

A Critical Literature Review of Mediatization of Art on *Instagram*

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Abstract

A critical review of the literature was conducted to investigate the mediatization of art on *Instagram*. Finding out about fine art on *Instagram* through empirical studies, identifying knowledge gaps, and possible future developments can all be done by conducting a critical literature review. To search for the required articles, Boolean operators (AND, OR, NOT) are used by combining and filtering search terms effectively. The main databases were searched using the following terms: (“art” OR “visual arts” OR “contemporary art”) AND (“*Instagram*” OR “*Instagram Art*”) AND (“Mediatization” OR “art” OR “Visual Arts”). Databases used include *Scopus*, *JSTOR*, *Google Scholar*. From the search, 198 references were obtained, after checking the relevance it was decided that 24 articles were worthy of being used as references in a critical literature review. Based on observations of previously existing literature, this literature can be categorized into three parts, namely: *Instagram* as a data source and analyzing the visual form of uploads, Study of arts on *Instagram*, Study of mediatization of fine arts on *Instagram*.

Keywords: *Instagram*, mediatization, Boolean

Tinjauan Pustaka Kritis Mediatisasi Seni di *Instagram*

Abstrak

Tinjauan kritis terhadap literatur dilakukan untuk menyelidiki mediatisasi seni di *Instagram*. Mencari tahu tentang seni rupa di *Instagram* melalui kajian empiris, mengidentifikasi kesenjangan pengetahuan, dan kemungkinan perkembangan di masa depan, semuanya dapat dilakukan dengan melakukan tinjauan literatur kritis. Untuk mencari artikel yang dibutuhkan, digunakan operator Boolean (AND, OR, NOT) dengan menggabungkan dan memfilter istilah pencarian secara efektif. Basis data utama dicari menggunakan istilah berikut: (“seni” ATAU “seni visual” ATAU “seni kontemporer”) DAN (“*Instagram*” ATAU “*Seni Instagram*”) DAN (“Mediatisasi” ATAU “seni” ATAU “*Seni Visual*”). Database yang digunakan antara lain : *Scopus*, *JSTOR*, *Google Scholar*. Dari penelusuran diperoleh 198 referensi, setelah dilakukan pengecekan relevansi diputuskan 24 artikel layak dijadikan rujukan dalam tinjauan pustaka kritis. Berdasarkan pengamatan terhadap literatur-literatur yang telah ada sebelumnya, maka literatur ini dapat dikategorikan menjadi tiga bagian, yaitu: *Instagram* sebagai sumber data dan menganalisis bentuk visual unggahan, Kajian seni rupa di *Instagram*, Kajian mediatisasi seni rupa di *Instagram*.

Kata kunci: *Instagram*, mediatisasi, Boolean

INTRODUCTION

Studies of art on *Instagram* have begun to emerge since 2016 with topics that mainly discuss the influence of *Instagram* on art. Initially, many studies on *Instagram* focused more on the impact of using *Instagram* on art, such as taking photos of artworks and uploading them on *Instagram*. In contrast, studies discussing art on *Instagram* accounts that specifically uploaded art or artist accounts were still limited. Studies on art are starting to develop. Apart from the topic of the influence of art on *Instagram*, the specifications of *Instagram* in the form of uploading photos or videos have resulted in several articles or research discussing how the use of visual images on *Instagram* has changed and has become an interesting source of visual data to study. In general, studies on art on *Instagram* are carried out to investigate how art influences *Instagram* and *Instagram* influences art.

On *Instagram*, there is mediation of art, which can be seen from the high intensity of *Instagram* use for art. *Instagram*, as a medium, transmits works of art through its technology. *Instagram* connects bridges between artists and other *Instagram* users. *Instagram* allows art practitioners such as artists, curators, galleries, and museums to interact using their *Instagram* accounts. The characteristics of *Instagram* technology lie in its main features, namely uploads with an emphasis on visuals. Art mediation occurs through uploads about art, such as photos of works, work processes, and exhibitions.

The mediation of art on *Instagram* occurs from narratives, representations, and artistic practices carried out intensively by artists, making social media contribute to changes in norms, values, and social hierarchies in the field of fine arts. The mediation of art on *Instagram* makes its reach wider and influences interaction from the presence of a work, which, in the field of fine art, only occurs in exhibition spaces. The increasing number of art mediations on *Instagram* has led to the mediatization of art on *Instagram*. The mediatization of art occurs on *Instagram* as a result of the increasing number of artist accounts and account uploads containing artistic activities. *Instagram* has become an institutionalized platform for artists to share their work, interact with audiences, and connect with the arts community.

Mediatization, although a process, can also be seen as a container in which observations can be gathered (Deacon & Stanyer, 2014). Mediatization results from changes in communication practices and results from the role of ongoing mediation. It is a process that takes time, but mediatization in social media does not take long because of the intensity of social media use. Mediatization is a long-term process that changes social and cultural institutions and ways of interaction due to the growing influence of media (Hjarvard, 2013, p. 19).

Increasingly, studies on art on *Instagram* are being conducted on *Instagram* users in the arts area. Research regarding the mediatization of art on *Instagram* is

needed to examine the mediatization of art on *Instagram*. This study aims to examine scientific gaps, especially the limitations of previous mapping research regarding the influence of *Instagram* on art. It is hoped that this study will direct the development of the field of art studies in the era of digital information technology. A critical review of the literature was conducted to investigate the mediatization of art on *Instagram*. Finding out arts on *Instagram* through empirical studies, identifying knowledge gaps, and possible future developments can all be done by conducting a critical literature review.

METHOD

A literature review is a thorough analysis of a specific topic, identifying gaps, establishing a research position, examining ongoing debates, and highlighting important theories and concepts (Machi & McEvoy, 2009, p. 5; Ridley, 2012, p. 24). The choice to conduct a literature review with a critical review was to map and summarize the mediation of art on *Instagram*. A good critical literature review paper needs to synthesise the literature in order to draw clear conclusions (Garrod, 2023). The critical review was chosen to identify key themes, concepts, and gaps in research related to the mediatization of fine arts on *Instagram*. From a search of studies regarding art on *Instagram*, whether in the form of articles or research, it was found that the topic of mediatization of art on *Instagram* still needs to be explored.

The review is a comprehensive, analytical, and rigorous discussion. However, it is not systematic as it is not an exhaustive summary, did not use meta-analysis, and although selection bias was minimized by ensuring using the same search terms and databases. Searching for literature using the internet requires the use of keywords based on queries. The conceptual approach to query formulation involves identifying key concepts from quotes or studies provided by the researcher. An automated query formulation approach, similar to Boolean query formulation methods for systematic reviews, is proposed. This framework consists of five steps: query logic composition, entity extraction, entity expansion, keyword mapping, and post-processing (Scells et al., 2020).

Inclusion criteria may involve focusing on peer-reviewed articles, recent publications, and studies specifically related to *Instagram* and art mediatization. Exclusion criteria may involve non-academic sources, irrelevant platforms, or studies outside the scope of your research. Adjust these keywords based on the specific nuances of research questions and objectives. To search for the required articles, Boolean operators (AND, OR, NOT) are used by combining and filtering search terms effectively.

Boolean logic is a useful tool for information retrieval experts and librarians. It allows users to determine the specific information they need by

building search expressions. For example, a search for 'social AND science' will find records containing the words 'social' and 'science,' excluding words that only contain 'social' or 'science' information. If too many records are retrieved, additional search terms can be added with an AND link. The OR conjunction finds documents that contain at least one particular word, while the NOT conjunction finds documents that do not include a particular word (Dinet et al., 2004).

Key databases were searched using the following terms:

("art" OR "visual art" OR "contemporary art") AND ("Instagram" OR "Instagram art") AND ("Mediatization" OR "art" OR "Visual Art")

The databases that were used include:

1. Scopus
2. JSTOR
3. Google Scholar

It is important to determine whether all or most articles of potential relevance have been retrieved to optimize the systematic search. To do it, the initial search strategy was expanded, and it was checked whether new articles found were relevant by comparing the result sets. Test the comprehensiveness of your search strategy by identifying extra relevant search terms and adding them. Start by scanning the most retrieved articles based on their relevance, creating single-line queries in text documents, and type syntax before adding terms to reduce errors (Bramer et al., 2018).

From the search, 198 references were obtained. After checking the relevance of 198 articles, it was decided that 24 articles were worthy of being used as references in the critical literature review. The selection was made by looking at the scope of the research, namely:

1. Visual form of upload
2. Art on *Instagram*
3. The influence of *Instagram* on art
4. Artist Account
5. Analyze *Instagram* data
6. Major Finding /Contribution

No	Nama dan tahun	Judul	Wilayah Penelitian	Major Findings/Contribution
1	Lee dan Kawan-kawan(2015)	<i>Pictures Speak Louder than Words Motivations For Using Instagram</i>	Instagram	Lee and colleagues' study (2015) investigates the motives of Instagram users, revealing five main social and psychological motives: social interaction, archiving, self-expression, escape, and peaking. Emphasizes the importance of photos in self-expression and impression management on the platform.
2	Munk dan Kawan-kawan(2016)	<i>(Re-)Appropriating Instagram for Social Research: Three Methods for Studying Obesogenic Environments</i>	Instagram dan Inggris	Munk's study analyzes Instagram posts tagged with England's most and least overweight local authorities, highlighting the platform's diverse functions as a camera, part of everyday life, and an analyst.
3	Poulsen (2018)	<i>Becoming A Semiotic Technology – A Historical Study Of Instagram's Tools For Making</i>	Instagram	features with which they are changing the semiotic landscape of mobile photography. These tools, used to make and share images, are continuously updated. While these functionalities have been studied

Figure 1 Format Analysis Data
 Source: Tunnikmah, et al (2023)

RESULTS

A critical literature review was carried out on articles or research that used *Instagram* as a research site, especially studies that used data from uploads on *Instagram*, whether specifically about art or art part of it. This literature shows how mediatization develop in the use of *Instagram*.

The increasing number of users of photo sharing social networking services has led researchers and practitioners to study these services, even though at that time studies were still limited to find out about the social and psychological factors that make social media users become fanatical about these applications. The increasing number of users of photo sharing social networking services has led researchers and practitioners to study these services, even though at that time studies were still limited to find out about the social and psychological factors that make social media users become fanatical about these applications. The article "Pictures Speak Louder than Words Motivations For Using *Instagram* (2015)" by Lee and friends explores *Instagram* user motives and their relationship with attitudinal and behavioral intention variables. A survey of 212 Korean *Instagram* users revealed five main social and psychological motives: social interaction, archiving, self-expression, escape, and peeking. The study highlights the importance of photos for self-expression and impression management.

Munk et al (2016) and Poulsen (2018) conducted studies on *Instagram*'s impact on photography and its role in social research. Munk, et al explored 82,449 *Instagram* posts tagged with England's most and least overweight local authorities, *Instagram* usage is categorized into three: as a camera, part of everyday life, and as an analyst, highlighting the interdependence of different understandings of the environment, cultural analysis, and *Instagram* as a medium. while Poulsen's historical study examined how *Instagram* influenced changes in tools for creating photos and videos, highlighting its semiotic nature and its role in visual meaning-making. In studies or research with *Instagram* as a research site, observations are made on *Instagram* accounts and how the accounts are used. Studies or research that use *Instagram* as a research site focus on data on *Instagram*.

Cornelio and Roig's cornelio (2020) research on *Instagram* research focuses on mixed methods for data analysis and visualization. They used *Instagram* as a data source, combining fieldwork, ethnographic techniques, and quantitative data from an *Instagram* data extractor. They found that visualization is valuable for analysis and communication, especially when fieldwork and data extraction are carried out simultaneously. They also highlighted the importance of time and synchronization in presenting different data sources and types.

The visual images attached to *Instagram* posts are a form of public awareness in the digital era and information about the importance of visual images as one of the most interesting ways to communicate with other people, transmit

meaning, and determine one's identity. Vukčević's (2020) explores how *Instagram*'s image is shaped by neoliberal and capitalist norms, class differences, and power relations. The platform's aesthetic norms deny representation to marginalized groups, making it predominantly elitist and pro-capitalist, according to Vukčević's analysis.

Instagram, a visual platform, has become a dominant way to transmit information and significance, setting new standards for digital photography and representation. It has redefined how individuals express themselves, become part of communities, and create personal identities based on chosen values. *Instagram* users create content that reproduces ideological values and class differences, transforming individuals into new ideological apparatuses.

Instagram can serve as a research access point for subcultural graffiti research, as demonstrated by Hannerz's study (2016). The platform's visual-based data allows for exploration of spatiality and authenticity of subcultures, providing insights into graffiti locations and methods. *Instagram*'s comments and hashtags also offer a unique perspective on plural subcultures, enhancing the understanding of subcultural activities.

From a search of studies or research regarding fine art on *Instagram*, it was found that there were dozens of studies and some had themes that were not much different. Therefore, in the literature review on the topic of fine art on *Instagram*, several were selected that could show the existing perspective on the topic, namely:

The increasing use of *Instagram* by museum visitors has led to a shift in their behavior towards the art. Budge's (2016, 2017) "Objects in Focus: Museum Visitors and *Instagram*, and Recollect: Shoes" at the Museum of Applied Arts and Sciences in Sydney, Australia, explores how visitors use the platform to engage with exhibition content, space, design, architecture, and people. Visitors used *Instagram* to record their experience and highlight the exhibition's content. Budge also carried out several studies related to art on *Instagram* actively after 2017, such as Encountering people and places: Museums through the lens of *Instagram* (2018) Museum objects and *Instagram*: agency and communication in digital engagement (2018) Visually Imagining Place: Museum Visitors, *Instagram*, and the City (2020). Studies on *Instagram*'s influence on museums in Australia show a shift in management focus due to increased *Instagram* users. The 2020 article expands on this topic, focusing on the city's perspective. Users' engagement with museum objects on *Instagram* is driven by agency and shared experiences, despite concerns about declining public engagement.

The research provides insights into museum practice and its potential to influence communication, engagement, and contemporary cultural practices. Lachlan MacDowall's research on *Instagram*'s influence on street art and graffiti focuses on developing a methodology to map genres created by audiences using

online platforms. The study classifies artists into 'street art' and 'graffiti bombs' based on their *Instagram* followers' audience. MacDowall's study on *Instagram*'s influence on street art artists highlights the transformation of graffiti into digital objects, shaped by platforms and viewer responses. The exhibition 'From Concrete to Data' at the Steinberg Museum of Art in New York showcases this transformation, featuring graffiti writers, documentarians, street artists, and contemporary artists (2016, 2017; 2019). The exhibition highlights the shift from industrial landscapes to post-industrial cities, where graffiti and street art become mobile aesthetic features. In (2018) MacDowall and deSouza demonstrated the potential of *Instagram* data to research the development of audiences for works of art, such as Street Art and Graffiti. By extracting metadata from *Instagram* posts tagged #MelbourneStreetArt, they created a geographic and temporal map of street art in Melbourne, mediated through *Instagram*'s collective perspective. The data allowed researchers to create spatial maps, identify physical locations of street art production, and identify historically significant events in Melbourne's street art culture.

MacDowall's studies after 2017 continued to focus on the influence of *Instagram* on street art and graffiti, focusing on its influence on visual culture. The intuitive connection between graffiti and street art can be traced back to the image stream tied to mobile devices and real-time for the impact and attention it generates. MacDowall and Budge's book, *Art After Instagram: Art Space, Audiences, Aesthetics*, (2022) explores the impact of *Instagram* on making and viewing art, analyzing its influence on artists, art spaces, art institutions, and art audiences. In conclusion, MacDowall show through all his study how *Instagram* represents a new form of technology and cultural logic of the visual network of art, allowing users to encounter art and its spaces even if they would not travel to such places.

Several libraries make art on *Instagram* the topic of articles or research, while research methods or data collection and even analysis of data obtained from *Instagram* are not the focus of the study. From several literatures, many studies do not analyze in depth the activities of art accounts on *Instagram* or the mediatization of art on *Instagram*, there are still limitations in discussing art accounts on *Instagram*.

Nguyen's (2019) discusses Ai Weiwei's *Law of the Journey*, a 60-meter long rubber Lifeboat filled with a faceless rubber body. The work was uploaded across multiple time zones and geotagged in various locations. The mobility of the *Law of the Journey* image led Nguyen to explore the representation of refugees and border violence in global art. The exhibition room features a documentary film about Ai Weiwei's interactions with refugees, *Human Flow*. The rubber figures in *Law of the Journey* are faceless, contrasting with the smiling faces of *Human Flow*'s selfies. Nguyen critiques artists as celebrity witnesses, but *Instagram* is a suitable

medium for any selfie, even of refugees. The work highlights the hardships faced by refugees and communities and the need for a more inclusive approach to art.

Lira da Conceição (2021) explores *Instagram's* role in promoting artists and society, particularly in Brazil. *Instagram* provides artistic visualization resources for museums and exhibitions, promoting artists through tutorials and workshops. However, results may vary due to users' lack of knowledge or habit. *Instagram* narrows the relationship between audience, artist, and art, allowing artists to assess public impact and develop strategies. The article highlights *Instagram's* potential in expanding activities previously done in person, optimizing interaction and creating value.

Digitalization has played a role in changing artists, works of art and art audiences. Kayihan (2021) discusses the transformation of art with digital media, focusing on *Instagram* as a platform for contemporary artists to showcase their works and promote their political stance. *Instagram* has become a gallery for artists, allowing them to showcase their work and become objects of popular culture. However, digital media can also transform art into objects with market value beyond aesthetic value. The article highlights the importance of artists assessing how their art affects the public and working on strategies to better engage with the public on *Instagram*. This article highlights the relevance of *Instagram* in expanding the use of traditional in-person activities and highlights its role as a mediator in the dissemination and recognition of art and culture.

Visone's (2015) study on *Instagram's* impact on the art market explores the cultural and economic aspects of the platform. With over 40 billion photos and 400 million users, *Instagram* has become the preferred platform for promoting, exhibiting, and selling art. It offers greater exposure for artists, a new space to experience art, and a platform for self-representation. *Instagram* also serves as a commerce forum, allowing artists, auction houses, galleries, collectors, and art-related websites to share their works.

The Art in the Age of Social Media: Interaction Behavior Analysis of *Instagram* Art Accounts by Kang (2019; 2017) uses both quantitative and qualitative research methods to analyze interactions between artists and followers on social media. The study involved 706 artists' *Instagram* accounts, 497,649 uploads, and 35 questionnaires. The first study analyzed the features and reasons for the most liked works of art by the masses, while the second study investigated the views of artists. The quantitative data collected from 1000 accounts with a minimum number of followers of 10,000 was used to determine the impact of the upload on engagement. The results showed that self-actualization was the driving force for social media interactions, indicating the nature of *Instagram* users' "likes" and engagement behavior with art. The qualitative data showed no significant differences, suggesting that an artist's life experiences and interactions with

followers positively influence which works of art are most liked. Research using internet or social media data collection offers ease of access, broad scope, and no restrictions on categories or professionalism of artists. This approach allows for analysis around the account, ignoring external factors, and recognizing differences in professional careers.

In (2019), a study was conducted on *Instagram* selfies with works of art at the Artjog Exhibition. The research aimed to identify how selfies are taken between works of art and how social media influences exhibition visitors. The study found that selfies were a popular method for capturing art, with 25,883 uploads using #artjog. The study suggests that understanding the work's description and promoting appreciation for art beyond just the background can help increase the quality and intensity of art appreciation in society.

Social media platforms like *Instagram* and *Facebook* have become crucial in distributing works of art, as they allow for the distribution of digital images and sounds. This has led to a growing variety of online platforms serving as effective tools for global consumers. Research by Jean-Philippe Deranty & Michael J. Olson (2015) focused on *Facebook*'s role in active curation, where users curate content to build a community. *Facebook* records personal content to offer advertisers access to specific demographics. Art critics debate whether curatorial work is recognized as an art form, but if so, curation is becoming more central to the aesthetic experience.

Sven Lütticken's (2015) "Social Media: Practices of (In)Visibility in Contemporary Art" highlights the changes in contemporary social art practice, which aims to restructure art's relationship with its social base and organizational structure. Many artists have created organizations based in the art world but not arts organizations or alternative spaces. This aesthetic practice thrives on the permeability of both institutions and social fields, refusing to enter the opposition between avant-garde art and institutional criticism. Lütticken also questions the divide between social art practices and digital art or post-internet art, which becomes problematic when both sides are transformed into reified categories.

Widyaswari and Widnyana's (2018) article highlights the impact of personal brands on social media, including *Instagram*, *Facebook*, and *YouTube*, in expressing fine art and design works. They emphasize the importance of proper use of features to create quality, engaging content that attracts viewers.

DISCUSSION

Based on observations of previously existing literature, the literature can be categorized into three parts:

1. Study of *Instagram* as a data source and analyzes the visual form of uploads

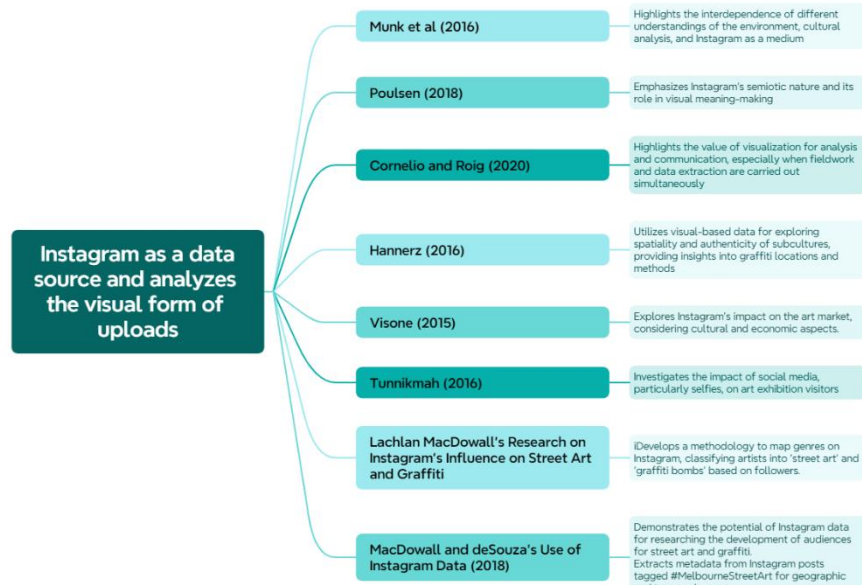


Figure 2 Instagram as a data source and analyzes the visual form of uploads
 Source: Tunnikmah et al (2023)

2. Studies of art on *Instagram*



Figure 3 Studies of art on Instagram
 Source: Tunnikmah et al (2023)

3. Study of mediatization of art on *Instagram*

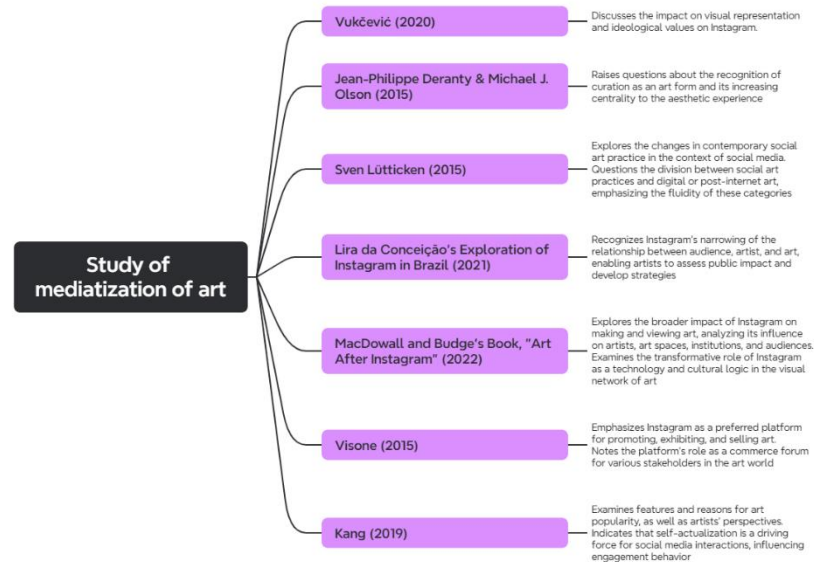


Figure 4 Study of mediatization of art on Instagram

Source: Tunnikmah et al (2023)

The use *Instagram* as a data source and analyze visual forms of uploads, studies specifically focused on art on *Instagram*, and those that explore the mediatization of art on the platform. Each category contributes to a nuanced understanding of *Instagram's* role in various aspects within the art world.

CONCLUSION

The critical literature review synthesizes diverse studies that collectively demonstrate *Instagram's* profound influence on the art world. The platform is shown to transform artistic genres, exhibit mobility, shape audience engagement, and redefine the dynamics of art spaces and institutions. MacDowall's extensive research, in particular, highlights the evolving nature of street art and graffiti in the digital age. The review also acknowledges *Instagram's* global reach in showcasing art and its potential for societal impact. However, it notes some limitations in the depth of analysis in certain studies, particularly regarding the activities of art accounts on *Instagram* and the mediatization of art on the platform.

The literature review shows the multifaceted role of *Instagram* in shaping user behavior, visual representation, and research methodologies. It explores the platform's impact on diverse fields such as photography, social research, visual aesthetics, and exemplary art engagement. The studies collectively underline

Instagram's significance as a dynamic space that influences not only individual expression but also broader cultural and social practices.

These studies collectively contribute to the understanding of how digitalization, mainly through social media platforms, is reshaping the art landscape. They address aspects such as artistic expression, market dynamics, audience engagement, and the evolving role of curation in the digital age. The inclusion of quantitative and qualitative research methods adds depth to the analysis, providing a nuanced perspective on the complex relationship between art and digital media.

The studies in the literature review show how there is still a lack of studies that thoroughly discuss fine arts activities on social media, especially *Instagram*. In its development, creative activities are attached to activities in the field of fine arts. The study of changes in fine arts is not only related to visual forms but also relationships and the development of networks in art. Social media such as *Instagram*, which can be accessed from anywhere and at any time, means that many studies regarding *Instagram* art accounts in certain areas are still limited. Global *Instagram* activities are basically still related to the area of the account user, so research on existing *Instagram* art accounts is still rarely limited to research areas where users carry out activities that support their art.

The area covered by the research is still limited to places of exhibition activity, such as galleries or museums. Studies regarding the mediatization of art on *Instagram* are still limited to art practitioners such as artists and galleries or museums. Other art actors, such as curators and critics, do not appear to have actively used *Instagram* to mediate their activities in the art world that has existed for so long. To see how the mediatization of art on *Instagram* requires a scope of looking at artists who are only active on *Instagram* and have no interaction with the art world that previously existed.

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