

COMMUNICATIONS

My Instagram, My Portfolio: Building Visual Artist Personal Branding in Social Media

^{1*}Monika Pretty Aprilia, ²Kadek Kiki Astria, ³Yulinda Erlistyarini, ⁴Kartika Sari Yudaningsgar

^{1,2,3,4} Ilmu Komunikasi, Fakultas Ekonomi dan Sosial, Universitas Amikom Yogyakarta

Jalan Ring Road Utara, Ngringin, Condongcatur, Depok, Sleman, Daerah Istimewa Yogyakarta, 55281, Indonesia

*monika.aprilia@amikom.ac.id, kikiastria@amikom.ac.id, lindamardani@amikom.ac.id, kartikaningsgar@amikom.ac.id

ARTICLE INFO

Received on October 18, 2024

Received in revised from August 1, 2025

Accepted August 6, 2025

Published on August 6, 2025

Keywords: (3-5 words)

Personal Branding;
Social Media;
Visual Artist;
Artists;
Instagram

How to cite this article: Aprilia, M.P., Astria, K.K., Erlistyarini, Y., Yudaningsgar, K.S. (2025). My Instagram, my Portfolio: Building visual artist personal branding in social media. *Communications 7(2)*, 216-235



ABSTRACT

The presence of social media has opened up opportunities for more Indonesian visual artists to have their works recognized internationally. However, many artists still fail to realize the importance of personal branding. In Indonesia, most artists tend to focus more on production and the creative process of making art. However, currently, social media can help artists shape their personal brand, which creates a positive image that benefits the development of their careers. This research aims to examine how Indonesian visual artists develop their personal branding through their Instagram accounts. The data collection technique used in this research involves conducting in-depth interviews with 10 visual artists located in Bandung, Yogyakarta, and Denpasar. The findings reveal that these ten artists utilize Instagram to construct their portfolios. The majority of informants access Instagram daily, which positively impacts their personal brand development. These findings provide a more comprehensive reference for the case of personal branding among artists in Indonesia.

ABSTRAK

Kehadiran media sosial membuka peluang lebih lebar perupa Indonesia agar karyanya dikenal di dunia internasional. Akan tetapi

masih banyak perupa yang belum menyadari pentingnya personal branding. Di Indonesia, sebagian besar perupa cenderung lebih fokus pada produksi dan proses kreatif dalam membuat karya seni. Di zaman sekarang ini, media sosial dapat membantu perupa membentuk personal brandingnya, sehingga menciptakan citra positif yang bermanfaat bagi perkembangan kariernya. Penelitian ini bertujuan untuk mengkaji bagaimana seniman visual Indonesia mengembangkan personal brandingnya melalui akun Instagram yang mereka miliki. Teknik pengumpulan data yang digunakan dalam penelitian ini adalah dengan melakukan wawancara mendalam terhadap 10 perupa yang berada di Bandung, Yogyakarta, dan Denpasar. Temuannya menunjukkan bahwa sepuluh seniman ini memanfaatkan Instagram untuk membangun portofolionya. Mayoritas informan mengakses Instagram setiap hari, yang berdampak positif terhadap pengembangan personal brand mereka. Temuan ini memberikan referensi yang lebih komprehensif terhadap kasus personal branding di kalangan perupa di Indonesia.

INTRODUCTION

Visual art in Indonesia has reached great potential within the creative economy sector. In fact, Indonesian visual arts are increasingly recognized on the international stage through various exhibitions and art fairs. According to records from the Creative Economy Agency or the Badan Ekonomi Kreatif (BEKRAF), the visual arts sector is included among the 16 creative economy subsectors contributing to the national Gross Domestic Product (GDP). Data from OPUS 2020, a report published by BEKRAF and the British Council, indicates that the visual arts subsector contributed 2.238 trillion rupiah to the national GDP. This figure comes from 26,415 visual artists (hereafter referred to as "artists") across Indonesia (Kibo, 2023).

Just like doctors, lawyers, and architects, artist is also professions that requires a high level of creativity and expertise. This profession is also categorized as entrepreneurial, as they must create products, market, and distribute them on their own. The artist profession, including visual artists, in recent years, has become a career path to be proven to be profitable as a means of income (Miller & Cuntz, 2018). Names such as Eko Nugroho, Nasirun, and Ugo Untoro have successfully made their mark on the international stage. The works of these artists are not only collected domestically but also by galleries and museums abroad.

The mark that has left by these renowned Indonesian visual artists are what many young Indonesian artists aspire to become. The presence of social media has opened up opportunities for more Indonesian artists to have their works recognized internationally. However, many artists still fail to realize the importance of personal branding. In Indonesia, most artists tend to focus more on production and the creative process of making art. However, currently, social media can help artists shape their personal brand, which creates a positive image that benefits the development of their careers. Personal branding is a process that showcases an individual's skills, personality, and character, packaging them into an identity with greater strength compared to others (Zarkada, 2012).

Personal branding has become a must on social media for people who want to establish their identity to attract attention. Various concepts and ideas are visualized to shape one's identity. The better the identity created or formed by everyone, the better their image will be on social media. With social media, communication has also become easier (Vilander, 2017). There are various types of social media platforms available today, including collaborative project platforms like Wikipedia, content communities like YouTube, social networking sites such as X, Instagram, Facebook, and TikTok.



Figure 1. 2024 Internet and Social Media User Data Worldwide

Source: www.wearesocial.com

Based on the data obtained, the number of active social media users worldwide increased to 5.04 billion, or up by 266 million users (Anbiya & Aprilia, 2023). When compared to data from 2023, there was a 5.6 percent increase. This indicates that social media remains popular in 2024. Social media is used for interaction and building personal image (WeAreSocial, 2024). Social media has now become a valuable tool for developing and managing personal branding. Various studies have also mentioned a close relationship between social media use and personal branding (Petruică, 2016).

In today's digital era, it is important for Indonesian artists to engage in personal branding through social media. This is also related to one's existence. By observing someone's activity on social media, due to this, their presence or existence can be recognized. The development of personal branding through visual and audiovisual content serves as an engaging medium for enjoyment (Osei & Anim-Wright, 2024). For most people, Instagram is the right social media platform for establishing personal branding from a visual aspect, as it offers a more organized appearance compared to other social media platforms. Artists need to understand that social media can be a valuable tool for growing their brand and increasing the impact of their work. It's said that Instagram is the world's most talked-about new art dealer (Shahzadi, 2020). Using feeds and reels provided by Instagram, it becomes easier for others to find information that meets their needs. Therefore, Indonesian artists need to engage in personal branding on Instagram to enhance their presence in the art world.

The state-of-the-art research highlights the personal branding of 10 Indonesian artists located in the art hubs of Bandung, Yogyakarta, and Denpasar. However, this research does not focus on just one artist. By featuring 10 artists from these three Indonesian art hubs—Bandung, Yogyakarta, and Denpasar—as research samples, it is hoped that this will provide a more comprehensive reference for the case of personal branding among artists in Indonesia.

Meanwhile, previous studies have mostly focused on single case studies of individual artists. Some of the prior research explored includes a study titled "Personal Branding Strategies of Artists Through Social Media," which highlights the strategies of the artist labadiou Piko through the Instagram account @iabadioupiko (Hendra, 2020). Another study, conducted by Rahmatunissa and Febriani (2019), also discusses the public relations strategies employed by a Jakarta-based artist named Muklay in forming his personal branding.

In this research, the theory of the eight laws of personal branding by Montoya and Vandehey (2002) will be utilized through the following concepts: 1. Specialization (The Law of

Specialization), 2. Leadership (The Law of Leadership), 3. Personality (The Law of Personality), 4. Distinctiveness (The Law of Distinctiveness), 5. Visibility (The Law of Visibility), 6. Unity (The Law of Unity), 7. Persistence (The Law of Persistence), 8. Goodwill (The Law of Goodwill).

The research aims to find personal branding of 10 Indonesian artists in the virtual space and the implementation of personal branding on their Instagram accounts.

CONCEPTUAL FRAMEWORK

Social media is a medium used by consumers to share text, images, audio, video, and information with others (Kotler & Keller, 2015). Another definition is put forward by Kavitha (2024), who defines social media as an online platform used to build relationships with others who have similar interests, activities, backgrounds, or connections in real-life relationships (K, 2024).

From year to year, many social media platforms have developed significantly and emerged with their own characteristics and uniqueness. Facilitating communication and obtaining information is the purpose of using social media. Almost all layers of society are currently connected to social media. One of the most popular social media platforms in Indonesia is Instagram. Instagram is a social media platform that focuses on visual communication and allows its users to share photos and videos (Mare, 2021).

Personal branding is a planned process where individuals make efforts to market themselves (Khedher, 2014). Montoya and Vandehey, in their book "The Personal Branding Phenomenon" (2002), introduce the eight 'laws' of personal branding, which provide guidance for individuals, including artists, to build a strong and authentic self-image. These laws include: 1) The Law of Specialization, which focuses on a specific area of expertise; 2) The Law of Leadership, emphasizing the need for individuals to be leaders or experts; 3) The Law of Personality, highlighting the importance of an authentic and prominent personality; 4) The Law of Distinctiveness, ensuring personal branding stands out; 5) The Law of Visibility, which stresses the necessity of high visibility; 6) The Law of Unity, requiring consistency across all platforms; 7) The Law of Persistence, which notes that personal branding is a long-term process that demands ongoing effort; and 8) The Law of Goodwill, which underscores the importance of building a positive reputation through ethics and integrity in relationships with the audience and community.

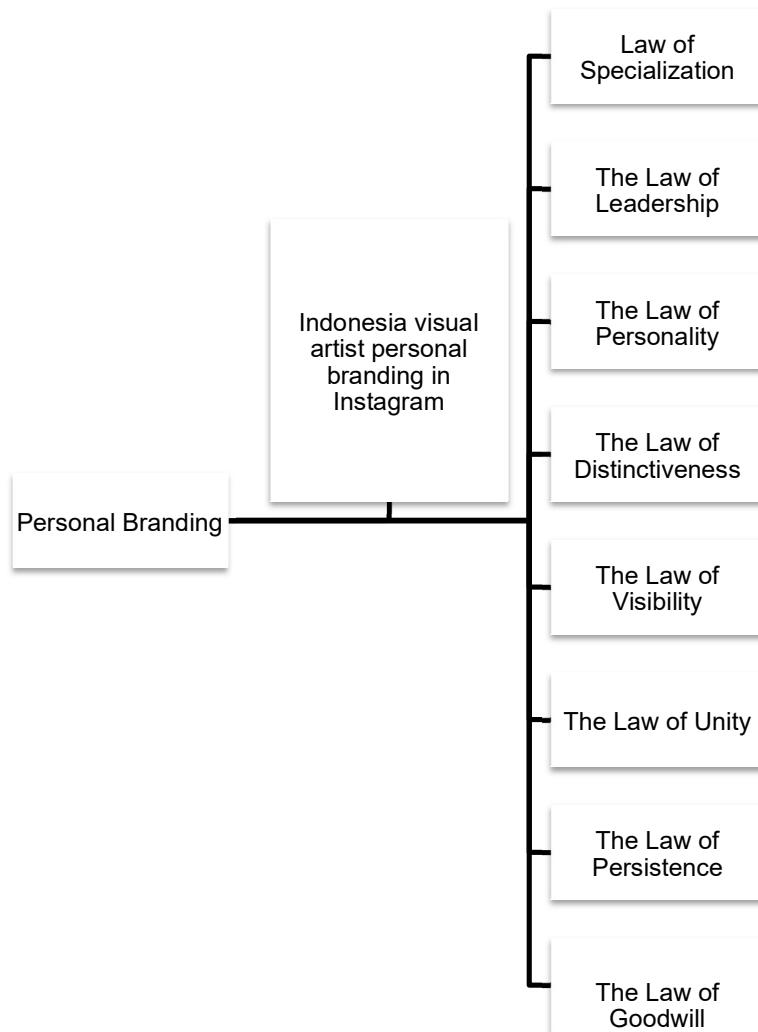


Figure 2. Research Conceptual Framework

METHODOLOGY

This research uses a qualitative approach because the issues are fundamentally related to humans and depend on observation. Qualitative research is an approach that focuses on understanding human experiences and their social world through a humanistic and interpretative approach. Research with a qualitative approach involves the collection and analysis of non-numeric data to explore the meanings and subjective experiences of research participants (Aspers & Corte, 2019).

Theoretically, the format of qualitative research differs from the format of quantitative research. The difference lies in the design of qualitative research, because generally qualitative research

is not patterned. The format of qualitative research design consists of three models, namely the descriptive format, the verification format, and the grounded research format.

In this study, the researcher used a qualitative method with a descriptive design, which is research that provides a detailed description of certain individuals or groups regarding the conditions and symptoms that occur (Ibrahim, 2015). In line with this objective, this research aims to examine how Indonesian artists in three cities—Bandung, Yogyakarta, and Denpasar—develop their personal branding through Instagram accounts.

The data collection technique used in this research is conducting in-depth interviews with 10 artists. In-depth interviews are directed conversations where the researcher seeks insights and information about how informants understand their social world. This method is designed to answer specific research questions while remaining open to topics that may unexpectedly emerge (Barrick, 2019). To complement the research data, a literature review was also conducted during the proposal preparation, data collection, and data analysis stages.

The first stage involves the selection of informants using purposive sampling. This selection is based on several aspects. The first aspect is the duration of the artists' careers. Artists are categorized into several categories, including superstar artist, emerging and successful artist, high street artist, vanity artist, and poor dog artist (Rahmatunisa & Febriani, 2019). The second aspect is gender; informants will be chosen to achieve a balanced representation of male and female artists. The third aspect is the artists' involvement with art galleries or art management. This aspect aims to examine the differences in personal branding through Instagram between artists who are under art management and those who are not.

The next data collection stage involves in-depth interviews with 10 Indonesian artists located in Bandung, Yogyakarta, and Denpasar. These in-depth interviews are conducted to explore the perspectives and experiences of the artists in showcasing their personal branding on Instagram. Data collection is based on the eight pillars of the personal branding concept by Peter Montoya. These eight pillars include: Specialization (The Law of Specialization), Leadership (The Law of Leadership), Personality (The Law of Personality), Distinctiveness (The Law of Distinctiveness), Visibility (The Law of Visibility), Unity (The Law of Unity), Persistence (The Law of Persistence), and Goodwill (The Law of Goodwill).

The second stage in this research is a data validity test. To obtain relevant data, the researcher conducts a validity check of the research data using triangulation techniques. Triangulation is a technique for verifying data accuracy by comparing the data that has been obtained. This

study uses source triangulation, which compares and reviews the analyzed data with the results of interviews.

FINDINGS & DISCUSSION

This research utilizes the eight concepts of personal branding from Peter Montoya, which are employed in data collection. The eight concepts are: 1) the law of specialization; 2) the law of leadership; 3) the law of personality; 4) the law of distinctiveness; 5) the law of visibility; 6) the law of unity; 7) the law of persistence; and 8) the law of goodwill. There are 10 Indonesian artists serving as informants, originating from three cities referred to as the art hubs of Indonesia: Denpasar, Yogyakarta, and Bandung.

Table 1. List of Artists Who Became Informants

No.	Informant Initials	City/Province
1.	Informant AG	Denpasar
2.	Informant D	Denpasar
3.	Informant AT	Denpasar
4.	Informant P	Yogyakarta
5.	Informant W	Yogyakarta
6.	Informant F	Yogyakarta
7.	Informant I	Yogyakarta
8.	Informant Z	Bandung
9.	Informant S	Bandung
10.	Informant R	Bandung

Building a Portfolio through Artwork Posts and Art Activities

Findings from interviews with 10 informants in the aspect of the law of specialization indicate that the most frequently posted content is photos of their paintings. All the informants mentioned that as artists, their work is something inseparable from their identity. Every informant interviewed revealed that Instagram has become their platform for showcasing their latest works. Typically, they post their newest creations when they are about to hold an exhibition or during the exhibition itself. Instagram helps them inform their followers when they have an exhibition showcasing new works. Additionally, some informants mentioned that Instagram also serves as a promotional medium for their paintings. A few of them shared that

collectors and galleries who have purchased their artwork first discovered it through Instagram. This was acknowledged by most informants, including Informant S, who shared an experience about how a well-known fashion designer in Indonesia bought one of their paintings after seeing it on his Instagram account.

"One day, I received a message via Instagram (direct message). He was one of the famous fashion designers in Indonesia. Initially, I didn't know who he was, so I looked him up. I was just trying to make my Instagram more active again and figure out how to attract people to visit my account. That's all. Then he said that he liked my work. I replied with a thank you. It turned out he wanted to buy one of my pieces, and I didn't mention a price when he asked how much it was. I knew, as a well-known fashion designer, he would offer a fair price for my work." (Informant S, interview on August 5, 2024)."

In addition to posting their artwork, the informants also share exhibition posters, either for solo or group exhibitions. Usually, they upload these posters to inform their Instagram followers about their upcoming events. Exhibition events indirectly show their Instagram followers that these artists will be launching their latest creations. Social media has increased the added value of artworks and changed the aesthetics of the art world. For this reason, to advance, artists need to seize the chances presented by social media. Additionally, social media gives artists enough backing for the unrestricted exchange of artwork on these channels (Yang, 2024). Besides that, from Informant S, it can be inferred that Instagram is the most effective promotion media (Kusmayadi & Gumilar, 2019; Luthfiana & Purworini, 2023)

From the aspect of the law of leadership, the interview findings indicate that only a few informants upload photos of the awards they have received to their Instagram accounts. This aspect examines how the informants shape their personal branding through the awards or achievements they have attained. Informants who upload award photos to their Instagram accounts include Informant W, Informant AT, and Informant Z, all of whom are female artists. They share these awards for various reasons. Informant W uploads her award photos to establish a credible portfolio. This has positively impacted the trust of those interested in purchasing her work or collaborating with her. This was evident when Informant W ultimately secured a project to design a book cover because she curated her Instagram feed effectively, showcasing her credibility as a professional artist. Informant Z followed a similar approach, sharing award photos on her Instagram account. Meanwhile, Informant AT has occasionally uploaded photos of her awards in her Instagram stories to promote her career achievements.

The statements from these informants are supported by the findings found within Khamis et al. (2016). Furthermore, Khamis et al. (2016), stated that the internet has become an ideal platform for building personal branding. Artists benefit from this because they can receive direct feedback from followers through comments and respond to them immediately. With such a vast market on social media, it's nearly impossible to discuss personal branding without considering social media. Although each artist has different reasons for building their identities on social media, social media and marketing are closely intertwined. Advertisers always rely on media to reach audiences, while media depends on advertising revenue.

In the aspect of the law of personality, the interviews explored how informants shape their personal branding through their daily lives with family or friends. Almost all informants revealed that they do not upload photos of family or moments with their family on their Instagram feeds. Among the reasons provided, most expressed that they optimize their Instagram accounts to support their profession as artists. For example, Informant AG recognized that content outside of visual arts is not desirable for her Instagram followers. If Informant AG wants to share photos or videos related to family, such as her children, she utilizes Instagram Stories, which can display content for 24 hours. Informant S also shares activities with her family in her Instagram Stories. Informant AT has occasionally uploaded content featuring her infant as part of her creative process for her next work.

"I sometimes upload activities I do with my baby because it still relates to my work as an artist, namely conducting small research during my baby's weaning process. Under the overarching theme of 'Growth,' I want to promote my new ideas while researching 'Growth' on my Instagram account." (Informant AT, interview on August 29, 2024).

Artwork is an artist's way to communicate with their audience. This is conformed with Peerce and Kerrigan's statement. A work of art is not only defined as a manifestation of the cultural capital that inspires its creators. Art is also a means of communication (Peerce & Kerrigan, 2015).

In the aspect of the law of distinctiveness, some informants mentioned that they share content related to their hobbies and interests outside of visual arts, even if it's still connected to the art world. For instance, Informant AG showcased her hobby of ornamental plants in her profile video, which she used for exhibition purposes. In contrast, Informant AT uploaded photos of the plants in her home. She shared these photos because she wanted to convey joyful things to her followers. Additionally, Informant AT aimed to communicate that her followers could

grasp a message about the concept of home, a place where people grow together. Informant W also frequently shares photos of flowers and butterflies on her Instagram feed, as these are subjects, she often paints. Informant W has had a long-standing fascination with flowers and butterflies since childhood. The conversation surrounding personal branding creates a story about the "incorporated self," which undoubtedly necessitates internalizing market principles. As a result, an artist needs to be able to set themselves apart from other artists in line with their unique principles and the advantages to impart to others (Cummins & Vallas, 2015).

Forming One's Personal Branding Through Daily Posts

The fifth law in the eight laws of personal branding is the law of visibility. In this law, informants demonstrate effectiveness by repeatedly showcasing their personal branding (Montoya & Vandehey, 2002). The personal branding exhibited repeatedly can be observed through the intensity with which the artists access Instagram. This is closely related to how artists utilize Instagram. For example, Informant AG uses Instagram as a portfolio and as an online gallery, showcasing her works and artistic activities such as the creative process and exhibitions she participates in. Beyond her feed, Informant AG is more active on Instagram Stories (a feature that only displays content for 24 hours), where she reposts humorous content, shares social critiques relevant to her work, and expresses support for friends and acquaintances by congratulating them on exhibitions or art awards. This approach helps her build a positive perspective on herself and her artistic world. Informant AG creates a personal brand characterized by simplicity and sociability.

A similar approach is adopted by Informant D, who also uses Instagram as a portfolio. Additionally, Instagram serves as a medium for establishing and maintaining good relationships with others through direct messages and comment sections. Informant D presents her content with a structured narrative in the captions. The selection of music for her content aligns with the works she showcases on Instagram. Interestingly, Informant D uses narratives and music she has created herself. Originality and tolerance are the personal branding elements she cultivates. This is why artists can be categorized as brands formed under their own names because their works cannot be separated from creativity and socio-cultural resources (Sjöholm & Pasquinelli, 2014).

Informants F and W also leverage Instagram as a portfolio by displaying their artworks. The pieces uploaded include commission works, exhibited pieces, and those not yet displayed. Informant W accesses Instagram daily, while Informant F does not log in every day due to her

busy schedule as a housewife and limited knowledge of operating Instagram. Informant F usually receives assistance from her children in determining content concepts. Her existence is manifested through comments and likes on other people's posts. Informant W uses the image of a young woman in a kebaya (traditional dress) as her brand, while Informant F embodies friendliness and grace as her personal brand.

Informant S, Informant I, and Informant AT also utilize Instagram as a portfolio. They access Instagram daily but do not always post content on their accounts. Informant I express her presence by liking other people's posts and focusing more on showcasing her paintings on Instagram. She considers how her uploads can be enjoyed by netizens, often creating posts that combine several photos into one. Detailing her artwork is a constant feature, as Informant I embrace perfectionism as her personal product. Conversely, Informant S consistently posts either in her feed or stories daily, as she is working on building trust among others. Through her posts, Informant S attempts to brand herself as an active young artist. On the other hand, Informant AT also accesses Instagram daily, sharing various uploads as both an artist and a housewife to express her existence. Her feed and stories contain general daily activities without a focus on art. This is done because her daily activities and social interactions contribute to the brand she is building.

Three other informants, namely Informant P, Informant Z, and Informant R, share a similar perspective with the previous seven artists in using Instagram as a portfolio. However, these three artists concentrate on showcasing their work in their uploads. Informant Z consistently shares her exhibited works as a demonstration of her productivity. The more works she posts indicates the more exhibitions she is participating in. Informant Z only shares exhibition activities and reposts stories from other accounts that tag her. This is because Informant Z wants people to know her work rather than her as a person; she feels represented by her art. A talented young artist becomes the brand she has created for herself, evidenced by her posts featuring awards she has received.

Similarly, Informant R, who recently resumed creating after a hiatus since 2019, is reorganizing her Instagram account. The social realities she portrays in her artwork, often featuring imperfect subjects, are consistently uploaded. Imperfection becomes the brand that Informant R showcases. Meanwhile, Informant P does not access Instagram every day due to her outside commitments, but her uploads focus solely on her art. This results in her having the fewest uploads compared to other informants. Informant P has yet to establish a brand on social

media, as she has only recently begun to recognize the importance of personal branding for artists.

Based on interviews with the ten informants, seven (AG, I, AT, D, W, F, and S) manage their Instagram accounts differently from the other three (R, Z, and P). Generally, they use Instagram as a portfolio. The seven informants access social media almost daily, feeling that Instagram serves as a valuable source of information in the visual arts world and as a platform for finding inspiration in their work. Additionally, Instagram acts as a medium for shaping their image through their social media presence. Therefore, activities outside the arts frequently appear in their Instagram stories. In other words, the personal branding they build does not solely revolve around the art world; it can also stem from hobbies or interests outside of art. This is supported by their understanding of using Instagram and the support they receive from family to optimize their usage of the platform. According to Kucharska and Mikolajczak (2018), artists require personal branding, and social networks serve as spaces for self-presentation and opportunities to build relationships and collaborations with peers. On the other hand, the three informants do not access social media daily due to the sporadic availability of artistic content. Their focus lies on productivity, reflected in the number of works they upload on their respective Instagram accounts. It can be said that these three informants primarily develop their personal branding through their artistic endeavours.

The sixth law is the law of unity (Montoya & Vandehey, 2002). The alignment between what is portrayed on Instagram and daily appearances is crucial for fostering trust in the brand that has been built. This relates to others' perceptions and contributes to a positive self-image (Nerita & Noorizki, 2022). Among the ten informants, five (AG, D, AT, W, and S) demonstrated consistency between the image they created on Instagram and their real-life appearances. Informant AT presents work that expresses concerns about the environment, complemented by a love for plants. Informant D, who shares narratives about Chinese and Balinese cultures and nature, often dresses in traditional attire and participates in cultural activities and nature conservation events. As an artist, Informant AT builds her brand around being an active artist who enjoys social activities in real life, balancing this with her role as a housewife and conducting research related to child development for her art. Informant W, known for her works featuring women and kebayas, often wears kebayas paired with modern attire to attend exhibitions and workshops. Informant S aims to build trust through her presence in daily life, evident in her Instagram story uploads.

The seventh law is the law of persistence. Consistency in the brand being built is crucial, as it relates to perception. Frequent changes to a personal brand can lead to negative perceptions from the public. Eight informants (AG, I, D, AT, Z, S, W, and F) indicated they have remained consistent with the brand they established from the beginning. Informants Z and W suggested they might evolve their brand, but not entirely change it. Informant P, who is just beginning to build her personal branding on Instagram, is trying to maintain consistency with the brand she aims to establish, while Informant R does not clearly express the brand he is building, feeling that the perception others have of what he showcases on Instagram may differ, thus he does not prioritize the stability of the brand he has developed.

Instagram As a Media Used to Interact with Followers

A strong personal brand inherently carries positive values and intentions aimed at its audience. For a personal brand to truly expand its influence, these positive values and intentions must be recognized and accepted by the audience (Montoya & Vandehey, 2002). The law of goodwill dictates that a personal brand must be associated with values that are universally perceived as positive.

A personal brand achieves greater success and longevity when the individual behind it is perceived positively. This individual needs to be associated with values or ideas that are generally recognized as positive and beneficial. In line with this, Informant AG emphasizes that each post on their Instagram account is driven by good intentions. They aim to motivate fellow artists and share painting techniques that can be used by others. Informant AG also notes that they receive feedback and responses from followers via Instagram's direct messaging feature. Informant W echoes this sentiment, explaining that their posts, whether showcasing works in progress or daily life, consistently garner positive reactions from followers. Their exhibition poster posts often lead to followers asking questions and attending the events.

A person's personal brand will have a significant impact on others when it is perceived positively by those around them. In this regard, Informant D exhibits a distinctive approach to self-promotion and message delivery on Instagram. They have a dedicated team that meticulously manages their social media content, from the choice of image locations to the carefully curated outfits (including traditional Balinese attire and headwear) and background music. This meticulous attention to detail ensures that the message of their upcoming exhibitions reaches a wider audience. Informant D also explains that their active Instagram presence serves to maintain relationships with art buyers, both domestic and international.

Informant R, on the other hand, utilizes Instagram solely as a platform for their portfolio, showcasing finished artworks and exhibited pieces. Their work is inspired by Renaissance and postmodern aesthetics. They view Instagram to present their artistic development over time to their followers. Informant S shares a similar view, stating that they haven't considered using Instagram to influence their followers. Despite this, they receive numerous positive comments on their posts, though occasionally they encounter comments comparing their work to that of senior artists. Informant S doesn't dwell on this, as the artist in question is a source of inspiration for their own work.

Informant Z maintains their online reputation by reposting content from their followers and exhibition visitors. Their work was recently featured at the "Art Jog" art exhibition. They aim for their Instagram presence to be more than just a portfolio, viewing it as a platform for interacting with their followers. Although they have received direct messages from an artist alleging that Informant Z has copied their techniques, Informant Z chooses not to engage in the discussion, seeing it as an opportunity for introspection and improvement.

Informant A emphasizes that their Instagram posts are intended to inspire their followers. This is evident in their posts that feature not only their painting process but also other activities like gardening. Informant A hopes that viewers will appreciate their content with a positive perspective.

A personal brand will achieve greater success and longevity when the individual behind it is perceived positively. This individual needs to be associated with values or ideas that are generally recognized as positive and beneficial. Informant W reflects on this sentiment, explaining that their posts showcasing their daily life, such as wearing traditional clothing, often receive positive comments and reactions. Their posts on food plating also tend to generate diverse but generally positive responses. A post featuring their team and a recent achievement in the Indonesian Museum Record (MURI) led to a follower offering them a project layout design job. Informant W strives to create engaging content for their Instagram stories, often using natural sounds like birdsong or the sound of water flowing from the pond in their front yard. This attention to detail has also led to endorsement opportunities from local brands.

Informant D's positive perception is further enhanced by their commitment to social responsibility. They frequently engage in social activities with their children and team, often incorporating artistic elements to entertain the public. These activities are frequently featured in their posts, aiming to inspire their followers to engage in acts of social sharing.

Table 2 (below) shows the summary of findings from in-depth interviews.

Table 2. Findings from In-depth Interview

No.	Concept Dimension	Findings
1	The law of specialization	Along with the development of technology, the informants use Instagram to provide information about their artistic activities. However, at present, the informants do not share their works that are currently or will be exhibited in full. This is done to arouse the curiosity of the followers. Besides showcasing artistic activities, 3 artists use social media to build good relationships with fellow artists.
2	The law of leadership	The informants use Instagram to build a positive value for themselves. By uploading the awards they have received, artists hope this will add value in the eyes of collectors and art enthusiasts as validation of their current position and career achievements.
3	The law of personality	Informants still upload their activities outside of the paintings produced, such as hobbies, political views, and new activities as parents. This is done because these activities are still related to the themes or messages of the works presented.
4	The law of distinctiveness	The informants realize that Instagram is an effective medium for building personal branding. Thus, the informants whose hobbies align with the paintings they create showcase their uniqueness on Instagram as a way to build their personal branding.
5	The law of visibility	The informants access Instagram for varying durations, but all of them share the same goal of using Instagram as a portfolio and digital catalogue to build a positive perspective as artists.
6	The law of unity	Five informants align what is built on Instagram with their daily appearance. The informants are very aware of the

		importance of aligning the information displayed on Instagram with the content of their work to foster trust in the brand that has been built. Meanwhile, the other five informants are beginning to realize the importance of the unity between what is shown on Instagram and the message of the work.
7	The law of persistence	The informants realize that building a personal brand is not easy, especially to focus and be consistent in doing personal branding on social media. However, they realize the importance of consistency in the brand they are building. This is related to perception. The more often the brand changes, the worse the public perception will be.
8	The law of goodwill	In creating their works, artists visualize messages through images. The message conveyed through the posting of artwork photos and artistic expressions is reinforced by the writing of captions. This is evident from the writing that is not just a description of the work (title, size, material, and year of creation) but also includes perspectives, positive affirmations, and even critiques of the concerns depicted in the work.

CONCLUSION

This research explores how personal branding manifests among ten Indonesian artists from Denpasar, Yogyakarta, and Bandung on their Instagram accounts. The findings reveal that these ten artists utilize Instagram to construct their portfolios. All informants upload photos of their artwork, behind-the-scenes glimpses of the production process, exhibition posters, and details about their exhibitions. These contents support the profiles of the informants as artists. In addition to images of paintings and exhibitions, the informants also strengthen their personal branding by sharing photos of awards they have received. Notably, the informants expressed that they do not upload photos with their families on their Instagram feeds; such photos are more frequently shared through Instagram Stories.

Another finding indicates that the informants also build their personal brands through their Instagram profiles. This personal branding is developed from posts featuring the informants' activities outside of art, including hobbies and other activities with friends and family. The majority of informants access Instagram daily, which positively impacts their personal branding development. For those who engage with Instagram every day, there is a wider variety of content shared, not always related to visual arts. Conversely, informants who do not access Instagram daily tend to post content primarily focused on visual arts.

The ten artists also reported receiving positive responses from their followers when they post images of their paintings or art-related activities. This positive feedback typically comes in the form of comments or direct messages sent via Instagram's direct messaging feature.

ACKNOWLEDGEMENT

The authors would like to thank to partners in this research, including the Ministry of Education, Culture, Research, and Technology as the research grant funder based on Decree Number 0459/E5/PG.02.00/2024 and Contract Number 107/E5/PG.02.00.PL/2024, Universitas Amikom Yogyakarta as facilitator and all the informants.

REFERENCES

- Anbiya, Z. D., & Aprilia, M. P. (2023). Adopsi inovasi teknologi komunikasi KPU DIY dalam menyampaikan pesan kepada masyarakat. *Prosiding Konferensi Nasional Sosial dan Politik (KONASPOL)*, 1. <https://doi.org/10.32897/konaspol.2023.1.0.2375>
- Aspers, P., & Corte, U. (2019). What is qualitative in qualitative research. *Qualitative Sociology* 42(2), 139–160. <https://doi.org/10.1007/s11133-019-9413-7>
- Barrick, L. (2019). Interviews: In-depth, semistructured. In *International Encyclopedia of Human Geography* (2nd ed., Vol. 5). Elsevier. <https://doi.org/10.1016/B978-0-08-102295-5.10832-7>
- Hendra, R. (2020). Strategi personal branding perupa melalui media sosial. *Jurnal Tata Kelola Seni*, 6(2). <https://journal.isi.ac.id/index.php/JTKS/article/view/4689/1942>
- Ibrahim. (2015). *Metodologi penelitian kualitatif: Panduan penelitian beserta contoh proposal kualitatif*. [Publisher not listed].
- K, D. K. (2024). Social media and social networking. *International Journal of Scientific Research in Engineering and Management*, 8(3), 1–5. <https://doi.org/10.55041/ijrsrem29635>
- Khamis, S., Ang, L., & Welling, R. (2016). Self-branding, “micro-celebrity” and the rise of social media influencers. *Celebrity Studies*, 8(2). <https://doi.org/10.1108/JPBM-01-2017-1391>
- Khedher, M. (2014). Personal branding phenomenon. *International Journal of Information, Business and Management*, 6(2), 29–41.
- Kibo, D. (2023). Seni rupa Indonesia: Potensi, prestasi, dan pameran yang mengguncang

- dunia. *Suarapena.com*. <https://suarapena.com/seni-rupa-indonesia-potensi-prestasi-dan-pameran-yang-mengguncang-dunia/>
- Kotler, P., & Keller, K. L. (2015). *Handbook of research of effective advertising strategies in the social media age* (1st ed.). Business Science Reference.
- Kucharska, W., & Mikolajczak, P. (2018). Personal branding of artists and art designers: Necessity or desire? *Journal of Product & Brand Management*, 27(3), 249–261. <https://doi.org/10.1108/JPBM-01-2017-1391>
- Kusmayadi, I. M., & Gumilar, G. (2019). Media sosial dan promosi oleh pengelola factory outlet dan distro/clothing company di Bandung. *Communications*, 1(2), 91–104.
- Luthfiana, R., & Purworini, D. (2023). Pengaruh brand ambassador dan social media Instagram @npureofficial terhadap keputusan pembelian produk Npure. *Communications*, 5(1), 372–397. <https://doi.org/10.21009/communications.5.1.6>
- Mare, A. (2021). Instagram. *Visual Anthropology*, 34(3), 271–273. <https://doi.org/10.1080/08949468.2021.1908181>
- Miller, A. L., & Cuntz, A. (2018). Unpacking predictors of income and income satisfaction for artists. *World Intellectual Property Organization (WIPO) Economic Research Working Paper Series*, 50, 1–24. <https://dx.doi.org/10.2139/ssrn.4424368>
- Montoya, P., & Vandehey, T. (2002). *The personal branding phenomenon: Realize greater influence, explosive income growth and rapid career advancement by applying the branding techniques of Michael, Martha & Oprah*. Peter Montoya Incorporated.
- Nerita, R. S., & Noorziki, R. D. (2023). Persepsi terhadap citra diri pengguna media sosial Instagram. *Flourishing Journal*, 2(6). <https://journal3.um.ac.id/index.php/psi/article/view/3025>
- Osei, A. B., & Anim-Wright, K. (2024). Personal branding: A systematic literature review. *International Journal of Marketing Studies*, 16(1), 30–45. <https://doi.org/10.5539/ijms.v16n1p30>
- Petruică, I. (2016). Personal branding through social media. *International Journal of Communication Research*, 6, 389. <https://www.semanticscholar.org/paper/Personal-Branding-through-Social-Media-Petruică/447c57b89d2589a816d70c061ac77afbc5f19609>
- Preece, C., & Kerrigan, F. (2015). Multi-stakeholder brand narratives: An analysis of the construction of artistic brands. *Journal of Marketing Management*, 31, 1207–1230. <https://doi.org/10.1080/0267257X.2014.997272>
- Rahmatunisa, S., & Febriani, E. (2019). Strategi public relations dalam membangun personal branding seniman visual (Studi deskriptif kualitatif strategi public relations dalam membangun personal branding Muklay sebagai seniman visual). *Jurnal Komunikasi*, 16(2), 104–115. <https://doi.org/10.47007/jkomu.v16i2.216>
- Shahzadi, N. (2020). *Instagram: A digital marketplace for independent visual artists* [Master's thesis, Auckland University of Technology].
- Sjöholm, J., & Pasquinelli, C. (2014). Artist brand building: Towards a spatial perspective. <https://www.semanticscholar.org/paper/Artist-brand-building%3A-towards-a-spatial-Sjöholm-Pasquinelli/d3388916371e64d5515db72b3225f1e0f7e849ce>
- Vallas, S. P., & Cummins, E. R. (2015). Personal branding and identity norms in the popular business press: Enterprise culture in an age of precarity. *Organization Studies*, 36(3), 293–319. https://www.researchgate.net/publication/276252792_Personal_Branding_and_Identity_Norms_in_the_Popular_Business_Press_Enterprise_Culture_in_an_Age_of_Precarity

- Vilander, J. (2017). *Personal branding on social media and social media based entrepreneurship* [Bachelor's thesis, Lahti University of Applied Sciences]. <https://core.ac.uk/outputs/161420591/?source=oai>
- WeAreSocial. (2024). *Digital report*. <https://wearesocial.com/id/blog/2024/01/digital-2024/>
- Yang, Y. (2024). The impact of social media on the commercialization and market value of visual art. In *Proceedings of the 2nd International Conference on Social Psychology and Humanity Studies*, 40(1), 144–150. https://www.researchgate.net/publication/378739135_The_Impact_of_Social_Media_on_the_Commercialization_and_Market_Value_of_Visual_Art
- Zarkada, A. (2012). Concepts and constructs for personal branding: An exploratory literature review approach. *SSRN*, 1, 12. <https://dx.doi.org/10.2139/ssrn.1994522>