teluk Wondama, West Papua, through the Instagram account @patriotwondama, using the strategies of *Shape, Share, and Showcase*, exemplifies how digital storytelling can serve as a meaningful form of contribution. A positive public image can raise awareness and recognition of a region's potential, such as its tourism and local commodities.

Shape encompasses the stages of pre-production (research, observation, interviews), production (photography, videography, asset collection, editing, design), and post-production (distribution, publication, and SEO optimization). These processes are applied through Instagram posts, stories, and reels.

Share involves creating engaging and diverse content formats (photos, videos, and text), collaborating with creators and public figures, maintaining content relevance, avoiding reposts, and monitoring insights to refine content strategy.

Showcase highlights institutional identity, emphasizing Indonesian/Nusantara aesthetics, value-driven design, and socio-cultural positioning that blends pop culture and traditional culture to stimulate audience engagement.

Ultimately, the Digital Narrative expressed through @patriotwondama encourages discipline, emotional resonance, and inspiration. The audience's responses reflect how digital narratives can empower, energize, and heal, fostering both cultural pride and collective optimism toward Indonesia's ongoing regional and cultural development journey.

REFERENCES

Adam, M. K., Aji, D. A. B., & Pradana, L. A. D. (2022). *Produksi Film Pendek Mateni di Festival Film Gadget.*

Alyatalatthaf, M. D. M. (2024). Widely Project: Utilizing an Ultra-Wide Angle Lens in Photographing Museum Bahari Jakarta. *Rekam*, *20*(2), 113–128. https://doi.org/10.24821/rekam.v20i2.11525

Alyatalatthaf, M. D. M., & Altobeli, L. (2023). Pendampingan Produksi Video Service Excellence RSIA Bina Medika Tangerang Selatan. *ABDIMAS Jurnal Pengabdian Kepada Masyarakat*, *4*(1), 14–18. https://doi.org/10.53008/abdimas.v4i1.1779

Alyatalatthaf, M. D. M., Lobodally, A., & Putri, N. F. (2024). Dissecting the Political Persona of the 2024 Indonesian Presidential Election through Visual Framing Analysis. *Profetik: Jurnal Komunikasi*, *17*(2), 326–347. https://doi.org/10.14421/pjk.v17i2.2977

Alyatalatthaf, M. D. M., & Putri, N. F. (2025). Monroe's Oversexualization Through the Male Gaze in Blonde. *Jurnal Komunikasi: Malaysian Journal of Communication*, *41*(2), 34–50. https://doi.org/10.17576/JKMJC-2025-4102-03

Anis Faul Lutfiana & Luthfi Hidayah. (2022). Proses Produksi Dalam Pembuatan Konten Tutorial Make Up di TV9 Nusantara Surabaya. *AN-NASHIHA Journal of Broadcasting and Islamic Communication Studies*, *2*(2), 64–70. https://doi.org/10.55352/an-nashiha.v2i2.292

Fahrezi, M. A. (2022). *Systematic Literature Review: Peran Hashtag Dalam Meningkatkan Visibilitas Konten Sosial Media (Studi Kasus: Instagram).*

Fitrianingsih, I., Siti Abelia Puteri, & Putri Handayani. (2025). Manajemen Proses Produksi Siaran Pemberitaan Media Televisi. *Studi Administrasi Publik dan ilmu Komunikasi*, *2*(1), 71–83. https://doi.org/10.62383/studi.v2i1.105

Flick, U. (Ed.). (2018). *The Sage handbook of qualitative data collection*. Sage Reference.

Guntur. (2016). Penelitian Artistik: Sebuah Paradigma Alternatif1. *Artistic Research*, 1–21. http://repository.isi-ska.ac.id/631/1/makalah%20P.Guntur.pdf

Haldborg Jørgensen, R., Voorveld, H. A. M., & Van Noort, G. (2023). Instagram Stories: How Ephemerality Affects Consumers' Responses Toward Instagram Content and Advertising. *Journal of Interactive Advertising*, *23*(3), 187–202. https://doi.org/10.1080/15252019.2023.2232797

Harahap, T. R., Nasution, B., Nasution, F., & Harahap, A. N. (2024). Digital Narratives: The Evolution of Storytelling Techniques in the Age of Social Media. *International Journal of Educational Research Excellence (IJERE)*, *3*(2), 738–745. https://doi.org/10.55299/ijere.v3i2.1004

Influencer Marketing. (2024). *The Ultimate 2024 Guide to Instagram Features for Marketers.*

https://influencermarketinghub.com/instagram-features/?utm_source=chatgpt.com

Instagram. (2025). *Instagram features* [Online post]. https://about.instagram.com/features/stories?utm_source=chatgpt.com

Kementerian Transmigrasi RI. (2025). *Bukan sekedar pindah penduduk, ini visi baru Transmigrasi era Prabowo.* https://www.transmigrasi.go.id/bukan-sekadar-pindah-penduduk-ini-visi-baru-transmigrasi-era-presiden-prabowo/

Nelsa, P., Paradita, A. X., Hermawan, F. F., Ghifari, M. Y., & Lubis, M. (2025). Netflix's Digital Transformation Strategy: A Systematic Review of Challenges and Risk Mitigation Approaches. *JIPI (Jurnal Ilmiah Penelitian Dan Pembelajaran Informatika)*, *10*(2), 1133–1143. https://doi.org/10.29100/jipi.v10i2.5927

Nkanu C. et al. (2025). *Digital Storytelling and Students' Academic Engagement in Civic Education: Implications for Sustainable Development.* https://doi.org/10.5281/ZENODO.15562519

Rahmatika, R., Yusuf, M., & Agung, L. (2021). The Effectiveness of Youtube as an Online Learning Media. *Journal of Education Technology*, *5*, 152. https://doi.org/10.23887/jet.v5i1.33628

Rice. (2025). *How to Tag Someone on Instagram: The Complete Guide (2025).* https://ricecontent.com/blog/how-to-tag-someone-on-instagram/

Silviana Putri, C., Mina Sherly, P., & Qurratul'aini, Y. (2023). Manajemen Pra Produksi Film Fiksi Pendek Lies. *Jurnal Audiens*, *4*(2), 312–319. https://doi.org/10.18196/jas.v4i2.35

Son, N. D. (2024). Popular Cultural Texts (Film, Tv Shows) in Shaping Language Learners' Identities and Attitudes Towards the Target Language Culture: An Approach to Advancing SDG 4 - Quality Education. *Journal of Lifestyle and SDGs Review*, *5*(2), e03373. https://doi.org/10.47172/2965-730x.sdgsreview.v5.n02.pe03373

Sumarni, S., & Isnantyo, F. D. (2017). *Media Persemaian Tanaman Ramah Lingkungan.*

Tambes, R. P., & Yasir, Y. (2023). Model Manajemen Produksi Media Digital Berbasis Live Streaming Di Ceria Tv Pekanbaru. *Komunika : Jurnal Ilmiah Komunikasi*, *1*(1), 21–35. https://doi.org/10.70437/komunika.v1i1.109

Tannady, H., & Andry, J. F. (2024). *Analisis Big Data Spotify dengan Metode Data Mining*. 7.

Weking, F. S. (2024, March 6). BRIDA Papua Barat publikasikan hasil riset dan inovasi di tahun 2023. *ANTARA*. https://papuatengah.antaranews.com/berita/40827/brida-papua-barat-publikasikan-hasil-riset-dan-inovasi-di-tahun-2023

Zack, T. B. (2024, August 2). Teluk Wondama upayakan UPT Werianggi naik kelas. *ANTARA*. https://papuatengah.antaranews.com/berita/49031/teluk-wondama-upayakan-upt-werianggi-naik-kelas